REVIEWED IN THIS ISSUE

Earl of Chicago
The Fighting 69th
Abe Lincoln in Illinois
Brother Rat and a Baby
Shop Around the Corner
Granny Get Your Gun
His Girl Friday
High School

January 6, 1940
Vol. 31 No. 24

In This Issue

Equipment & Maintenance

The Theatre Today and Tomorrow
Wilmer & Vincent's Newest Theatre
New Hyattsville Theatre, Hyattsville, Md.
Cashier's and Doorman's Duties
Save Money and Improve Equipment
The Bulletin Board—Literature Bureau
It is a comforting thought in these uncertain times to find the leader of the motion picture industry serenely stable, solidly strong, thankfully capable of assuring continued security and prosperity to its thousands of friendly customers.

With justifiable pride M-G-M points to these year-end surveys of the trade publications, the accumulated vote of exhibitors from coast to coast. Watch for more surveys.

**FIRST IN HITS!**

Thirty percent of all the industry's Box-Office Champions in the last 10 years are M-G-M. (Quigley Publications' Annual Poll.) M-G-M was the Box-Office leader again in the past year (Box-Office Magazine's Report, Quigley Publications' Poll and others.)

**FIRST IN STARS!**

M-G-M leads all companies in Box-Office Stars (Box-Office Magazine's Report.) M-G-M gets 1st place and leads with 5 out of the first 4 top-money stars (Quigley Publications' Annual Poll.)

The current season has set a new hit record, even for M-G-M. Completed productions and others in the making assure continued happiness at your box-office. Your security is our responsibility and to that we pledge ourselves anew. **THE FRIENDLY COMPANY.**
In The Stretch

As Congress convenes in Washington the opponents of the Neely Bill are rallying their forces for the final drive to defeat the bill.

It is sad to observe that they are doing now what they should have done a year ago. Namely: to intelligently rally exhibitor support in their fight against the bill. Whether, at this late hour, they will be able to make a showing sufficiently impressive to convince the lawmakers to vote against the bill, remains to be seen.

Originally, while the supporters of the bill were successfully lining up their forces for the measure the opponents seemed to prefer a campaign of propaganda. As a result, many Congressmen and Senators received letters and wires on behalf of the bill and few against it. If, at the same time, several thousand exhibitors had been encouraged to express themselves against the bill the present status might have been different.

We know from our own annual survey that more independents are against the bill than for it, but no one had seen fit to contact them personally and get their support. Not being heard from individually must have left the very definite impression on many of the lawmakers that most exhibitors were for it.

We hope that the campaign from now on will be handled as it should have been from the start; through an expression direct from exhibitors. Organization or group expressions will hardly carry weight at this stage of the battle.

Observations

Encouraged by the volume and consistency of stronger box office product, exhibitors are looking ahead to brisk business for the balance of the current season and until the warmer weather starts slowing up business.

Even more encouraging is the apparent revival of showmanship through the medium of stronger show-selling activity by theatre men all over the country. For years this form of activity has been so indifferent as to actually hurt receipts. And for some strange reason most of the theatre men seemed inclined to let things coast along as they were, hopeful that the upswing would come about by itself. They are finally coming to the realization that good product plus good show-selling go hand-in-hand. The results at the box offices are speaking eloquently.

ASCAP won a victory in Nebraska but it should not shut its eyes to the fact that resentment against it is increasing by leaps and bounds. Even if the state of Nebraska loses again in its appeal to the high court, the fact remains that the pendulum is swinging in opposition to this form of tribute. After all, so far as theatres are concerned, the Society, in our opinion, has no right to charge the theatres a seat tax for playing copyrighted music over which they have no control whatsoever. The studios pay ASCAP in the first place and that should be enough. It smells too much like a form of racket the country has been purging itself of recently.

State legislatures are beginning to convene in many states. Exhibitor watchfulness should also awaken at the same time and a close and careful watch established to make certain that no surprise legislation is enacted that can prove expensive or detrimental to the theatres. The lawmakers are ever on the lookout for more taxes and revenue and theatres have always been a vulnerable spot for them to tackle. Be careful, not sorry.

An Accessory Exchange

There is much merit to the currently announced plan to establish a central office in each exchange center where exhibitors can obtain all of their accessories from posters and displays to trailers.

If the plan works out as expected it will not only prove a blessing to the exhibitor in time-saving but possibly also in annual costs for these essentials to operation.

We hope, both for the sake of the plan as well as for the exhibitor, that all the companies will participate so that it will have a fair trial to prove the effectiveness of the idea as we see it at this writing.

The Annual Report

The second section of next week's issue of STR will be our annual, "Leaders of the Motion Picture Industry."

We can say without fear of contradiction that this particular annual is not only original but unique in many respects and covers territory and material not found in any other annual.

Through your copy of the Leaders you will see at a glance many pertinent facts and figures, all painstakingly prepared and presented for illuminating and quick reference. The pictures that registered profitably at the box office, the producers, directors and stars who were involved in their production, in fact, every detail pointing to an accurate and authentic listing of all the leaders in the various phases of your product will be found faithfully catalogued as your source of information about each company's product.

We respectfully invite your careful inspection of next week's issue.

"CHICK" LEWIS
WB TO RELEASE GOLDWYN PIC

"The Westerner" 1st of a Few Outside Pic For Warners in 1940

Warner Bros. has concluded a contract with Samuel Goldwyn for the release of the latter's forthcoming picture, "The Westerner." At the same time, it was announced that Warner Bros. was gearing its organization to handle a few outside pictures every year. The company recently announced the complete elimination of its "B" unit and the latest announcement presages a cut in Warner production plans as well. Goldwyn, according to United Artists, has an exclusive contract with the latter to distribute all of the pictures he makes until 1945. Any move to distribute his pictures elsewhere would be met by legal action according to United Artists. Goldwyn is a part owner of UA.

Allied Directors Will Meet This Month

Whether National Allied's annual board of directors meeting would be held Jan. 17-18 or Jan. 21-25 was to be definitely decided sometime this week. Sessions, in either event, will be held in Washington. Among important matters for discussion will be the election of officers and selection of a convention city.

EDINGTON NAMED RKO PRODUCER

Succeeds Berman, Who Goes To MGM Feb. 1

Ending all speculation, President George J. Schaefer last week announced the appointment of Harry Edington as executive producer of RKO Radio to succeed Pandro S. Berman. Edington will be responsible for, and will be in charge of all the important pictures to be made by RKO in Hollywood. Schaefer added that Lee Marcus would continue as associate producer in charge of charge of RKO's program. J. J. Nolan continues as assistant to the president, in charge of all studio operations. This week it was announced that Berman would join MGM, Feb. 1 on a 3-year deal as a producer. The former RKO studio chief stated that it was his ultimate ambition to be with MGM.

RKO, "U" Accessories to NSS

Two or Three More Deals To Be Announced Soon; Covering All Advertising Materials

Universal and RKO have both closed deals with National Screen Service for distribution of all of their accessories through National's new subsidiary company, Advertising Accessories, Inc., it was announced this week. In addition, two or three more companies will conclude contracts for accessory distribution within a short time. Charles Casavant, vice-president and general manager of Advertising Accessories, Inc., announced. A deal with Warner was announced last week.

The new contracts, like that with National Screen Service, include the exclusive right to handle trailers, standard accessories and special accessories. Press books and newspaper ads will be handled by Advertising Accessories. The original layouts and visuals for these materials will be handled by the individual companies but the actual production and distribution of it will be done by Advertising Accessories. They will be strictly on a rental basis.

Hammons Prepares To Revitalize GN

E. W. Hammons, Grand National president, apparently assured that the RFC loan will be forthcoming sometime this week, is moving to restore activity in his organization. The first move it is expected, will be the closing of two or more production deals with producers who are said to be ready to go on word from Hammons that re-financing is complete. Another move will be the acquisition of several completed independently-made feature films. Simultaneously, re-building of the sales force is expected to get under way. One picture for GN re-buys and another is made in the East, it is understood.

MacIntyre on Trip

On behalf of the N. Deline Drive, Herb MacIntyre, captain of NBC, left this week on a trip which will take him to 38 exchange centers in the U. S. and Canada.
NOTICE TO THE TRADE!

"GONE WITH THE WIND"
will be shown everywhere exactly as it was shown in its World Premiere in Atlanta. There has never been any intention of cutting the picture following Atlanta.
Bernie Kreiser, Universal's Washington branch manager, has been adjudged winner of first prize of $1500 and a two-week Hollywood trip in the "Exhibitor-Sponsored Testimonial to U." Here he is at the recent premiere of "First Love," with Eddie Can- tor cutting the ribbon.

Chas, Mintz Dies

Hollywood — Funeral services for Charles Mintz, veteran car- toon producer who died last week- end, were held here this week. Mintz was well known as the maker of Scrapy, Krazy Kat and other cartoons for Columbia.

Records Fall As Huge Mobs Welcome New Year at Movies

Several Houses Establish All-Time Highs For a Single Day's Business

The New Year saw all records fall for business on Broadway throughout the country. With New Year's Eve an income producer and as a result, the picture will be held for an indefinite run.

At the Strand "Four Wives" did capacity business over the weekend and is being held for a third week. "The Light That Failed" at the Rivoli likewise looks en- tertained for a long run as a result of capacity business.

"Seven Days in the Wind" packed both the Capitol and Astor Thea- tres to capacity with the combined gross of the two houses register- ing over $100,000 in one week. Similarly high records were recorded in Birming- ham, Columbus, Boston, Cincinnati, Reading and Har- risburg.

URGES SHIRLEY REMAIN OFF AIR

After tossing a few bouquets for her performance for charity, Peter Wood, secretary of the Independent Theatre Owners of Ohio, last week addressed an open letter to Shirley Temple under the heading: "And a Little Child Shall Lead Them," in which he wondered if you and the other stars have any concep- tion of the irreparable harm that these broadcasts bring to the theatre owners of the country?

"The other stars may but you, on account of your age, may not," he continued. He pointed out that on the same day theaters played her pictures, ads announcing her ap- pearance on the Gulf air program, appeared "in scores of newspapers throughout the country urging moviegoers to stay at home to listen to a radio program headed by the star whose picture, in many, many instances, has been sold to the the- atre owners on a percentage basis."

He admitted it would be hard for Shirley to believe that leaders of the industry would permit this, but it would seem that, in this business, leadership is measured by the amount of the weekly pay check instead of intelligence.

UA To Distribute Roosevelt Films

James Roosevelt closed a deal this week with United Artists for distribution of all of the pictures to be made by his newly formed Globe Producers, Inc. He starts produc- tion of "The Bat" in April. The deal caused speculation be- cause Samuel Goldwyn, with whom Roosevelt has been associ- ated has just broken his contract with UA, of which he is part own- er.

We hear that many a person, without preliminary vocal warming- up, with voices raised, are the spirits the season calls for, intoned songs to departing 1939 without tears in their eyes. The Troublesome Thirties have run out. The Troublesome Thirties brought their share of misery to dump into the lap of the early industry. They put a period to the Golden Age of this as well as other busi- ness headaches, on their receiver- ships to big companies that happily have since emerged from the 27-13 even if during the time there were plenty of "B's" coming out from the studios; they saw an idea that was old New England—the double fea- ture—spread to theatres in all corners of this land; the bank nights; that Boperoo of a "great year" campaign; the cloistered pale- gage of a theatre men's organiza- tion which attacked as "Box Office Poison", star personalities, in which millions were invested; the growth of the free show; crystallization of an idea from within to have the in- dustry regulated from without by legislation—but enough of dwelling on headaches. There's another side to the picture of picture business, and the Troublesome Thirties were by no means all on the seamy side. There was a side to it that was bright with accomplishment, that will mean lots to the future of pic- ture business. The birthform of a man-power in production, distri- bution and exhibition that meas- ures up, with the best in any field; technical improvements that have made more "talkies" motion pictures with speech and sound; theatre equipment that excels the best of the past by far; popularization of a greater number of personal- ities; such pictures as "Cinar- ron," "Grand Hotel," "Cavalcade," "It Happened One Night," "Mutiny on the Bounty," "The Great McGau- nel," "Life of Emile Zola," "You Can't Take it With You," "Snow White," "Jesse James," "Genie With the Wind," and many others that unquestionably rise superior to the best of the Troublesome Thirties crashed into a crashing world.

Court Denies Writ Pleas in Reorg. Case

Washington—Petitions for writs of certiorari in the two cases in- volving RKO reorganization pro- ceedings were denied this week by the U. S. Supreme Court. Cassel vs. RKO and Sturm vs. Atlas Corp., were the cases the court declined to review.

Important Dates

Jan. 6-7: Columbia midwest sales meet, Washington.
Jan. 13-14: Columbia midwest and cen- tral sales meet, Chicago.
Jan. 15-18: Columbia southern sales meet, Dallas.
Jan. 18: MPTO of Virginia convention, Richmond.
Jan. 27-28: Columbia western sales meet, San Francisco.
FOR BETTER SHOW SELLING
Showman Analyses Have Appeared In STR on Following Pictures

| Alf Lebon, Uprising | Oct. 7 |
| Amazing Mr. Williams | Nov. 3 |
| Another Thin Man | Nov. 25 |
| Babes In Arms | Oct. 14 |
| Battle of the Sexes | Sept. 9 |
| Beau Geste | Sept. 16 |
| Charlie McCarthy, Detective | Dec. 23 |
| Destiny Rider Again | Dec. 16 |
| Earl of Chicago | Home |
| Eternal Young | Sept. 14 |
| First Love | Nov. 11 |
| Flying Dames | Oct. 21 |
| Golden Boy | Dec. 30 |
| Great Victor Herbert | Dec. 33 |
| Honey Moon In Bali | Sept. 30 |
| Housekeeper's Daughter | Sept. 30 |
| Hunchback of Notre Dame | Dec. 36 |
| Interlude, Ltd. | Sept. 23 |
| Joe and Ethel Turp Call On The President | Dec. 30 |
| Little Accident | Oct. 28 |
| Man From Washington | Sept. 21 |
| Mystery of the Big House | Sept. 30 |
| Ninotchka | Sept. 30 |
| Nurse Edith Cavell | Sept. 36 |
| Old Maids | Sept. 36 |
| Rain Came | Sept. 16 |
| Rene | Dec. 9 |
| Secret of Dr. Jekyll | June |
| Susanne River | July |
| That Right Yank's Wife | Sept. 25 |
| Three Sons | Oct. 7 |
| Three Jills, All of Us | Sept. 10 |
| U-Boat 29 | Sept. 7 |
| Under Sailor's Sign | Sept. 10 |
| Women, The | Sept. 9 |

BARRY PLACES ONE-SHEET IN HIGH SCHOOL IN "IRON Mask" CAMPAIGN

The unusual sight of a one-sheet advertising a picture in the quiet halls of a high school was the stunt pulled by Manager Richard Barry, Capitol Theatre, Chicago. The picture was the historical film, “The Man In The Iron Mask.” A special lobby display was constructed, composed of a stage platform and parallel placed between the background and front of one of the regularly displayed figures of the characters from the picture. The display showed the cut out from stalls and backed with comic board. Inside the iron mask was the speaker from a microphone. This system. An usher sat in the ushers room behind the display and read selected copy, the sound, of course, coming from the iron mask.

TIEUP WITH EDITH CAVELL POST

The Edith Cavell Post of Veterans of Foreign Wars, which is the only English Canadian Post in America, made a special announcement regarding the showing of “Susannah of the Mounties” at the Cosmo Theatre in Chicago, so reports John Maloney, manager. The picture deals directly with the Northwest Canada and her mounties.

NEW AMATEUR SHOW ANGLE

Willie Wolf has found a new angle on the handling of an amateur talent contest in Philadelphia. Instead of giving weekly prizes, he decided to stage shows of eliminations and to distribute the combined weekly prizes on the seventh week. By having this series of eliminations most of the contestants and their followers came to the finals as they were interested in the outcome. This method guaranteed seven Fridays of good biz.

February

4th
NATIONAL DRAMA WEEK. Sponsored by the Drama League, c/o Mrs. Samuel Newton, 1125 Park Ave., New York City. Although this celebration concerns the stage chiefly, you can cash in on some of the publicity since your theatre is probably the lone stronghold of the drama in your town.

6th
MASSACHUSETTS JOINED THE UNION, 1788. Theatres in the Bay State should cooperate in any observance and especially if it is holiday for the benefit of the city. If you should be prepared with an especially good show. If possible join in on the Mardi Gras celebrations.

8th
ASH WEDNESDAY. Lent begins today. You’ll have to be on the toes to garner business for the next 40 days, but it can be done by smart showmanship. Get out all your old tricks and be prepared for Lent.

LONG DISTANCE TELEPHONE, New York to Chicago, opened 1892. The telephone company should be willing to cooperate with you in commemorating this event, especially if you should be playing some picture in which the telephone figures prominently or if you have a still of a star of one of your current attractions using the telephone.

CHARLES DICKENS’S BIRTHDAY, 1812. A number of Dickens’ stories have been made into pictures, and although none of these are current, his birthday should be plugged through the schools and local literary groups.

8th
BOY SCOUT ANNIVERSARY WEEK. Sponsored by the Boy Scouts of America, 2 Park Ave., New York City. Sponsor a Boy Scout benefit program. Let them hold a benefit show in the theatre with a demonstration of some principles of Scouting on the stage. Get them to participate in a parade to plug your current attraction.

9th
WEATHER BUREAU ORGANIZED, 1870. It’s the 70th anniversary for the weather wizards. There’s an MGM short about them which would be quite appropriate to play on this day. Get the local weather forecasters, amateur and professional together to see how they do it and compare notes for the edification of your audience. Cook up a story for local newspapers on the basis of these local people.

Now, it looks like a copy of Victor Hugo’s novel. But opening the sales promotion piece sent to exhibitors throughout the United States and Canada by RKO-Radio in connection with “The Hunchback of Notre Dame,” reveals material to make any showman enthusiastic. Among the contents are a Photoplay Study Guide; an envelope containing big scenes from the picture; two styles of blotters adapted from two of the 24-sheets; a few lines to exhibitors from Ned Deginet, vice-president, about the picture’s selling possibilities; a theatre manager’s confidential report following a California preview; photos of Charles Laughton, Sir Cedric Hardwicke and Maureen O’Hara; a booklet narrating by words and shots the important sequences, and what looks like a sample herald.

Once a theatremen has examined the “inside” of the book, carefully, it’s too late to he’ll set the ball rolling for a campaign of big proportions on “The Hunchback of Notre Dame.”

“REBECCA” MAUVE” FASHIONS DRAW ATTENTION FROM 5TH AVE. STROLLERS

It was cold on Fifth Avenue. One had to keep moving to keep warm. But we noticed groups of strollers stopping to study the displays in the windows of Bonwit-Teller. It couldn’t be anything whatever it was—then it must be something worthwhile. So we stopped to get a glance. And we didn’t just glance—we really looked, and didn’t stop until our eyes had taken in the beauty of eight windows—not one, but eight—of glamarous mauve gowns, lingerie, and other accessories to match, inspired by David O. Selznick forthcoming UA release, “Rebecca.”

Referring to the ghostly character in Daphne du Maurier’s novel as “the most glamorous ghost in history,” the plays feature wearing apparel in Rebecca Mauve, designed by Kivette. The windows are among the most impressive ever seen, and represent one of the most effective tie-ups ever created for a motion picture. We hope that showmen in other parts of the country playing the United Artists release will promote Rebecca Mauve fashion windows from local women’s shops.

Continuing down Fifth Avenue, we paused to note another tiein on “Rebecca”—this time an impression of the furnishings in the living room of Manderley, the estate where most of the action takes place. The window was that of W & J Sloane, dealers in home furnishings.

No matter what the temperature, Fifth Avenue strollers stop to view these unique windows.

HABLE’S ANNUAL CHRISTMAS PARTY ATTRACTS 2,500 WINCHESTER KIDS

In Winchester, Va., recently, 2,500 children attended the annual Christmas Party at the Palace Theatre. The management had an opportunity to create and standing them out in the foyer. At the conclusion of the three-hour program, gifts and Christmas novelties were given each boy and girl.

Herman Hable, manager of the Palace, is the Santa Claus of Winchester, for each year he puts on a party for deserving children.
Here He Is! The Strangest

If You Believe What You See—
Then Watch Your Mind When You Think You See

The Invisi-Man

You Can Feel Your Skin Creep!

More Strange Thrills...
More Eerie Chills...
More Awesome Suspense

A Universal Picture
National Release—January 12th
HUMAN IN THE WORLD!

CALL OUT THE RESERVES!
(The reserve floor staff, the guard rails, the tapes!)

BLE TURNS

with SIR CEDRIC HARDWICKE • VINCENT PRICE
NAN GREY • JOHN SUTTON • CECIL KELLAWAY

Suggested by the sensational H. G. Well's story
“The Invisible Man”

Screenplay by Lester Cole and Kurt Siodmak
DIRECTED BY JOE MAY
ASSOCIATE PRODUCER, KEN GOLDSMITH
Christmas Programs Begin to Pour In; Many Members Put On Benefit Shows for Needy

DEFEITELY it is now 1940. Another new year in which to make some new resolutions is now here, but unfortunately, we’re checking to see if we’ve already done this any time this year. We know you will make your own, and we’re also reasonably sure that one of them will be to make the new year more attractive, better seat-sellers than ever before. So, with that, we go into 1940 with the determination to make this the biggest year for programs!

Christmas programs have been coming to our desk from members, and they are pretty new and colorful (the programs, we mean) in keeping with the gaiety of the season. First of all, we’d like to say a few words about the handbills distributed down Texas way by Floyd Faubion, manager of the Star Theatre, Teague. One was on a hanger contest to stimulate Jam Session on local Negro contestants—held on the stage. A handbill distributed in connection with “Nurse of an Ed Westcott” had the scrambled name of a prominent local nurse. Fans who unscrambled the letters and filled in the name were eligible for free admission to see the picture. Good stunt, Floyd. The Star Theatre manager also put out another handbill advertising the Rotary Club’s Bathing Beauty Revue. This must have been a lot of fun, for the Rotary members were attired in “the latest style hosiery, bathing suits, and evening dresses.” We’d like to have been there. Floyd didn’t forget the kiddies at Christmas, too. He put out a handbill to aid the underprivileged families of Teague, sponsored by various women’s clubs, and put out handbills telling the town all about it. He got plenty of publicity on the special show in the newspapers, too.

Meet Will Brizendine

Reluctantly, we leave Floyd Faubion; but on our way out the door, we must remember a story about the Goodfellows annual Christmas show for the needy, another about the movies giving half-price new stars for Christmas, and a box offering Christmas Greetings from the Capitol and Majestic theatres to a selected few whose names appear at random in the ads.

Classified Ad Tiejup

Al Blasko, manager of the Paramount Theatre in Chicago, has effected a tramp with the Hammond Times for a weekly five-cent ad on the classified page. Exchange tickets are to be awarded to a selected few whose names appear at random in the ads.

DECEMBER, 1939 INDEX

A listing of the highlights of the past month’s issues of STR, indexed and cross-indexed for ready reference.

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A PLAYBOY becomes a gangster! That is the novel twist in Robert Montgomery's newest picture, "The Earl of Chicago." In this picture, Montgomery departs from his usual role of a wise-cracking playboy to become a tough, hardboiled gangster.

One of the most unusual situations in the picture concerns Montgomery's leading lady. All that is ever seen of her is her legs. Known as "Silken Legs" this idea can be developed into several different stunts. One of them would be to send a ballyhoo girl out at a certain hour, clad in a pair of red silk (or some distinctive color) stockings. Either by means of a newspaper tie-up or by a heraldic announce that the lucky factors or "Silken Legs" will be awarded prizes or guest tickets. As a ballyhoo send out a girl completely masked, with copy reading: "Silk Legs - The Earl of Chicago" loves me. Find out why I'm masked by seeing Robert Montgomery in "The Earl of Chicago".

Have a local shoe shop display the foot and leg measurements of a girl—foot, ankle, calf, and thigh dimensions. Invite your women patrons to enter a contest whereby a pair of tree silk stockings will be given to each girl whose measurements exactly correspond. Definitely limit the number of silk stockings which will be awarded. Girls have preferences on the basis of shoe size, but the store could not afford to make the contest as simple as that. That is the reason for suggested measurements of the whole leg. Arrange a tieup with a store, either a silk stocking shop or a shoe store. Curtail off half the window so all that can be seen are the legs of the model. Have her walk around, change her stockings or do any thing to attract attention. As soon as a crowd has gathered, have her place a series of signs on an easel in the window advertising the picture and the theatre.

Stage a beautiful leg contest in your theatre. Award prices to the girl whose legs are judged to be the most perfect. The press book has a series of four one-column teaser ads. These should be run well in advance of the Earl of Chicago advertising. It would be wise to make up a teaser throwaway, too. The press book offers an illustration for a newspaper or throwaway contest. This is the outline figure of a girl. Offer prizes for the best conception of what Montgomery's girlfriend really looks like. A contest for art classes is contained in one of the incidents of the picture. As the 12th Lord of Torpex, Montgomery discovers a picture of an ancestor of his who lived in 1645; the amazing thing is that they look exactly alike. Secure star photos of Montgomery and other prizes or guest tickets for the best conception of the star as a pirate or a gladiator, and the like. Practically every school has a complete file of the costumes of the past.

An interesting suggestion for a newspaper tieup is contained in the idea of giving guest tickets to those readers whose names suggest royalty such as "Evelyn" or "Eileen," etc. This is a particular effective tieup for the classified section as that would allow the names to be scattered throughout the entire page. Use the first, middle or last name, for then you will be able to reach a much larger proportion of the readers.

Give guest tickets or prizes for the best letters written by radio listeners, newspaper readers or patrons in which they observe the social formalities attendant upon inviting a royal person to an imaginary social affair. Another contest suggestion consists of offering prizes for the best design of a Coat-of-Arms or Crest which Robert Montgomery could use if he were actually an Earl.

When you have as unusual and impressive a title as "The Earl of Chicago," a good stunt is to imprint an impressive looking invitation to meet royalty on such and such a date at your theatre. These can either be mailed out or given out by a ballyhoo man dressed in evening clothes complete with the symbolic colored sash that denotes honors as given out by a foreign government.

Another distinctive novelty for a ballyhoo girl or man to distribute is a card with a real nail in it. The copy should read: "He was as hard as nails - a gangster; but he was also soft as a puppy when he became a lord! See, etc."

You'll find this illustrated in the press book.

A high hat or a topper is one of the emblems of class distinction or social aristocracy. Manufacture a big one from compact board, painted black, with cut-in title letters illuminated by a flash-light. Use it as a teaser idea in your lobby a week in advance of play dates.

Shields, banner, flag and pennant designs have been created which can be employed inside and outside your theatre. Make them both atmospheric and decorative and show them in various combinations of colors so that they will give the picture stronger appeal.

The trial by the House of Lords, shown in the picture is authentic in every detail. It is one of the few times it ever has been presented on the screen. Members of the legal profession and law school students will be more interested in it. Let them know about it by means of personally-written letters.

Try to promote a small quantity of colored feathers. Perhaps there is a local novelty manufacturer who will make them to order for you at a low price. Affix a small picture and theatre billing stickers to them and pass them out as a novelty to the younger generation.

In all your advertising, drive "home" that this is Montgomery's most unusual role.

It's Unusual Story Formula Demands Selling Slants That Get Away From Beaten Path

An M1 Showmanalysis

Screenplay by Lesser Samuels, Directed by Richard Thorpe, Produced by Victor Saville.

Who Is This Girl With the Pretty Legs?

Look What You Can Do!

The reproduction above is only an indication of the stunts you can use on "the girl with the beautiful legs" angle. You can conduct a contest for the girl with the most beautiful legs in town. You can make a display for the lobby, like the above, and let the girls see how they'd look with the painted legs. And you can tie up with hosery shops and hosery counters at department stores, too. And more, too!
The Most Vital News Story—and Why!

When exhibitors tell each other which stars pay off best at their boxoffices, this is the most vital industry news that can be printed.

That is why the Motion Picture Herald's annual Money Making Star Poll is so important to all theatre owners.

Watch for the results of this year's poll, because it is recognized that the company having the most stars among the First Ten has the product with the most power at the boxoffice.
20th Century-Fox has more stars in the First Ten than any other company!

TYRONE POWER
(2nd year in the First Ten)
Next in "DANCE WITH THE DEVIL"

SHIRLEY TEMPLE
(6th year in the First Ten)
Next in Maurice Maeterlinck's "THE BLUEBIRD"

ALICE FAYE
(2nd year in the First Ten)
Next in "LITTLE OLD NEW YORK"

SONJA HENIE
(3rd year in the First Ten)
Now in "EVERYTHING HAPPENS AT NIGHT"
Abe Lincoln in Illinois

RKO-Radio DRAMA 107 mins. (Prod. No. 89—Nat'l Release, Feb. 12)


Plot: Massey falls in love with Mary Howard, whose broken heart over her fiancé's infidelity. She marries her. Mary's death occurs on the evening of Massey's election to the State Legislature. He goes to Springfield where he elects to run for the Legislature to enter a law office. He meets Ruth Gordon, who falls in love with him. But unaware of his destiny, and realizing she has great ambitions for him, he breaks the engagement. Later, he asks her forgiveness and promises her years pass, Massey and Ruth have four sons. The country moves westward, at Harper's Ferry, John Brown defends the cause of the slave. When the states torn by the slavery issue, Massey is nominated for Senator from Illinois against Lockhart. He meets her, but his speeches draw wide attention as he fights the slavery. In 1860, foreseeing the struggle he must go through, he is actually unhappy when elected President of the State, and leaves Illinois, with his friends cheering him.

Comment: All of the motion pictures based on events in the life of one of America's greatest heroes, this screen adaptation of Robert E. Sherwood's Pulitzer Prize play is by far the finest. It is an inspired and moving portrait, brilliantly acted and skillfully directed by John Cromwell. From the opening scene of Abe Lincoln and Mary Howard, leaves home to accept a job poling a flatboat of hogs down the Sagammon River, to the final scene in the White House, the production holds one spellbound. It is as if the days of Lincoln could have been rerun once more. Raymond Massey's portrayal is eloquent and sincere—one that should be remembered for years to come. Wisely enough, the producers have selected the supporting players most capable of enacting their various assignments, rather than attempting to make the characters fit a box office name. As a result, brilliant performances are given by Ruth Gordon who, next to Massey, stands out, Gene Lockhart, Mary Howard, Dorothy Tree and Alan Baxter. "Abe Lincoln in Illinois" is the screen's finest tribute to a great man, and a picture to be seen and treasured. Since the release date is scheduled to fall on Lincoln's Birthday, you can tie in with any special activities that might otherwise have been reserved for the anniversary only. (FAMILY)

Catchline: "A picture that every American should love and cherish."

AUDIENCE SLANT: IT SHOULD BE WARMLY RECEIVED BY ASSOCIATIONS OF AUDIENCES.

BOX OFFICE SLANT: THROUGH A LANDMARK OF NAMES, WITH THE POSSIBLE EXCEPTION OF MASSEY WHO HAS BECOME FAMOUS BECAUSE OF THE ROLE, IT MAY BE NEW, CERTAINLY DESERVES A STRONG AND IMPOSSIVE CAMPAIGN.

Legion of Decency Ratings:

For Week Ending Jan. 6

SUITABLE FOR GENERAL PATRONAGE

Charlie McCarthy, Detective

Pioneers of the Frontier

Man From Arizona

Money to Burn

SUITABLE FOR ADULTS ONLY

Child Is Born

City of Chance

Earl of Chicago

Mexican Spitfire

Man Who Wouldn't Talk

Raffles

The Earl of Chicago

(Hollywood Preview)

MGM COMEDY-DRAMA 87 mins. (Prod. No. 87—Nat'l Release, Jan. 5)


Plot: Robert Montgomery, an ignorant Chicago gangster, finds himself by heritage, heir to, English title with all its land and traditions. He takes with him to England, to claim the estate, his attorney, Edward Arnold, a man he framed and had sent to prison and then hired because he believed in his honesty. Arnold keeps from him the fact that he cannot sell his English land, and while in England uses his power of attorney to ruin Montgomery's business in America. This strange revenge forces Montgomery to lose everything he had, so he kills Arnold and is himself hanged.

Comment: Totally different from the usual run of pictures is this strange, fascinating film; one that will prove a rare treat for those theatre goers looking for something quite different in motion picture entertainment. There's also enough broad satire combined with the gripping story to make it appeal to the average crowd looking for a good laugh and Robert Montgomery's startling role will cause plenty of comment. Here again Montgomery gives you a brilliant interpretation of a psychopathic individual, another "different" role similar to the one that made his "Night Must Fall" such an outstanding character study. Remarkably fine are the supporting players, particularly Edward Arnold and Edmund Gwenn. The direction of Richard Thorpe is an expert job and Victor Saville deserves credit for an unusual production. For exploitation—see Showanalysis on page II of this issue.

Catchline: "From Chicago gangster to English Earl and the traditions of his ancestors."

AUDIENCE SLANT: IT SHOULD BE WIDELY RECEIVED BY AUDIENCES.

BOX OFFICE SLANT: THROUGH A LANDMARK OF NAMES, WITH THE POSSIBLE EXCEPTION OF MASSEY WHO HAS BECOME FAMOUS BECAUSE OF THE ROLE, IT MAY BE NEW, CERTAINLY DESERVES A STRONG AND IMPRESSIVE CAMPAIGN.

His Girl Friday

Col. COMEDY 92 mins. (Nat'l Release, Jan. 18)


Plot: Rosalind Russell returns from Reno, having just divorced Cary Grant, managing editor of the paper for which she was star reporter. She is now about to marry Ralph Bellamy. But Grant, eager to see her reaction to the divorce, sets out to handle the story of an impending execution. One thing leads to another and she finally has the master criminal, who has escaped, locked in a desk in the press room in the Criminal Courts Building. Grant comes over to work on the story with her and just then Bellamy rushes in ready to take Rosalind to Albany with him. But she turns a deaf ear to his pleas. The sheriff's men finally capture Grant, and hid him, in the end. The desk and Grant and Rosalind are arrested for obstructing justice, but released when Examining Attorney and the Sheriff had attempted to bribe the messenger from the Governor from delivering a reprieve to them. Later the released Rosalind finally decides to remarry Grant and they are about to go to Niagara where the political powers have been defeated. The Girl Friday enters the contest on the original plot have been kept and several priceless lines have been added. They're good enough so that the whole town will be repeating them after the opening day. The picture will benefit greatly from word-of-mouth. Sell it through close cooperation with your newspapers. They'll help you plug it, because it's the only true reproduction of newspaper life. Run teaser ads reading: "Take your families today to see, 'His Girl Friday.'" Invite all divorced people to the theatre to meet their ex-mates. It's a gage even though none will come.

Catchline: "She learned about men from him..."

AUDIENCE SLANT: THE QUICK REPETABLE AND FAST ACTION SHOULD GO OVER BIG WITH ANY AUDIENCE. THEY'LL GO OUT TALKING ABOUT THE MOVIE AND YOUR BUSINESS BENEFIT. IT'S A GREAT AUDIENCE PICTURE.

BOX OFFICE SLANT: WITH TWO GOOD NAMES, IT IS A STRONG STORY PLUS WORD-OF-MOUTH. YOUR BUSINESS OUGHT TO BE GREAT.

For Additional Exploitation Ideas on These Pictures Consult the Encyclopedia of Exploitation
The Fighting 69th

(Original Picture)

WB

Drama

90 mins.

(Pro© 451—Nafl Release, Jan. 27)

Credits: J•ames Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Alan Hale, Frank McHugh, Dennis Morgan, Forer, William Lundigan, Ginn Williams, others. Original screenplay by Norman Reilly Raine, John Niblo, Jr. Frankrew's adaptation by William Keighley. Associate Producer, Louis F. Edelman. Executive Producer, Hal B. Wallis. Directed by William Keighley. Based on the 69th regiment in France during the first World War, is cocky, but watcha, a coward. In the lines one night his rebelliousness brings tragedy to many of the soldiers. Despite the efforts of Pat O'Brien, priest of the regiment, to bring out the good side of Cagney, the soldier still remains as cocky as ever. In another battle, he displays his fear once more and causes the destruction of more of his buddies. He is imprisoned, but when the enemy starts shelling the town, O'Brien releases them from his prison and tells that Cagney fights with courage, with the way cleared for the men to go through to victory. But he is wounded.

Comment: Warner Brothers deserve much credit for filming this story at a time when patriotism is in high gear. It is as good as its predecessor and one of many stories, of any character, that make up the story of that famous regiment "The Fighting Irish" with its traditions of courage and valour and is real red blooded entertainment for all Americans. Though it is stark realism, there's plenty of comedy dialogue interspersed. In the exceptionally fine all male cast, Pat O'Brien playing the role of the famous Father Duffy, James Cagney as the young cowardly braggart and George Brent as Wild Bill Donovan, top any of their previous performances. Exceptional portrayals in the supporting cast are turned in by Jeffrey Lynn, Frank McHugh and Dennis Morgan. Director William Keighley has done himself proud with this assignment and has made the characterizations vivid and keeping the story well paced. Production is on a high level. World war hero should be invited as special guest on opening night. Current war headlines, photos, helmets, bayonets, gas masks, etc., could be used for lobby display. Contact all patriotic, military organizations. (ADULT)

Catching: "And they fought to make the world safe for democracy."

AUDIENCE SLANT: REAL RED BLOODED ENTERTAINMENT FOR ALL AMERICANS.

OFFICE SLANT: SHOULD DO A TERRIFIC BUSINESS.

Brother Rat and a Baby

WB

COMEDY

87 mins.

(Prod. Nafl Release, Jan. 13)


Albert and Wyman are the two candidates for the job of coach at V.M.I. Morris, his ex-roommate, an irresponsible boy, calls Albert to bring his wife, Jane, and their baby to New York. First the baby swallows a diamond ring and they have to leave. Albert comes and stays with Jane's aunt. Everything happens wrong despite Morris' best efforts. He takes his girl out when he has no money and Reagan takes out the daughter of the commandant of V.M.I., who catches them arriving home at 8 o'clock in the morning. Williams gets the job and Albert is facing the return of Churchill, whose apartment he has practiced ruin. Churchill sends his airplane on a goodwill flight to Peru and Morris stows the baby aboard. The success of the recurrent publicity gets Albert a job and Reagan and Morris get their girls.

Comment: Although this picture is not exactly a sequel to the original, "Brother Rat," some of the same characters have been retained and the same sort of atmosphere pervades the whole thing. So sum it all up, it is a swell picture. There are plenty of good laughs in it. The characters are all likeable despite the misfortunes they get into and the incidents include a pile-up after grief on the harassed young people make it delightful to watch to see how all these themes will be solved. There is no one outstanding character as they all have meaty parts which they make the most of. The baby is cute but not particularly outstanding. Wayne Morris does a grand job and so does Eddie Albert and Jane Bryan. It is comedy all the way through with never a predictable moment. That's probably the key to the enjoyment of the whole picture—its spontaneity and the fact that its situations become so delightfully involved that no end to them can be predicted. There's a lot of baby stuff O'Brien can pull off snugly on the picture. String diapers up with the title spelled on them. Have a play pen in the lobby. Performances can cost them their babies while watching the show. (FAMILY)

Catching: "Those trouble-making, merry- little ones are sure to bring another down."


Shop Around the Corner

MGM

Drama

100 mins.

(Prod. Nafl Release, Jan. 12)


Plot: Frank Morgan, proprietor of a shop purveying novelties and leather goods has become increasingly irradiated to his employees who include Stewart, Schildkraut and Bressart. When Margaret Sullivan applies for a job, he gives her one, though Stewart had turned her down. Meanwhile Stewart becomes interested in a girl whom he has never seen but with whom he has corresponded anonymously. Margaret is the girl but neither knows the other one is his unknown correspondent. Because Morgan refused to give him the night off, he explodes and is fired. Jobless he goes to meet his dream girl but is disappointed (and so is she) at who it turns out to be. When Morgan takes sick, Stewart is restored to his job. He grows to love Margaret and finally reveals to her that he is her dream man.

Comment: Grand entertainment with most support for this latest Ernst Lubitsch offering one that can be ranked with the best he has produced including the recent box office hit, Ninotchka. The picture from beginning to end, aided by the excellent troupings of Margaret Sullivan, James Stewart and Frank Morgan, is top-notch in every department and one that will profit greatly by word of mouth advertising. In the fine supporting cast, standout performances are given by Felix Bressart, William Tracy and (Continued on page 39)
Get On the Band Wagon
And Exploit This Picture
With Smart Showmanship

"Swanee River" to the exploitation-minded showman should prove to be a
river of gold flowing right to your theatre—if you get out and sell it. Everything
that makes a picture click at the box office—stars, story and songs—is here!
Its entertainment value has already been presented to millions—in outstanding radio
publicity on the networks and individual stations; on the back cover of Life in full
color, and in full-page ads in fourteen big magazines timed for release date. It is up
to you to take full advantage of this excellent advance promotion.

"Swanee River" is a "natural" for schools. It is a picture that will interest not only the
music classes, but the history and English classes as well. An exhibit of the copies
of the songs Foster wrote, could be a project for the art classes. A display of books
on Foster's life, his songs and early American history would enable you to bring copy
on the picture into both the school and public libraries. There are many schools
which will be glad to cooperate on a special student show for this picture. For
the English classes, an essay contest based on the theme, "Stephen Foster and His
Music," will enable you to bring the picture directly into the classroom. A contest based
around the period in which Foster lived is one that should interest the history classes.

The press book describes "The Stephen Foster Music Albums." These albums can be
used as prizes for any contests that are aimed at either music groups or classes. If
a portable phonograph can be secured, take the phonograph to the classroom so that
recorded Foster melodies can be played to the students. A brief resume of the picture,
either printed or mimeographed with proper title and credits can be distributed.

A picture such as "Swanee River" lends itself naturally to radio exploitation. There
isn't a station, no matter how small, that

Attractive 40 x 60 Photo Gelatin

Have you ever tried a 40 x 60 gelatin in a shadow
box, with bright lights behind the display flashing
on and off at intervals, or remaining lighted, as
colored in a frame? It's a cheap item, but the expense
of such a lobby piece is almost negligible. Try it on "Swanee River," and you'll use it thereafter.


letters upholping either one or the other of the
rhythm styles. On the cultural side, get
your station's music editor to arrange an
interesting program tracing Stephen Fos-
ter's influence on American music.

Arrange a streamlined minstrel show. Fol-
low the fad that is so popular now of mak-
ing the audience part of the show. One
of the stunts that can be pulled at this show
is a community sing; if possible have at-
tendees costume as minstrel men move up
and down the aisle to work up enthusiasm.

Build a hit parade display. Foster's songs
are proven, all-time best-sellers. Have
come-board music covers made of all the
popular Foster songs (the complete list is
given in the press book). Mount them on a
specially constructed music rack and enter
complete picture and playdate billing along
the bottom. Use star standees for added
display power. On top feature: 1939 on one
side, and 1940 on the other. Headline the
total display with: "Lovers sang them soft
and low—90 years on America's Hit Pa-
rade!"

"Swanee River" lends itself to many
dozen of those colorful, animated
signs of our time and our day...

THE DRAMATIC DRAMA OF THE
AMERICAN PEOPLE'S JOYS AND SORROWS TO MUSIC...
...THE SONGS WE SING TO OUR
HEARTS FOREVER!

Follow Up With This Smash Ad

In following up the tremendous national magazine
campaign, this advertisement in your newspaper,
(reduced here) will proclaim that you are showing
the picture they've been reading about and ask a
four-column layout that's bound to be worth every
cent the space it fills will cost you. Why not use it?
New Distribution Plan for Accessories Revolutionary

Exhibit May Purchase In One Place All He Needs From Street to Screen

Within a short period, advertising for the theatreman will be revolutionized. National Screen Service through its subsidiary company, Advertising Accessories, Inc., will then handle every kind of advertising that the exhibitor uses from street to screen. This will centralize all advertising under one roof and the company hopes that its service will be so comprehensive that the exhibitor may obtain advertising materials of all kinds ready for immediate use, including imprinting, etc.

This is probably the most radical step in advertising for showmen that has been made since the beginning of the industry. Herefore, an exhibitor would obtain his trailers from National Screen Service. If he wanted one-sheets for posting he ordered them from the exchange, had them shipped to his theatre and then had to pay for the imprinting. The same was true of window cards. Then he had to go to another printer to order his programs. If he wanted movie mats he would have to buy the advertising mats from the exchange. For his newspaper advertising he had to order one or other mats from the exchange and often he felt that the effort of advertising a picture extended so far that it wasn’t worth it. If he wanted novelties, he would have to write to New York for them or perhaps to Hollywood.

All Under One Roof

All that is changed now. The exhibitor will have all under one roof, the advertising materials he needs for ALL of his pictures. The exchange of ideas will be greatly facilitated because the branch managers for National Screen Service will have nothing to do but handle advertising. It won’t be a sideline with them as it has been with the exchanges which were naturally more interested in the revenue they would obtain from films.

Salesmen for National Screen Service will come to each theatre to sell them a contract for the RENTAL of accessories, each of which must be returned with an exception made for paper posted and possibly newspaper mats. There will be one price for all, approximately equivalent to the price now charged by those exchanges which rent accessories, refunding a certain sum on their return. The price will be the net sum now paid by the exhibitor in such instances.

If the exhibitor should have a sudden change of program, he need only notify National Screen Service and his entire order for accessories, both standard and special will be changed.

There will be no standardization of accessories in the sense that they will all look alike. The actual designing will remain subject to the approval of the advertising manager of each company so that the material will be different for each company. The actual production of this material will be in the hands of Advertising Accessories, Inc.

The convenience of the new service to exhibitors cannot be overestimated. For those located in or near key cities, it will save considerable time, as they need go to only one place, after booking their pictures and avoiding the necessity of waiting for poster clerks to wait on them, give their orders for all of their advertising, trailers, booklets, program, paper, window cards and, all, and will receive properly imprinted and ready for immediate use. For those located at a distance from the exchange center, the saving in wires and telephone calls will be considerable since all of the necessary material can be ordered by one wire or one telephone call.

It is expected that one result of the new move will be to encourage greater use of advertising accessories both regular and special. Each of National Screen Service’s salesmen is a trained man for just that kind of job. He will analyze the exhibitor’s needs in the way of advertising and sell him (or rather rent him) just the material particularly fitted for his type of operation.

The appearance of the theatres will be improved, it is believed, because of the uniformly better condition of advertising accessories. What the new service will amount to is an authorized national poster rent service.

Monument of Hart Is A Symbol of Cattle Days

What is perhaps the only monument to a man now living is the Bill Hart Monument, donated to the City of Billings, Montana, on the 45th anniversary of the founding of the city, July 4, 1927.

“A Range Rider of the Yellowstone” was made from life and posed by William S. Hart and his horse for the noted sculptor, C. C. Cristadora. The original location of the monument was on the Rim Rocks overlooking Billings about one-half mile east of the Municipal Airport buildings.

In 1938 it was moved from this point to the edge of the rim immediately in front of the Administration Building at the airport and placed on a suitable pedestal on a landscaped plot of ground.

More than any other screen personality, Hart has for many years retained his hold on his fans despite his retirement a decade ago.

It is this allegiance to the West’s greatest hero that is causing Astor Pictures’ reissue of “Tumbleweeds” to be enthusiastically received in all parts of the country.

“THOU SHALT NOT KILL”

“I didn’t kill Julie! Aren’t you going to believe me?”

Charles BICKFORD

OWEN DAVIS, JR. · DORIS DAY · PAUL GUILFOYLE

A Republic Picture
Paramount

The sixth in the series of ten Headliner short subjects, "Jimmy Dorsey and His Orchestra," has been completed at the Eastern Service Studio in Long Island under the direction of Leslie Roush. Among the songs numbered in this unusual musical short are "Rebecca," a sensational saxophone solo by Jimmy Dorsey; "My Wubba Dolly" sung by Helen O'Connell; "Only A Rose" sung by Bob Elbert; and "Sleeping Beauty," done by the whole orchestra. This subject is scheduled for national release on February 2.

Columbia

Finishing this week his first serial, "The Shadow," for Columbia, Larry Darmour has made a new deal to produce three more serials during the coming year, in addition to his Jack Holt features. First of the 15-chapter pictures will be "Terry the Pirates," a syndicated cartoon strip by Milton Caniff. The other two have not yet been announced. The dialogue is by Jory and Vida Ann Bong in the leads.

Nineteen hundred and forty is doubling in the tracks of 1939 as regards the short subjects department. The new year, like the last, begins with a rush of activity. Production space is taxed. Likewise quarters where product passes through preparatory stages is crowded. Buster Keaton, Andy Clyde, and The Three Stooges head the long roster of comedy talent now ca-

Proof of What Short Subjects Can Do Is Contained in Letter From Dallas Exhibitor

IT IS unfortunate that many theatre managers fail to give short subjects their due consideration. These managers have been so busy playing double features that they have lost sight of the excellent shorts now being released. If they took the trouble to exploit the better short reels, just as they do their features, in all probability they'd be agreeably surprised at the results.

Proof of this contention is contained in the following letter, which was sent by Manager J. A. Cain of the Forest Theatre, Dallas, to Mrs. Berta Short, head of Inter-

state Circuit's Short Subject Department:

"We have found a sure-fire remedy for the double feature menace. A program that blasts our house record every time we use it. A program that even bucked a State Fair, on its first Sunday, and came out way ahead.

"We are referring to the special Short Subject Shows we have been presenting. They keep us up the streets with the 15c balcony, be showing Hedt Lumarr and Robert Taylor. Let the rest of our immediately opposition by playing double features and features still on our advance booking register. In our own quiet way, we go out right ahead and hang up the 25c sign at 6 o'clock. It makes no difference. People flock through the doors at a steady dollar-

selling cast in her twelfth one-reeler for the famed uneven star. In her latest, "Woman Pro-

posed," she plays a hypercritic female who "sets her hooks" for a man and gets him. Johnny Hines directs the comedy short from his own story.

Having just completed the Crime Does Not Pay subject, "Know Your Money," Joseph Newman leaves for Ft. Lauderdale, Florida, the first of the New Year to direct Pete Smith's Specialty, "Facing The Lion," featuring Clyde Beatty. Immediately after his return, Newman will direct a Crime Does Not Pay Subject dealing with the "baby barter" racket. Jack Chertok and Richard Goldstone produce the new crime two-

100,000 Dealers In Canada Dry

In "Information Please" Tieu

Through a tie-in between RKO Pathe and Canada Dry a hundred thousand dealers in the latter's product have been notified of the "Information Please" screen series and new display material placed in their hands. Thus a basis for theatre-dealer cooperation throughout the country for this series has been established.

The first unit in the campaign is a folder mailed to the dealers and headed, "Information Please" now on the screen at your favorite theatre." A section of the film from the initial screen short distributed by RKO Radio is attached to the folder which has a motion picture background throughout.

"Information Please" is now broadcast over more than 60 NBC stations. It reaches a radio audience of 4,800,000 listeners every Tuesday evening. Hundreds of newspapers and such magazines as Life, Readers' Digest, Ladies' Home Journal and Cosmo-

politan have carried feature stories about "Information Please."
WORLD OF 1960

Prod. No. 1971

Interesting

Col. Happy Hour No. 1

10 mins.

Comment: Designated as “interesting” because it is an adequate screen presentation of the Inturnama show of General Motors at the World’s Fair. The show, which actually stole the World’s Fair show, should be of widespread interest to the millions who have heard about but have not seen, and equally will appeal to those who got their feet waiting in line to see what they will enjoy recalling. Other than locals—photograph showing the Inturnama is the GM show, there is no advertising. Sums up as a good at a special price should particularly for a feature comedy bill.

Exploitation: Bear down on the World’s Fair angle. Here in their own favorite theatre people can see what millions stood in line to get a glimpse of—the best show of the World’s Fair in New York.

A BOY, A GUN, AND BIRDS

Prod. No. 1506

Fair

Col. Color Rhapsody

7 mins.

Comment: Cartoon about the little bird that is shot by the boy with his new gun, with results that were sentimental than humorous. Animation is fair and the color good. Since there is a preachment against boys shooting birds it will have some substance as film fare capable of bringing favorable comment from bird lovers.

Exploitation: Play up the Technicolor rendition of the modern fairy tale with a moral, and develop local interest via publicity about the birds owned by newspaper tycoons featuring stories about people of the town and their pets. Wealthy bird fancier should be willing to contribute to the publicity campaign, with advertising material for newspapers in this angle.

THE FILM FAN

Prod. No. 5606

Excellent

Vita.

Looney Tune No. 6

7 mins.

Comment: Porky Pig is on an errand for his mother, but a free show is too much to pass up, so he goes in. What happens inside the movie house makes this a highly entertaining cartoon—one that will keep your audiences chuckling. Leon Schlesinger produced.

Exploitation: As a special stunt, all hour’s collection of the best of past Looney Tune cartoons to be shown at a special matinee at a rate at a special price should do well, if properly exploited. “The Film Fan” could be included in the group.

FRANCES CARROLL AND THE COQUETTES

Prod. No. 5505

Just Filler

Vita.

Melody Masters No. 5

10 mins.

Comment: Frances Carroll and her all-girl orchestra dispense some novelty and swing tunes in a band setting. Viola Smith contributes a drum specialty, while Eamie Healy does a neat tap dance. The finale, described by Miss Carroll as the orchestra’s very musical number, is just about as noisy as the real thing. For average audiences, this is just a filler. The swing fans may want to let you permit them to comment in the aisles. Roy Mack directed.

Exploitation: Mention it in your regular advertising.

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Melody Masters No. 5

10 mins.

Comment: Frances Carroll and her all-girl orchestra dispense some novelty and swing tunes in a band setting. Viola Smith contributes a drum specialty, while Eamie Healy does a neat tap dance. The finale, described by Miss Carroll as the orchestra’s very musical number, is just about as noisy as the real thing. For average audiences, this is just a filler. The swing fans may want to let you permit them to comment in the aisles. Roy Mack directed.

Exploitation: Mention it in your regular advertising.

ANDY CLYDE GETS SPRING CHICKEN

Prod. No. 1426

Mere Filler

Col. All Star Comedy

18 mins.

Comment: Andy Clyde as a silly wilddog who gets thoughts of love in his head come every springtime. His wholesale comes with duplicating proposal to a lot of girls takes a serious turn for him when it is discovered that he is wealthy and all the girls accept at once. Made on the penny-saved-penny-earned policy, the film has nothing in particular from a production standpoint and nothing at all from a standpoint of comedy incident and content.

Exploitation: Andy Clyde’s name about only factor upon which selling efforts can be based.

GLOVE SLINGERS

Prod. No. 1425

Good Staple

Col. All Star Comedy

18 mins.

Comment: Noah Beery, Jr., as a husky comic comes from out of a ‘walkout’ joke. Howard as his uncle and Paul Hurst as a dumb ex-pug are on the look-out for a cueing commotion, and he in Noah, though the latter’s mother doesn’t want her boy to be a fighter. Big fight finds Noah pitted against brother of girl he loves. He wants to quit, but when he finds Howard has bet the month’s rent on the outcome, he goes to work and shugs through triumphantly. It’s a real slam-bang action picture.

Exploitation: Routine notice via programs and newspaper “added attraction” can be supplemented by exhibits of punching bags or boxing gloves in merchant tie-in windows.

“Gun Play” Receives Mention in
Field and Stream; Good Tieup

“Gun Play,” new Sportscopelo on the art of target-busting, receives mention four times in a recent issue of Field and Stream, the nation’s magazine. The gun manufacturers of arms and ammunition, Remington, Western and Winchester, stress the value of the short articles. All three urge: “Be sure to ask your local theatre to book this picture.”

NEWSREEL SYNOPSIS

(Released Saturday, January 6)

PARAMOUNT (No. 37)—President opens Congress: bowl games from Coast to Coast.

MOVISTORE (Vol. 22, No. 35)—President opens Congress; Model plane contest in Miami; Philadelphia Mummers parade; Miami Beach: Model plane contest in Miami: Bowl games from Coast to Coast; Santa Ana racing starts.

NEWS OF THE DAY (Vol. 11, No. 38辉 Wheeling to Wheeling: War effort: Model plane contest; Miami Beach parade: Model plane contest in Miami: Bowl games from Coast to Coast; Santa Ana racing starts.

PATH (Vol. 11, No. 39辉 Wheeling to Wheeling: War effort: Model plane contest; Miami Beach: Model plane contest in Miami: Bowl games from Coast to Coast; Santa Ana racing starts.

UNIVERSAL (Vol. 11, No. 39辉 Wheeling to Wheeling: War effort: Model plane contest; Miami Beach; Model plane contest in Miami; Orange Bowl and Sugar Bowl games.

NEWS OF THE DAY (Vol. 11, No. 21辉 Field and Stream; War effort: wheeling to Wheeling: War effort; Wheeling to Wheeling: War effort; Model plane contest; Miami Beach; Model plane contest in Miami; Bowl games from Coast to Coast; Santa Ana racing starts.

PARAMOUNT (No. 36)—Social Security; French leaders graduates; New mobile airplane truck; Woolen fashions in England; East Side markets aboriginal; No. 54-B instruments for soldiers: skiing in New Hampshire; New Year’s Eve celebrations.

MOVISTORE (Vol. 22, No. 35)—Sports Review of 1949; German freighter passes through Panama Canal; Commander Langsford died last; Customers dance on ice in California: 4,000 cavalry in action in Texas; Fashions from Paris; Lew Lehr and floating women.

NEWS OF THE DAY (Vol. 11, No. 21辉 Field and Stream; War effort: wheeling to Wheeling: War effort; Wheeling to Wheeling: War effort; Model plane contest; Miami Beach; Model plane contest in Miami; Bowl games from Coast to Coast; Santa Ana racing starts.

UNIVERSAL (Vol. 11, No. 39辉 Wheeling to Wheeling: War effort: Model plane contest; Miami Beach: Model plane contest in Miami; Orange Bowl and Sugar Bowl games.

(Released Wednesday, January 3)

PARAMOUNT (No. 36)—Social Security; French leaders graduates; New mobile airplane truck; Woolen fashions in England; East Side markets aboriginal; No. 54-B instruments for soldiers: skiing in New Hampshire; New Year’s Eve celebrations.

MOVISTORE (Vol. 22, No. 35)—Sports Review of 1949; German freighter passes through Panama Canal; Commander Langsford died last; Customers dance on ice in California: 4,000 cavalry in action in Texas; Fashions from Paris; Lew Lehr and floating women.

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UNIVERSAL (Vol. 11, No. 39辉 Wheeling to Wheeling: War effort: Model plane contest; Miami Beach; Model plane contest in Miami; Orange Bowl and Sugar Bowl games.
Walter Pidgeon was signed by Producer for Pantheon for the male lead in the new Deanna Durbin starrer, "It Happened in Calistoga," now before the cameras at Universal. Director William Seiter will shoot location scenes in Hidden Valley for several days before returning to the studio to start interiors.

Ruby Valley, recently signed to a producer's contract by Republic, will check-in on the lot on or before February 1, for his first assignment. Valley is currently filling an engagement in Miami, where he opened Christmas Night.

Jean Cagney will have the feminine lead in the next J. Esen Hoon Hower story, "Woman From Hell," which Paramount has scheduled for early production. Robert Carson has been signed for the comedy lead and Paul Kelly for one of the top roles. James Hogan directs under the production wing of Edward T. Lowe.

Mabel O'Brien, who is starring at Warner Bros. with George Brent and John Foy in "We Shall Meet Again," has been signed by the studio for the leading role in "The Constant Nymph," being prepared for a late February starting date. Brent will probably be her leading man again.

Gary Cooper was out of the cast of "The Westerner" again because of the leg injury he suffered on location with the Samuel Goldwyn company at Goldwyn City, Arizona.

William Wyler continues shooting around him as it is uncertain when he will return.

"Two Girls on Broadway," a dramatic story set in music against a modern back-street locale, gets under way next week at MGM with Lana Turner and George Murphy in the leading roles. The film will be produced by Jack Cummings with S. Sylvan Simon directing.

James Roosevelt started off his Globe Productions with the purchase of screen rights to "The Bat," the Mary Roberts Rinehart-Avery Howard Broadway stage hit. Present plans call for the picture to go into production around April 1.

Producer Harry Sherman finished his 30th picture for Paramount, "Hold Your Horses" last week. This is the last of the current "Hopalong Cassidy" series and stars William Boyd with Russell Hayden in the top supporting role.

RKO's "Primrose Path," produced and directed by Gregory La Cava, has been held up for several days due to the illness of Joel McCrea. The picture, co-starring McCrea and Ginger Rogers, will be suspended until McCrea is well enough to report for work.

Madeleine Carroll and Louis Hayward, both of whom are now appearing in Edward Small's "My Son, My Son," will have the romantic leads in Cecil B. DeMille's forthcoming production of "North West Mounted Police" if a recount deal for Hayward goes through. Hayward is under contract to Small.

Warner Bros. have signed Irene Hervey and Virginia Grey for featured roles in "Three Cheers for the Irish," now in production with a cast headed by Priscilla Lane, Edward G. Robinson, Dennis Morgan, Alan Hale, Henry Armetta and Ferreke Koros. Miss Grey was borrowed from MGM.

Grover Jones, well-known screen and radio writer, checked in at the Hal Roach studios to write comedy that runs through "$00,000 B.C." The film was directed by Roach and produced by P. W. Griffith and will be released through United Artists.

Loretta Young in "Bedtime Story"

Loretta Young will be signed by Columbia for the feminine lead opposite Cary Grant in "A Bedtime Story," which William Perlberg will produce. Shooting will start upon completion of Grant's current picture for RKO, "My Favorite Wife." Miss Young is also scheduled to do one for Universal in the near future.

On the Set

Producer - Director Herbert Wilcox checks the scripts of RKO's "Irene" with Alan Marshal and Ray Milland. The two leading men appear with Anna Neagle, foremost British actress, who stars in the title role of this delightful comedy with music, screen version of the smash-hit stage production.
Just Before the Crash

With the aid of Tom Brown, Peggy Moran attempts to demonstrate that she can roller skate on the cement highway for a scene in Universal's "Oldtime in the Moon," in "On Love"... and then came the crash.

Paramount, Sherman and Boyd
Sign New Two-Year Contract

Following the signing of a new two-year contract between Producer Harry Sherman and William Boyd, Paramount announced a new deal with Sherman for the next two years. The Paramount-Sherman contract calls for the production of six "Hopalong Cassidy" features for next year as well as two Zane Grey features and a "special," and a similar selection for 1940.

It was announced that Boyd, already the highest paid western star of the screen, will receive a substantial increase in salary and that he will be permitted, between pictures, to make personal appearances in connection with "Hopalong Cassidy" pictures.

Sherman, who just completed his final picture for the 1939-40 program, will start immediately lining up story material for next year's product.

To Make Another Martin Musical

Irving Starr was re-signed by Columbia to make another musical starring Tony Martin, which will go into production in March. Starr's first for Columbia, "Music in My Heart," is now finished, several weeks ago under the direction of Joseph Santley and will be released next week.

John Payne Signed by 20th-Fox

John Payne, formerly under contract to Warner Bros., has been signed by 20th Century-Fox for the male lead opposite Linds Darrell in "Twinkle, Twinkle, Little Star," set to go before the cameras this week under the direction of Walter Lang. Payne will be remembered for his swell performance in Warners' "Garden of the Moon," in which he also demonstrated his singing ability.

Paramount to Star Susanna Foster

According to present plans, Paramount will star 14-year-old Susanna Foster in her next picture at the studio. The young songbird scored a sensational hit in her first film, "The Great Victor Herbert."

Price-Lindsay Teamed for "Gables"

Universal has set Vincent Price and Margaret Lindsay for the top spots in their forthcoming production of "The House of the Seven Gables," scheduled to go into production within the next two weeks. Joe May will direct under the supervision of Darryl Kelly.

Wandering Around Hollywood
with the "Oldtimer"

Over to Gene Autry's to wish him our bestest for the New Year and to see a crew of six, just opening up his holiday mail... a small matter of about 10,000 greetings. If Gene is not busy he is putting him on the Post Office Department payroll.

Alice Lake, Mac Bischof and Eva Novak, three names that grace the marquees in the silent days, are working at Paramount as extras. The wheels of fortune are move fast in Hollywood... but it will be "great" seeing the "oldtimers" back on the screen.

Run into Dick (Richard to the gang over at MGM) Purcell all steamed up over the swell break the studio is giving him. Don't be surprised if Dick is handed an "Oscar" for his work in that fine short, "Drunk Driving." Here's a wish from the "oldtimer"—bigger and better breaks for 1940.

By the time William Boyd winds up his new two-year contract with Harry Sherman, he will have completed 42 "Hopalong Cassidy" pictures... a new high in this or any other business. One thing can be said about the "Hopalongs," and that is that each one is an improvement on the previous film. Keep it up, boys.

The result of Exhibitor polls in STR and other trade papers, shows that outdoor pictures are the biggest money makers at the box offices of the nation... which proves that Americans like their entertainment on the red-blooded side. Come on, cowboys, ride 'em hard.

Hope Anne Shirley, Warner's latest choice for the feminine lead in "Melodied, Pretty and Poor," will stay "put" on the job. We wonder whether the big objection has been the marx, the pretty or the poor... and you can leave the last one out.

By Plane to the Premiere

Nanny Ross, "Gulliver," Jessica Draganoff and Tub Hunshe are shown above as they arrived at the Miami airport to attend the world premiere of Paramount's feature-length Technicolor production, "Gulliver's Travels."

Nelson Eddy Signed for "I Married An Angel" and a New Contract

Nelson Eddy, MGM singing star currently appearing with Jeanette MacDonald in "New Moon," has been signed to a long-term contract by the studio. His 1st film under the new agreement will be "I Married an Angel," which will go into production following his return from a concert tour which begins early next month.

Eddy's most recent release was "Balalika," in which he co-starred with Ilona Massey. Producer-director Robert Leonard is committed to complete all shooting and recordings on "New Moon" before February 1, so that Eddy can start on his contracted concert tour.

Frank McDonald to Direct Autry

Frank McDonald, who recently finished Republic's "Village Barn Dance," has been handed a new contract by the studio under which he will direct the future Gene Autry pictures, under Producer William Berke. McDonald starts preparations immediately for "Rancho Grande," Autry's next starrer, which will start around Feb. 1.

"Sea Hawk" Starts January 17

In order to permit Director Michael Curtiz and Star Errol Flynn to finish their work on "Virginia City," Warner Bros. have set back the starting date of "The Sea Hawk" to January 17. Anita Louise, signed for the feminine lead opposite Flynn, checked in at the studio for costume fittings and makeup tests.

Fleischer to Make Cartoon Feature As Follow-up to "Gulliver's Travels"

Cal Howard, animated cartoon artist, and Pinto Colvig, gag man who was the voice of "Gabby," and "King Rombo" in "Gulliver's Travels," left for Miami, Fla. to join the force of Fleischer Studios on a follow-up full-length animated feature. Howard was also the voice and likeness of the Prince Charming in "Gulliver." The new feature is scheduled to go into work immediately.
RESPONSIBLE LEADERSHIP

EASTMAN'S negative films—Plus-X, Super-XX, Background-X—have special features that more than meet every contingency. This ability is backed up by unmatched photographic quality and unvarying uniformity, the vital factors in Eastman leadership for over fifty years. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN

PLUS-X
for general studio use

SUPER-XX
for all difficult shots

BACKGROUND-X
for backgrounds and general exterior work
No Rash Promises

THERE'S an old, and most comforting, saying to the effect that good resolutions are made to be broken. A week ago we were all making 'em. And now that most of them have been broken, let's not be touchy about the subject, and admit they were a good idea. After all, most of them applied to purely personal behavior and so we've merely changed our own mind about matters that concern ourselves. But there's another type of resolution that has nothing to do with seasons or holidays or beginnings of new periods of time as calculated by calendar.

We can break our pledges to ourselves but we can't continue to prosper if we break pledges that involve our own good faith toward the public we serve. This particularly is so in connection with everything the theatre-man does or plans to do. We would be a most prosperous person if we personally had a dollar for every resolution showmen have made to improve their service to the public over this past New Year's holiday.

What resolutions were made were and still are the private and personal business of everybody who made it or them. But we are sure that the theatre business over the country would register even greater strides toward prosperity if every showman who pledged to improve his service to the public carried out that pledge. Perhaps a stock-taking that revealed delinquencies in both service and equipment was preliminary to many resolutions to improve this or replace that in the theatre itself. Well, it would be a good idea to bear in mind that such pledges are not merely personal affairs. No showman worth his salt is promising less than a delightful experience to the public invited to his theatre through his advertising and exploitation. That's a promise inherent in every poster display, every marquee light, every line of type in direct-by-mail or newspaper advertising. If the theatre and its service are not first-rate the promise is a rash one. Rash promises get people into trouble. That's worth remembering. It's also worth remembering that no matter how many improvements your theatre or service may require, they can't be made by merely thinking about them. There's an old Chinese proverb stating that "the journey of a thousand miles begins with one step." Take that first step—fix up what you can afford to fix up now, and the next thing as soon as you can, and the next, and the next. Sooner than now seems possible, your theatre will be all that you or the most exacting patron could demand.
Since these great theatre chairs first appeared one year ago!

Why not visit the theatre listed below which is nearest you? Ask the manager what he thinks about the American Bodiform Chairs. Then let us show you why.

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**CALIFORNIA**

- La Reina
- Van Nuys
- Madera
- Los Angeles
- Harvey
- San Francisco
- Fireside
- Long Beach
- San Diego
- Dy Anza
- Riverside
- Paramount
- Los Angeles
- Porter
- Inglewood
- Toluca Lake
- Ontario
- Ventura
- Hollywood
- Orange
- Los Angeles
- Auburn
- Orange
- Long Beach
- San Diego
- Studio
- San Pedro
- Banning
- Los Angeles
- Liberty
- Fullerton
- San Pedro
- Liberty
- Great Falls, Mont.
- Castle
- Newcastle, Wyo.
- Empress
- Laramie, Wyo.

**NORTHWEST**

- Delion
- Spokane, Wash.
- Liberty
- La Grande, Ore.
- Liberty
- Fargo, N. D.
- McMenomne
- Bida, N. D.
- Grand
- Oakes, N. D.
- Grand
- Wallisfield
- Wallisfield, N. D.
- State
- Butte, Montana
- Fox
- Butte, Montana
- Liberty
- Great Falls, Mont.
- Castle
- Newcastle, Wyo.
- Empress
- Laramie, Wyo.

**EXPORT**

- Royal
- Trinidad, Spain
- Casa Andes
- Lima, Peru
- New Theatre
- Montreal, Canada
- President
- Montreal, Canada
- Rivera
- San Juan, P. R.
- Marella
- San Juan, P. R.
- Rio
- San Juan, P. R.
- River Oaks
- San Juan, P. R.
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Beauty and Luxury In Hyattsville Theatre

BEAUTY and comfort are the keynotes of the Globe Amusement Company’s new Hyattsville Theatre which was opened recently in Hyattsville, Maryland, by Sidney Lust, veteran motion picture exhibitor and operator of a chain of theatres in the Washington-Baltimore district and in nearby communities. With the attractively landscaped foreground affording a continental atmosphere, the theatre’s unusual semi-circular entrance is set back 40 feet from the Washington-Baltimore Boulevard. The theatre was designed by John Eberson, New York architect. Its front is patterned after some of the modern theatres in principal European cities.

Useful for something besides a decorative purpose, the landscaping also is employed as a safety measure to afford patrons time to orient themselves after leaving the theatre in search of their cars or their companions.

The facade is rounded, and executed in cream-colored face-brick, with black bands. Designed as a part of the facade, following the curves of the front elevation, the marquee’s fluted base supports the giant neon name sign which is executed in script lettering. The main entrance is subdivided into four pairs of entrance doors, flanked by two sets of beautifully decorated display frames.

**Well Equipped Box Office**

With a facing of imported Italian marble, with metal sashings, the box office is heated, ventilated and equipped with the latest type ticket vending and money changing machines, offering the utmost comfort to the cashiers.

Heralding in a convenient and efficient manner the theatre’s attractions, two novel “island” changeable letter signs are located on each side of the approach. They are easily visible to passing motorists and pedestrians alike.

Inheriting its shape from the rounded facade, the lobby is functional in every respect. Handsomely wrought iron rails guide the patrons, without confusion, to the auditorium doors. Floodlighted display frames are featured in the lobby, together with indirect cove lighting. From the center of the lobby ceiling is suspended an elaborate and unusual lighting fixture. Colorful perforated rubber mats ease the entrance into the theatre itself.

One of the largest and most serviceable “standee” spaces in the Washington area is boasted by the Hyattsville Theatre. It is richly carpeted. The retiring rooms are immediately off the foyer. With walls covered with beautiful damask, the men’s and ladies’ lobbies are attractively decorated. So as to give patrons conversational liberty without disturbing the performance, both rooms are soundproofed. Said to embrace the very latest improvements in sanitary engineering, the lavatories are “air-conditioned.”

Seating approximately 850 people on one floor, the auditorium has a scientifically designed bowl, offering perfect sight lines from every seat. Furthermore, it has been given special acoustical treatment. A large air space separates the outside walls from the metal frames that support rockwool mats, which in turn are covered with gold-covered damask fabric.

**Chairs Are Luxurious**

The luxury note is emphasized in the seating accommodations. All chairs are of the Bodiform model manufactured by American Seating Company.

The principal color scheme employed in the decorations is comprised of gold, old rose and midnight blue in its various shades and harmonious gradings. Warmth and friendliness prevail in the color scheme in the rear of the house, while the front, near the proscenium arch, finds a darker blending of colors which add to eye comfort when viewing the screen presentation.

To insure perfect reproduction, the Hyattsville is equipped with the most advanced type of sound equipment. The Moletron projection machines are of the newest design, while the specially designed Westinghouse air-conditioning plant, under thermostatic control, insures a uniformly delightful temperature in all parts of the house, regardless of out-side weather conditions.

**Hollingsworth’s New Pix Elicits Widespread Interest**

The article and photographs on the new Pix Theatre, Beatrice, Neb., which appeared in the December 9 Equipment Section of this magazine has elicited much interest from exhibitors, circuit heads, architects and others throughout the country. The remodeled house, most of them declare, is one of the foremost examples of architecture and should, in their opinion, inspire others whose theatres are “ripe” for a complete overhauling.

Perhaps something should be said of the man behind the remodeling of the Pix—its owner and also owner of the Rialto in the same city and the Grand at Wymore—F. E. Hollingsworth. With his wife, whose aid and counsel he values highly, Hollingsworth remodeled and opened the Rialto seven years ago as a second-run house in Beatrice, a community with a population of approximately 10,000.

Came 1935, and with it the building of the Grand Theatre at Wymore. Then last year, on October 23, the Hollingsworths opened their second theatre in Beatrice, the Pix, as a first-run house.

R. S. Ballantyne of Scott Ballantyne Company, Omaha, was the architect responsible for the plans and design of the new 325-seat house.
CONTINUING the consideration of pictorial value and its box office importance for the modern theatre which appeared on this page last month, motion picture photography has grown to its present emphasis on sheer beauty through several stages. Pure eye appeal is the style today: many scenes which last only a few seconds are composed with all the care and skill that an artist puts into grouping the elements of a painting. Full color is often used, and in addition black and white scenes are often tinted or toned to indicate a change of mood. This is done so subtly that the untrained observer feels the change without noticing that the shade of screen light has changed, for example, from brown tones to gray ones.

These expensive efforts at eye appeal cannot pay for themselves at the box office if the projection equipment is not able to reproduce them effectively, yet many showmen feel discouraged when they compare what they would like to do to their projection rooms with the funds available for projection improvements.

The fact is, however, that the beauty of modern pictures, like the appeal of modern scenic design, cannot be lost through the bottle-neck, so to speak, in the equipment, with the result that a comparatively inexpensive adjustment will give, if a perfect picture, at least one that is greatly superior. The writer recently encountered a theatre where the pictures looked rather poor, and the manager said all his equipment was in good shape, simply did not permit doing a thorough job of replacement. Inspection showed he didn't need a thorough job. His projectionists were thoroughly competent. They'd "beellin" the boss but he didn't believe them. New aperture guides in the projectors, a new mirror in one lamphouse and a new screen caused that manager to say he hardly believe he was in his own theatre.

"Bottle-necks" Affect Quality

"Bottle-necks" that rob the film of the pictorial quality it might otherwise display, exist in many theatres. Often they are not one, but several, and the practical problem is which to attack first.

As a general rule, subject to many exceptions, it is best to make the permanent improvement first. As a common case, consider a projector head in some need of repairs, and a projection base of the old type, not very steady, both combining to produce an unsatisfactory image which sticks hard on the eyes. Overhauling the projector will produce some improvement, but the unsteady pedestal will remain until the projection room budget has grown again to permit the next improvement. Then, by the time new bases are installed, the projector will have worn out somewhat, and the picture will still not be as good as it might be; but if the bases are replaced immediately, subsequent repair of the projectors will then produce a really steady image.

STR stressed this point in its issue of December 19, when it stated that if the projection house is antiquated and the screen soiled, putting in a new screen first and new lamps later means that by the time the lamps are installed the new screen has somewhat deteriorated, with the result that the best possible lighting is never obtained; whereas if the lamps are installed first and the screen afterward the end of the job will leave a really brilliant picture.

The first step of making permanent improvements first is, however, subject to important exceptions. In the case of a projector in poor repair working on an unsteady base, it is advisable to replace the base first only if the projector is still good enough to stand up and keep the show running until a new budget allotment becomes available. Otherwise, putting in the base first may mean that in the interim the projector will have ruined itself beyond repair, or at best may mean repeated breaks in the show during the time of waiting. The rule cited should always be considered in planning any projection room improvements, and applied when there are no strong counter-indications.

A second excellent rule is that of first making those improvements which result in a reduction of operating costs, since the sums saved on current, etc., can be applied to shortening the interval before making the next improvement.

Count Cost of Current and Carbons

In this connection a third rule suggests itself—in all problems that involve screen lighting, remember to count in the cost of current and of carbons. Over a period of time they add up to considerable sums.

Another point often overlooked, is that the projection room itself—its walls, its floor and even its atmosphere, as will be seen are part of the projection machinery. For example, if the focus of the picture is not very sharp, and if the front wall of the projection room is painted white and improperly illuminated, it may be better to pay for repairing and shielding lighting fixtures than to repair small flaws in the projector. If the projectionists cannot observe the screen closely, because of poor working conditions, they will not be able to keep the picture in perfect focus at all times with any equipment. Similarly if the floor is uncovered cement, if the lamphouses are not vented out-of-doors, the air coming into the fan will be filled with fine dust which settles in projection and sound apparatus and eventually makes repairs necessary; under some circumstances getting rid of that dust by ventilating the lamps and fumigating them may be more important than any other repair for the time being.

Picture brilliance is most easily (but most expensive) obtained by using more current at the arc; it is also improved by better lamps, better current converting equipment, better reflectors or condensers and a cleaner screen, all of which are less expensive in the long run, because they give greater efficiency of the current consumed. As a temporary measure it may be desirable to jack up the current consumption and put in, perhaps, new reflectors, which cost little, for trial purposes, and, for the time being, cutting down the current again as rapidly as the budget allows replacing converter, lamp houses and screen. Here is an excellent example of the desirability of setting up a permanent improvement budget in advance of needs. With such a budget, when a new lamp or other device becomes desirable it can be bought at once, and current drain cut immediately. Without such a budget excessive current costs must continue until funds for the new lamp equipment are accumulated, resulting in a net loss of money. Subject to individual exceptions as already noted, the order of replacements in improving lighting conditions should be: power source, lamp house, screen. This assumes that the existing power source will not be inadequate for the new lamps. If such is not the case the preferable order will be lamps, screen, power source.

Adequacy of the pictures may result from defects in the projector mechanism too numerous to list in detail, which will here be grouped under the heading of "projector flaws." Some of these may be so slight, and improvements of the kind are so great a difference in screen results, as to make projector improvement desirable as a first step regardless of other conditions and budget restrictions. An inadequate pedestal is the other chief cause of projector unsteadiness.

The fact that projector flaws can very often be repaired in the projection room, as a routine job involving no cost beyond the price of replacement parts, tends to concentrate attention on them as being a sole cause for picture unsteadiness, and also to throw unjust blame on the projection crew whenever the image appears imperfect.

Good Focus Easy To Get

Good picture focus (assuming proper lens system has been fitted) is largely a matter of minor projection flaws and working conditions enabling the crew to watch the screen closely. In theatres with a long throw, a pair of good binoculars represents a valuable investment, since they enable the projectionist to see the screen as it looks from the front seats. Some of the better theatres make binoculars (good ones) a regular part of the projection room equipment.

The commonest breakdown to which the theatre is subject is not caused directly by failure of any machinery, but by film breakage which is traceable to a defect in the machinery. In some situations new projector reels or a new rewinding machine may constitute improvements more important than film relacing, and results obtained when the picture does run.

Because individual projection room conditions vary so widely, few general rules of procedure can be suggested that apply in all instances. One procedure, however, is universally desirable and adapted to all situations, that is building up a projection improvement budget in advance.

SAVE money and IMPROVE EQUIPMENT

Here is a Practical Plan for Improving the Quality of Picture Projection

MORAL IN RHYTHM

His patrons stay throughout the show;
He thinks his duals are treats;
But so cold it is in the place.
The folks freeze to the seats.

January 6, 1940
The Strong Mogul

HIGH INTENSITY AUTOMATIC REFLECTOR ARC LAMP

- Projects a tremendously increased volume of light at a lower cost per light unit.

- Strong guaranteed products are your guide to better projection.

- An Independent Theatre Supply Dealer will arrange a demonstration in your theatre.

THE STRONG ELECTRIC CORPORATION
2501 LAURANGE STREET - TOLEDO, OHIO
Export Office: Room 2403, 220 W. 42nd Street, New York, N.Y.
The Motion Picture Theatre of Tomorrow

Period of Gilt and Garishness Gone
To Be Placed By Simple Modernity

THE theatre has a history that dates back centuries. But the theatre of today is so far removed in its essentials to say nothing of the art it presents that there's no sound reason why ancient ideas should go on finding traditional expression in theatre design.

Greek and Roman amphitheatres were the forerunners of the theatres that were to be built later. As time passed theatres became more garish and gaudy, and over the centuries embellished them still more with decorative gadgets and detail, although some progress was made to improve the sight lines and seating arrangements. As time went on theatre design reached a very ornate period—which brings us up to 1929 with its flamboyant, and expensive, decoration. (Incidentally, I was among those who were under the spell of this opulent time and designed a few of them myself.) The owners as well as the architects wanted color, heavy ornament, period architecture, gold, red—all the colors of the rainbow were used.

I'll frankly admit that some of these theatres were very beautifully decorated and constructed. But what about the cost?

Beginning of a New Era

Then came the dawn of a new day. Mostly it seemed like the blackness of an unwanted night with its nightmare of crashes and bursting bubbles. Like every other business the theatre industry was terribly hard hit and new theatre building came to a standstill. But the blow, severe and deeply wounding, did not suffice to slay enterprise.

Came, through a long process of recovery, a re-awakening interest in putting the theatres back on their feet, so to say, and exhibitors began to get interested again in new enterprise and new theatre building. For theatres were still part of the daily life of the masses. A slight building boom started. It came along slowly, but momentum gathered. But it was a revival that called for something entirely different from the type of house that had been built during the boom times.

Theatre architects were up against a real problem. It's much easier to get effects by liberal use of ornamentation and expensive gadgetry by the simple device of design and sharp cutting of costs. But the theatreman's purse strings were tightened up this time, and he wanted—to have—beauty and comfort too.

Some theatre architects (especially the younger ones) took to this like a duck to water, possibly because they had less to forget, had not, through long association, grown attached to those "good old days." The result has been an entirely new type of theatre realized because of necessity; based wholly upon the special needs of motion pictures, and departing from some of the chief traditions that had clung to the theatre from the ancient amphitheatres.

Not only the architects specializing in theatres, but theatremen as well are delighted with what has come out of this new trend. For we now get simple and pleasing effects that are not expensive. This is due greatly to improved materials which enable architects to build theatres at fractions of the former cost for equivalent capacity and effectiveness. Most important of all is the transformation that has been wrought upon the new, simple approach to colorful and interesting effect. Indeed, I believe that if an architect today were to revert to the old gaudy type and use materials that could be found to want such a thing) the public would stay away in such throngs that the hapless owner and architect responsible for it would be a laughing-stock.

Decrees Cheap Imitations

For my own part I don't think we have gone far enough in a direction that seems to be proved the right one. In my travels about the country I have been surprised many times and astonished several times at the amount of new theatres that are being remodeled to look not too unlike cheap imitations of the richly garish theatres of the past. And especially amazing is it to find that not a few of these are theatres whose owners are large circuit operators—who, above all people, should know better.

However, in this I don't think we can allow the designer to go blameless. In some cases it is plainly a matter of the designer not knowing when to stop. He seems to have too much regard for older ideas and not enough for some of the advanced innovations of the younger men and times.

The theatreman of today, it seems to me, shows a most cooperative spirit so far as the architect is concerned. He is leaving the design to the architect and perhaps more today than in the past, the architect must assume the responsibility for theatres which are being built.

One of the factors for which architects must thank those who develop technic and materials, is the lighting which today is a great instrument for accomplishing pleasing effect at low cost. To take full advantage of this the architect must give more attention to design for lighting's full employment than in some cases seems to be present in design. The day of the bare Mazda lamp is gone. More striking effects can be had with lighting today than were possible with all the ornamentation of the gaudy era of design.

Planning Has Been Improved

The planning of the theatre has been greatly improved. This has come about as a result of the necessity of reducing construction costs. The old box-like theatre long ago should have been discarded. It simply does not belong today, since it costs more to construct and does not serve the purposes of the modern screen, or stage, presentation. The so-called functional design of the Continental type is far superior. In this the lines converge toward the stage, with greater width at the entrance or front of the theatre. Theoretically and practically this design focuses attention on the stage or screen, and at the same time eliminates a great many dead seats on sides—the enclosure of which costs dollars for construction and materials and results in waste space. Improvement also has been made in the plan of entrances and foyers, which are now more pleasing as well as more suited to the requirements of handling the public at show breaks and at peak attendance times.

All this, I believe, is just the beginning of a new day for the practically designed theatre for motion pictures and such stage presentations as accompany them. It represents an auspicious beginning toward a future bright with possibilities. What new goals will be reached only the future can tell. But I am confident that the results will fully justify present efforts by progressives among the theatremen and the theatre architects to give the theatre-going public the very best.
If you’re thinking of theatre chairs for either a new theatre or a remodeling project, here’s a bet you certainly should not miss. Compared on all points—beauty, comfort, convenience and durability—it is in our opinion by far the most theatre chair that has even been wrapped up in one package.

Design and color schemes available are beauti-

fully correlated, with seat buckets embossed and finished to match aisle standards. Equipped with seats and backs that are simply luxurious—steel back panel with protecting aluminum rim, self-rising seat, jar-proof compensating hinges and many other structural superiorities. See it. Sit in it. Then you’re bound to agree that it is the last word in modern theatre seating—the best dividend producing investment you could possibly make.

The CRUSADER is now on display at National Theatre Supply Company Branches; and on the Pacific Coast at Theatre Utilities Service Co., Portland; Smith Theatre Supply Co., Spokane; Walter G. Freddy, San Francisco; John P. Flibert Co., Los Angeles.

Complete details sent on request.
Telephone Offers Chance To Build, Hold Good Will

THEATRE managers know that courtesy to patrons helps to promote increased and regular attendance. Serious thought should be given to the manner of answering the telephone. For here the personal voice to voice contacts with numerous callers—most of them present or prospective patrons—offers one of the chief opportunities for building and holding good will.

Abrupt, hurried answers and such old-fashioned and indefinite expressions as “hello” and “yes” should be avoided. The best way to answer the telephone is to identify the theatre immediately as, for example, “Atlas Theatre, good evening.” Speak distinctly and directly into the transmitter. And be sure that the tone of your voice is pleasant—a pleasant tone is the keynote. The caller will feel at once that he is receiving courteous, friendly and full attention.

Most calls are undoubtedly from those wanting to know what pictures are being shown, and what time the main feature begins. The weekly schedule of pictures should be available to the telephone operator for quick reference. In answering so many calls with the same information, the natural tendency is to slur over the titles and the names of the actors. Remember that the caller is not as familiar with the picture. A distinct answer in the first place requires no repetition. If they are frequently kept waiting the time the main feature is shown, and this might well be given even if not requested. It will be appreciated.

Even though you answer the telephone courteously and pleasantly, if you don’t answer it promptly the impression you wish to give is lost and perhaps lost. People, including yourself, don’t like to be kept waiting. If your line is busy, it’s better to provide another telephone and someone to answer it than to have prospective patrons grow impatient and turn elsewhere for their entertainment.

At the end of the conversation make your part of it complete by a courteous “good-bye,” or by a pleasant “you’re welcome” to the caller’s “thank you.”

And then replace the receiver gently. Slaming it back in place transmits an irritating sound to the caller.

Make the good impression over the telephone that brings a pleasant response. Your telephone can well be an important doorman towards increased patronage for your theatre.

The Wrong and Right Ways

Left, above, shows incorrect use of the telephone. Nobody likes to repeat over the telephone. You may have to, and will lose time and make an unpleasant impression, if you hold the telephone too far away. At the right is the correct way. Speak directly into the mouthpiece.—your lips not more than 1/2 inch away. Speak distinctly and in a normal tone, as to have prospective patrons grow impatient and turn elsewhere for their entertainment.

Cashier and Doorman Most Important of Your Employees

CONTINUING our series of articles on service in the theatre, culled from Rudy Kuehn’s manual of service, this month we give our attention to service employes other than the ushers to whose duties the previous articles have been devoted.

When choosing a cashier, neatness, attractiveness and a pleasing personality are important qualifications in addition to intelligence and the ability to handle money, make change, answer questions, etc. Cassiers should be admonished not to use too much makeup nor to wear eye-attracting jewelry. They should not smoke, eat, drink or chew gum while on duty in the box office. And another important don’t is that the cashier should under no circumstances have a book, magazine or newspaper in the box office. If she has so little to do that she has time to read, you should either double your selling efforts, or give her some work to do like filling program envelopes or folding or addressing programs or heralds. In addition to having the box office neat and clean at all times, the cashier should be sure never to display any large amounts of money. When changing a bill of any denomination, the cashier should give change and tickets to the patron before putting the bill away, in order to avoid possible disputes as to the amount of change to be expected and so on.

No one should be permitted in the box office at any time. The presence of some one standing behind the cashier is distracting to the cashier and the patron.

While individual systems may differ, the cashier will in any event be required to fill out some kind of forms showing opening and closing numbers, number of tickets sold, etc. This should be done when no patrons are at the window and should never be left so that it can be seen from the outside. Except on specific instructions of the manager, the cashier should never reveal the number of tickets sold to anyone (such as checkers, etc.) regardless of what may be apparently bona fide authority to do so.

“Thank you” should be said to each ticket buyer as he leaves the window and in the case of patrons leaving change, etc., the cashier should make every effort to get the patron’s attention without leaving the box office. Should the patron leave, the cashier should call an usher and describe the person to him.

Many theatres consider it advisable to have cashiers wear some kind of smock while on duty in the box office. This makes for certain uniformity, avoids the danger of the cashier wearing flashy clothing or jewelry which might show.

Duties of the Doorman

The basic duties of a doorman are to take tickets at the door. However, in practically every theatre, the doorman has certain other duties which he must perform should occasion arise.

Tact and diplomacy in large measure are required of the doorman. Permission to enter the theatre must be granted to many callers who might save an important visitor to the theatre. The doorman must be tactful and courteous to all who enter the theatre. He should be alert, on the lookout for registration and any other aggressive or unappetizing action that might occur, such as wine spilling, etc.

We once knew of a doorman who kept a card file of children around the age of 12, but in most cases this would be a bit impractical. Many theatren have various ideas on how to handle this vexing question. One of the best solutions we have heard is that of issuing to the schools cards to be given to every student in grammar school in the eighth grade. Presentation of this card admits the student without question on a child’s ticket. While some of them will be over 12, this number will be counterbalanced by the high school kids who have been getting on children’s tickets. The cards given to the school are numbered and a record of the numbers kept in the theatre so that cards which have been lost can be checked up.

He Should Have a Schedule

The doorman must have a schedule of the show on hand at all times and be able to answer patrons’ inquiries promptly and courteously. He should also know the seating conditions at all times so that he will be able to answer patrons’ queries on whether or not there are seats.

Each ticket that the doorman receives should be torn in half and one given to the patron with a “Thank you” while the other half is dropped into a box provided for the purpose.

The doorman should be some sort of system so that the doorman may signal for an usher whenever someone wants to see the manager or any one else but does not have a ticket. The doorman in many theatres is required to keep a list of all persons passed into the theatre without tickets, such as policemen, house office men, etc.

It is advisable that before being given a post as doorman, the candidate should have training as an usher.
Announcing... THE SMART NEW

IDeAL Streamliners

*The Aristocrat (shown)
Truly the Aristocrat of Theatre Chairs.

*The Mercury
A streamlined edition of the chair that has made history.

*The Challenger
An unsurpassed value which challenges all competition.

EXCLUSIVE POINTS OF SUPERIORITY OF THE Aristocrat

- Die formed steel seat bottoms especially designed for allowing more passing room between rows and eliminating all hazard of tearing clothes.
- Die formed full-length steel back panels extend below seat level fully protecting the seat when in raised position. Rolled edges protect upholstering on top and sides of backs.
- The maximum in comfort and correct posture for the individual can ONLY be attained through the use of deep spring seats and fully padded or spring backs which mold to the individual body. This is the type of construction which has proven most comfortable and durable and has been universally adopted by fine furniture and automobile manufacturers. Seats and backs are easily removable for reupholstering.
- Perfect posture assured by adjustable wings holding the heavily padded or spring upholstered backs.
- Silent, full-floating, frictionless hinges with easily accessible outside adjustment of spring tension on self-raising device which makes it unnecessary to remove seat cushions to make adjustments.
- Ideal Chairs are durably constructed of quality materials throughout and are subjected to grueling factory tests to prove their ability to withstand abuse way beyond that encountered in common usage.

"THERE'S AN IDEAL CHAIR TO FIT EVERY BUDGET"

—a comfortable chair that can compete with those beside the thousands of radios in your community... a chair with a definite box office value.

"America's Preferred Public Seating"
West Reading's New Penn Theatre Opens With Much Fanfare

THE Penn Theatre, new $100,000 800 seat theatre opened its doors to the people of West Reading, Penn., on Christmas Day. It was a fine Christmas gift to the people of West Reading from Wilmer and Vincent, circuit operators.

Work on the project started last July and workmen were laboring until the last moment to finish every detail in time for the initial show.

The theatre, which measures 150 feet deep and 52 feet wide, will seat 800 patrons. Designed by Thomas W. Lamb, New York, who specializes in theatre construction, it has some innovations.

Ceilings and walls of the auditorium have been covered with acoustically treated material to improve hearing qualities. "Bodiform chairs," the first in Reading, have been installed. No longer will patrons "bark" their shins against theatre seats as they pick their way to a seat in a dark auditorium. These seats are so constructed that they rise automatically when not in use.

Newest Equipment Installed

Into the projection booth have gone the newest projection machines and equipment with the most modern safety features.

A women's lounge and makeup room and a men's smoking room have been provided. Both are furnished in modernistic style.

The building is heated with a "forced heat" system, which keeps a continuous supply of filtered air circulating through the theatre. In summer, the same system will be utilized for air conditioning. Controls maintain a constant temperature throughout the house.

Officials of the New York main office of Wilmer & Vincent went to West Reading to supervise construction of the new theatre. These include: Joseph D. Eagan, general manager for the circuit; Herman Nowitsky, engineering superintendent, and Harry Dehr, sound technician. The theatre was erected by Harry E. Potteger, West Reading contractor.

Any Time Is Clean Up Time if You Would Keep Things in Order

Undoubtedly you've already stored away your Christmas decorations for another year. While you were doing this, did you take a look at your storage space (whether it be in the basement or under the balcony or in a spare room) to see if material was placed there properly or if it was thrown together? Storage space can become a terrible mess if you just throw things into them without bothering to stack them up neatly. And it may become a fire hazard, too.

Make it a point to examine that storage space periodically. Throw away anything that is no longer of value and which is only cluttering up the place. Advise your custodian to keep this space in order. If not kept in good condition, it will probably result in a "cleanup" order from the Fire Department. So don't wait for the order—clean up now.
Nadell Author of Book On Theatre Television

"Understanding Theatre Television," is the title of a book authored by Aaron Nadell and published by Technological Publications, 51 Chambers Street, New York. The book, which sells for $1.00, is offered as an introduction to the subject of theatre television, intended to give showmen and projectionists an outline account of the principles of apparatus with which the author believes they will soon be concerned.

As to when television will "arrive" at the theatre, the writer sets forth his opinion that the technical development of the apparatus is substantially complete, and that television "will go into use here, perhaps as suddenly as sound did, whenever the people in authority decide to sign the dotted line." In this connection he refers to the frequent showings on theatre-size screens that have been held for demonstration purposes, as well as to the common use of television in theatres abroad.

The equipment used for theatre showings to date is described in outline, and its principles of operation explained. At many points, comparison is made with sound equipment for purposes of illustration. Separate chapters are devoted to cathode ray tube reproduction and mechanical reproduction, the principles of scanning, synchronizing impulse circuits, the television amplifier, radio transmission and reception, and the use of modified motion picture projectors in the television studio for reproduction from film instead of from life.

McGuire Starts Third Decade as Adv. Chief

Starting his third decade as the advertising and publicity manager for International Projector Corporation, P. A. McGuire is the dean of publicists currently devoting their talents to the cause of improved picture presentations.

Since his first day of association with the company he has served uninterruptedly since 1919, McGuire has been a battler for better projection, for movements and organizations that have brought the projectionist and the technician into greater prominence in a business where glamour often obscures the important work and contributions of the technical man.

When he joined the company it was known as the Nicholas Power Corporation, which later was consolidated with the Precision Machine Company and took its present name.

Among the recent activities McGuire organized and carried through to an outstanding success was the Projectionist's Day gathering at the New York World's Fair—an event which brought together a large number of prominent executives of various companies, projectionists' locals, and members of the fraternity of motion picture machine operators.

Ideal Streamliner Group Boasts Several Features

Many exclusive points of superiority are claimed for the Aristocrat, one of three lines comprising the Ideal Streamliner Group—a group that is said to provide a modern chair to fit every budget and now available through supply dealers everywhere, according to an announcement of the Ideal Seating Company, Grand Rapids, Mich.

Die-formed full-length steel back panels extend below the seat level, fully protecting the seat when in a raised position. Rolled edges protect the upholstery on the top and sides of the backs.

Ideal executives contend that the maximum in comfort and correct posture for the individual can be attained only through the use of deep spring seats and fully padded or spring backs, which mould to the individual body. This is the type of construction, they point out, which has proven most comfortable and durable and has been universally adopted by fine furniture and auto manufacturers. The seats and backs are easily removable for upholstering.

The die-formed steel bottoms have been especially designed for allowing more passing room between rows, and are designed to eliminate all possible hazards of tearing clothes. Perfect posture is assured by adjustable wings which hold the heavily padded or spring upholstered backs. The hinges are full floating, frictionless and silent in operation, it is said.

An easily accessible outside adjustment of the spring tension on the self-raising device makes it unnecessary to remove seat cushions to make adjustments. The center standards are specially designed with solid panels.

In commenting on the Mercury, Ideal executives point out that it is a streamlined edition of a long popular chair. It offers, they say, silent, all steel, full ballbearing, full compensating and self-adjusting hinges. There are six ballbearings, six cushioning stops and one positive stop in each hinge. The ballbearings are fully enclosed and packed in special grease at the factory, eliminating the necessity of periodical servicing.

The Mercury is available with full upholstered or spring back. The steel back panels are formed with a top flange to protect the upholstery material.

Wagner's NEW FLEX-WORD Unit Increases the Flexibility of Your Board

The NEW Wagner FLEX-WORD UNIT consists of 4-inch Letters and Frames that insert on standard Wagner 3-in-1 Frames. FLEX-WORD Frames are available in 8", 12", 16", 20" and 24" lengths, for straight or curved boards. Patent Pending.

Saves Space—Permits Better Use of Space

You can use more copy without crowding the board

"WAGNER LETTERS Create the Flexibility of the Printed Page"

WAGNER SIGN SERVICE, Inc.

218 S. Hayne Ave., Chicago
706 E. Hancock Ave., Detroit
223 W. 66th St., New York
6 Britain St., Toronto
ASSUMES NEW POST

A. A. Ward, for the past two years in charge of special development work at Altec, recently appointed chief engineer of Conrac, Inc., makers of the Conrac attendance register.

GODING COVERING OHIO TERRITORY

For the past five years office manager of the Cincinnati branch of National Theatre Supply Company, Hugh Goding is now covering the territory of Howard Hummel, who recently resigned. A new warehouse to facilitate immediate shipments and take care of emergency stocks has been opened by National at 1472 Forest Avenue in Columbus, which will also be Goding's permanent station.

HEAVY EQUIPMENT BUYING REPORTED IN OKLAHOMA

New equipment purchases and theatre remodelings throughout the state of Oklahoma have suddenly brought on a strong buying season for the supply companies in Oklahoma City, with indications pointing to the high volume remaining throughout the winter. According to the National Theatre Supply Company branch there, the following installations and improvements are now taking place or are set to take place soon.


The Columbia Theatre at Muskogee is installing new booth equipment and Brenchert projectors, according to J. Eldon Peak, manager of the Columbia Theatre Supply Company. Peak also reports the installation of new booth and sound equipment and Brenchert projectors in the Alfred Theatre at Pryor.

CARPET VERSATILE PERFORMER, BUT NEEDS A SUPPORTING CAST

Carpet serves so many purposes in the theatre (in the issue of December 9 you were shown how, in connection with acoustical correction work, it's possible to get carpet [free, strange as it seems, when you use it for purposes of improving sound]. Carpet, though, requires care whether you're charging its cost to this or that in bookkeeping. Therefore, it is never an economy to leave out of considerations of carpet installations the all-important vacuum cleaner. Only an efficient vacuum cleaner can be relied upon to keep the floor covering in condition of appearance and ability to live out its natural life (under conditions conducive to wear, that is), and serve its purpose as an item of decoration and comfort.

Carpet manufacturers are agreed in their instructions on the care of carpets that the vacuum cleaner is the surest means of life and appearance insurance for carpets. Frequent, thorough cleaning with a vacuum cleaner is recommended from the day the carpet is installed to the last day of its use —provided, of course, the user is interested in making the carpet lose its best. Carpet, as well as being decorative, can also give the luxury impression through the sense of feeling. And the theatre patron whose eye is taken by the attractive lighting, color scheme and decoration of a lobby or auditorium finds that those effects are emphasized when he walks on carpet that has that rich feeling of softness and depth of pile. The soft, resilient feel underfoot is so important, as a matter of fact, that many theatres have found it worth while to install under-lining even for present carpets for the purpose of making them feel more luxurious.

PRAISES FAST WORK ON INSTALLATION OF NEW SEATS

The Walton Theatre, Chicago, made its scheduled reopening as a remodelled house on Thanksgiving Day, and owner Joseph Skora gave thanks for that to the equipment company whose service and efficiency made the promised opening possible.

When he planned to remodel, Skora made a complete job of it from screen to booth—with one exception. That was the chairs. Three days before the scheduled reopening, Skora, pleased beyond his expectations by the results of the renovation, decided that he must have new chairs also. He placed an order with General Seating Company for 500 chairs, selecting a model that was new to the stock line. How the company managed the job of furnishing and installing the chairs in time for the evening opening, Skora still can't explain, but he was so appreciative that he wrote the following letter to E. E. Fein, head of General Seating Co.:

"We realized when we gave you the order that we were giving you a next to impossible one.

"You completed your installation in the evening of November 23, giving us plenty of time to get ready for the opening. Believe us, we know now what you mean by "General Service."

NEW 1,000-SEAT THEATRE BEING ERECTED IN MIAMI FOR WOMETCO

A new 1,000-seat theatre in the northwest section of Miami, Fla., is now being constructed for Wometco Theatres by the Sixty-First Building Corporation. The architect is Robert E. Collins.

Besides an all-glass marquee, the new theatre is to have a front entirely illuminated by fluorescent tubing and lamps. In the streamlined interior will be the latest type spring-edge seats.

SLIPPERY SIDEWALKS INVITE TROUBLE

Watch out for that slippery sidewalk out in front of the theatre and at the side, too, if your house is located on a corner. Rain, snow and sleet will make walking hazardous, and you mustn't court accidents and possible lawsuits by neglecting to keep the thoroughfare easily "walkable." If patrons are going to have to slip and slide to get up to your box office, or if it's necessary for them to don skis or snowshoes, you may find your attractions playing empty seats.
Let Decorative Treatment Honor a Significant Event

Patrons Will Be Reminded of Some Important Occasion Or Fact on Visiting Theatre

SUPPOSE your community was notable for little else than the birthplace of a fan dancer who had made good. And suppose you were about to erect a new theatre. What better motif could you have for your decorations, especially in the smoking room (a little) than a large painting of the fan dancer on the wall, or on the simulated fireplace a bronze statue of the young lady, with fans predominating, of course.

Not all communities have produced fan dancers. But certainly there is some interesting and worthwhile event or achievement, either in past or present history, which a new theatre could have incorporated in its general decorative scheme. Thinking of our own home town for a moment, we know that it grew from a tiny village to a community of over 2,800 people throngs every gas boom. Now why shouldn't the builders of a new theatre there install light fixtures designed to resemble the old gas lights, although operating on electric current? Or why couldn't a mural be painted on the walls showing the discovery of gas?

Honors Local People

Towns from which such famous men and women sprang as Harriet Beecher Stowe, James Whitcomb Riley, Booth Tarkington, Robert Fulton, Abraham Lincoln, George Washington (well, the list could go on and on) could have these personalities honored in some way through the decorative schemes of theatres. Perhaps a town is the source of some widely-used item, or is a sports resort, or is noted for some natural scenic wonder. Surely the decorator of the house to be built or to be completely remodelled could seize upon these distinctions for his decorative treatment.

In New Brunswick, New Jersey, recently, the remodelled RKO State Theatre reopened. Men who visit the men's smoking room will learn, if they didn't know already, that New Brunswick was near the site of the first football game ever played in this country. For there on the wall, at the extreme end of the room, is a photo-mural depicting this famous first pig-skin encounter between the be-whiskered representatives of Princeton and Rutgers, both nearby institutions. The date was 1869.

Trotting Horses in Light Fixtures

Incorporated in the decorative scheme of a theatre recently completed in Goshen, N. Y., are miniature trotting horses in the lighting fixtures. Now why would Goshen select this motif? Only because Goshen is the home of the Hambletonian, the famous trotting event that draws thousands to that community every year.

We've never been in Gettysburg, Pa. Yet history tells us that there was fought the never-to-be-forgotten Battle of Gettysburg. Isn't it reasonable then that at least one theatre should commemorate this historical event by means of mural paintings on its walls? And down in St. Augustine, Fla., where Ponce de Leon discovered the Fountain of Youth, shouldn't a painting of de Leon at the famed Fountain be part of a theatre's decoration? Perhaps it is, for not having visited any theatres in St. Augustine we are not a position to report accurately whether yes or no.

If you are contemplating the construction of a new theatre, or redecoration of an older one, surely you can find something for which your city or surrounding territory is noted—something that can be utilized in the general decorative scheme. For that matter, you may be building the office on the very site that some historical noting or event took place. Confer with old-timers in the community, if you are new there. Look through the files of the newspaper. It won't require much time to find a motif, and when you have made it a part of the theatre, you will find that the theatre itself is more a part of the community than it might otherwise have been. Those who attend will constantly be reminded of the event or industry or product that has made their city thriving and prosperous.

Sees Theatre Building Expansion In Caribbean Area Increasing Sales

Expanded theatre construction programs in Central America and the West Indies point toward increased sales by U. S. equipment manufacturers in the immediate future, according to H. B. Allinsmith, general manager of the Western Electric Company of Cuba, who returned to New York recently from a month's tour of the Company's Caribbean territory.

Although the European war has temporarily postponed expansion plans in British dependencies, the increase in American garrisons has boosted business at Puerto Rico and Panama, while the Latin American republics are forging ahead with building plans unprecedented in recent years. Two thousand and 3,000 seat houses are going up in Caracas and Baraquilla, while reports from Bogota show that the largest South American theatre is rising there.

Allinsmith's itinerary included stops at the principal cities of Cuba, Puerto Rico, Trinidad, Venezuela, Colombia, Panama and Jamaica. His trip, he says, would have taken at least an additional month if he had not traveled exclusively by plane.

House to be Re-seated

Mrs. Nathan Lampert's 400-seat Glastonbury Theatre, Glastonbury, Conn, is to be re-seated and redecorated in the near future.

Noiseless ALL-STEEL CURTAIN TRACKS AND AUTOMATIC CONTROLS For Every Size and Type of Stage Installed in Leading Theatres Everywhere

These world famous curtain tracks and controls are built with precision for smooth, noiseless operation and safety; durable and strong; accurate in detail; easily installed; fool-proof and trouble-proof; permanent in service and covered by an absolute guarantee of lasting satisfaction. Write for literature and prices, describing your requirements.

Vallen Inc., Akron, Ohio
Theatre Construction . . .

Belmont and Colen, contractors, have started work on dismantling of Norbury Hall, Ellenville, N. Y., preparatory to rebuilding the main auditorium into a modern motion picture theatre. The cost of the work is said to be $40,000. Meanwhile John Spadaro, proprietor of the Shadowland Theatre in Ellenville also announced plans for a $50,000 motion picture theatre to have a seating capacity of 600. George H. Ketcham, theatre architect, is preparing the plans.

A permit has been granted to William S. Smith and Associates to build a theatre in Menomonie, Wisconsin.

L. M. Eitcreim, proprietor of the Princess Theatre, Garrettson, S. D., has purchased a stone building in that town and plans to remodel it into a modern motion picture theatre. A new front will be installed with a comfortable lobby and lounge rooms.

Louis Martin, manager of the Glouster Amusement Corp. and John Crawford, owner of the lot in Glouster, O., where the Crawford Theatre stood before it recently burned, have announced that a new and modern theatre will be constructed as soon as the debris is cleared away.

B. F. Shafer, well known theatre man, property owner and civic leader of Lacon, Ill., has completed the drawing of plans for a new model theatre which he says will be finished by early Spring or Summer.

Houlton, Maine, will soon boast of Maine's most beautiful and modern theatre, according to an announcement made by Martin J. Martin, executive head of the M. & P. Theatres. Plans have been completed for the erection of the Houlton Theatre to seat 850 persons all on one floor. It will be one of the latest design, air-conditioned, have the finest and most modern projection, seats, easy vision screen, and other innovations.

Watsonville, Penna.'s new theatre, now in the course of construction will be known as the Watson, according to an announcement by Howard J. Thompson, president of Mid-States Theatres, who is supervising work on the new building.

Work has begun on the construction of the new Dothan, Ala., Drive-In. Raymond Knight and Son are the builders and they expect to complete the job by March 1. The structure will be of brick and concrete.

Negotiations are under way for a site for Daytona Beach's fifth motion picture theatre, to be operated by Arthur E. Opitner, veteran theatre operator in the East, Mid-West and South. The house seating 400 persons will be in the Seabreeze sector of Daytona Beach.

A new theatre has been started in Fort Worth, Tex., according to an announcement by Raymond F. Smith, Dallas architect. M. S. White, who formerly operated the White, Dal-Sec and Forest Theatres in Dallas is building the White in Fort Worth. Due to be completed in mid-February, the house will have 918 seats, $36 of which will be on the main floor. The stucco front will be trimmed with maroon tile wainscot.

A new theatre has been announced for Laconia, N. H., by Sydney M. Goldfine of Boston, who operates a chain of six theatres in Massachusetts. The building, seating 800 persons, will be of fireproof construction and will have a marquee and chime tower. Construction will commence this month and the opening is looked for in about six months. There are already two theatres in operation in Laconia with a total seating capacity of over 2,000.

Construction work will begin this month on the first neighborhood theatre in Stockton, Calif. The Nitram Properties Co. is constructing the house which will cost $100,000 and seat 1,000 persons. Frank V. Mayo, Stockton architect drew the plans. Joseph Plecarpo, local contractor is building the structure. The theatre will probably be leased to operators of a chain of theatres in Northern California.

Harvey Smith, manager of the New Roseville Theatres, Roseville, Calif., has announced that plans are being drawn for the construction of a modern theatre to replace the Roxy Theatre, destroyed by fire in November. It will be a unit of the Lima & Peters chain.

Construction work has been started on the new Gem Theatre at Villa Grove, Ill., being built by the Gem Amusement Co. The theatre, modern and air conditioned will have an approximating seating capacity of 500.

The Bradley will be the name of the new theatre to be built in Columbus, Ga. by Lucas and Jenkins; it has been announced by Arthur Lucas, president of the theatre corporation. The cost will be $150,000 and the seating capacity will be in the neighborhood of 2,000.

The Chesapeake Theatres Corp., has purchased a site for the construction of a new theatre in Easton, Md.

Work will begin this month on the new theatre in Henderson, N. C., according to an announcement by S. S. Stevenson, owner. Seats and other equipment have been purchased and some fixtures are now being contracted for. A new front is being installed on the old building which Stevenson is remodeling.

S. P. Glover has been awarded the contract for the construction of a new theatre in Shelbyville, Mo. He will start work immediately and plans to have the building ready to open by May 1. It will cost $8,000.

Bids have been taken for the construction of a Drive-In Theatre on the Manchester Road at Des Peres, Mo., near St. Louis.

W. N. Christian of Yellville, Ark., has begun construction of a modern theatre at Flippin, Marion County. It will be completed by Feb. 1.

A. J. Higginbotham has announced plans for the erection of a 2,200-seat theatre in Baton Rouge, La., to be ready Labor Day.
Renovations and Openings

Improvements costing $26,000 have been made to the Senate Theatre in Springfield, Ill., according to an announcement by Ker-sotes Brothers, operators of the theatre. The remodeled house was reopened on Dec. 23. Every part of the house was modernized.

The new Rockford Theatre, Rockford, Ill., opened its doors last month amid considerable fanfare.

The Sun Building in Manchester, N. H., will be converted into a modern air-conditioned 500 seat movie theatre, it was announced recently by Lucien Desconteaux, proprietor of two other theatres in Manchester. Norris W. Corey, Manchester architect, has drawn the plans.

Harry Black, general manager of the Fabian Staten Island Theatres, has announced that the New Dorp Theatre on Staten Island would be completely modernized. The theatre as well as the auditorium will be changed, with nothing remaining of the present structure except the frame, and even that will be rebuilt and strengthened. A new marquee will be installed along with modernistic doors and exits, new proscenium treatment with front seats moved forward and more standing space at the rear.

The Broad and Regent Theatres of St. Mary's, Ohio, which were recently purchased by the Chakeres Circuit of Springfield, will be improved and modernized, it is announced. About $40,000 will be spent.

Alterations have been made to the Guthrie Theatre in Grove City, Penna., making it one of the most modern houses in the section. The house was acoustically treated and entirely new decorations were installed.

Fire Losses . . .

The only theatre in Warsaw, Ky., was completely destroyed by fire recently in a disastrous blaze which did damage to the extent of from $30,000 to $40,000. The blaze was said to have started in the projection room.

Fire of undetermined origin destroyed the Roxy Theatre in Roseville, Calif., recently. The building, owned by Mr. and Mrs. C. H. Thomas of Roseville, was a total loss. The extent of the damage was $30,000. The house had been built in 1914 and was under lease to Lima and Peters, circuit operators.

All of the equipment and the entire interior of the Roxy Theatre at Montpelier, Utah, was destroyed in a recent blaze. The house was only three years old, Standley Rich, the owner, estimated the loss at $20,000.

The Orpheum Theatre at Parsons, Kan., was completely gutted by fire two weeks ago. A number of people, including Clyde McAule, manager of the house, who lived in the building, escaped death in the blaze which injured a number of people.

National's New York Branch Sats
New High Record in Sound Sales

A new high record in sound sales has been set by the New York branch of the National Theatre Supply Company, which closed ten contracts for Simplex 4-Star Sound within ten days during December. The New York branch, according to Manager James Frank, Jr., was one of the largest in National's successful countrywide campaign on Simplex Sound which closed December 15. "Circuits and independents alike," Frank said, "are adopting Simplex Sound. Typical examples of installations in the New York area are the famous 8th Street Playhouse in New York City, operated by Rugoff and Becker, and the Century Circuit's Fantasy Theatre in Rockville Center, Long Island. Our branch has also booked orders for the Ambassador Theatre on West 49th Street, New York City; the Flic Theatre, outside, Long Island; the Liberty Theatre, Bernardsville, New York; the Paramount Theatre, Peekskill, the Wagner Theatre, Brooklyn; the Bardavon Theatre, Poughkeepsie; the Paramount Theatre, Middletown; and the Academy Theatre, Wappingers Falls."

According to Frank, the features of Simplex Four-Star Sound which are meeting with the special approval of large and small exhibitors alike are the accessibility of parts, neatness of wiring and general good practice from an installation and maintenance standpoint. Other technical advantages of Simplex Sound are the permanent magnet fields in the Simplex speaker units, the use of regular tubes in Simplex amplifiers and the inclusion of a monitor amplifier, permitting a full power amplifier output for the stage loudspeakers.

Trans-Lux Installs Organ

To provide music for its patrons during Christmas week, the Trans-Lux Theatre at 32nd and Lexington Ave., New York, installed a Hammond electric organ which was played by Gladys Stevenson. This is the first time, it was pointed out, that a Trans-Lux house has used any musical instrument.
PROJECTOR LAMPS: Something entirely new in projection lighting equipment is something every exhibitor is anxious to try and is being released via the equipment manufacturers. The Cyclux lamp and power system is no longer an experiment but a product ready to operate in your projection system. This new trend is far too important for the exhibitor to resist. The Cyclux system has been installed in many theaters and now belongs among the established equipment for projection. Specially adapted for theaters of moderate size, it is designed especially for theater situations. A book describing this system with diagrams and illustrations is available to you. Send for a copy without delay.

SEAMARC CARPETS: This carpet first attracted our attention four or five years ago and in it we saw great possibilities for the showmen’s marquees. The possibilities are finite in their carpeting, especially in loyers, mezzanines and rear orchestra sections without any great cost to them over what they would spend for ordinary carpet covering. Today the idea has been advanced to a point close to perfection and certainly worthy of the attention of its far possibilities. You'll never really know enough about it until you've investigated.

LIGHTING FIXTURES: There's a feature for every purpose of decorative and utility lighting in the theater and often just the right one for the right place. Between the different groups can be an attractive pleasing auditorium, lounge, or lobby and that out-of-date appearance which may as a theater be in the lower class. Just how attractive and decorative a lighting fixture can be justifies the cost of them for “punching up” decor spots in the theater. There is a new booklet issued by the York Company. This is a handsome piece of literature about an interesting line of equipment. You may have a copy for the asking.

SCREEN SLIDES: Nothing like “personalizing” your screen expressions is achieved between you and your patrons, with messages of local interest, and in the change for the means of telling the audience the latest weather reports, advertising of important service bodies such as Women’s Clubs, et c., with a slide that can be run through your typewriter and projected on your screen, described in a folder of practical ideas prepared by Radio Mat Slide Co. Just write your request for this literature below and we'll send you this serviceable idea source. We'll also send you a sample of this equipment.

REAR SHUTTER ASSEMBLY: One of the greatest single improvements developed for projectors is the rear shutter assembly. A rear shutter assembly now makes available for the regular model Standard Optical motorized shutters which are recommended as a text book and manual for the care, adjustment, and the complete operation of the assembly as well as the method of attaching and servicing the rear shutters. It is this excellent book prepared by Vallen, Inc. Profusely illustrated with diagrams and photographs, and containing engineering data as well as descriptions, this is a most important addition to the reference library of every alert showman.

SHOWMEN'S TRADE REVIEW maintains a complete library of literature pertaining to equipment and the maintenance thereof. Theatremen are urged to keep themselves well informed on the latest trends in the equipment field. This booklet which operates as one of the services of this publication, there is no obligation involved in your request for as many of these booklets as you desire. Items of equipment not listed may likewise be requested just the same and we will endeavor to secure whatever you desire. Information of any subject may address their requests to the Bureau where they will receive prompt attention.

THEATRE SEATING: A new piece of literature we are able to offer concerns through the cooperation of E. H. Seating Company, this is illustrated folder, introducing in full color a new chair from a manufacturer who has specialized in theatre for many years. Feature of the chair is an illuminated end standard which offers a departure from the usual. Serving both a utilitarian and decorative purpose, the illuminated standard can be made to harmonize with the color scheme of your auditorium and the covering material of the chair. The standards are illuminated the entire length of the gels, which are brilliant when auditorium is lighted and furnish a soft glow to illuminate the aisles while the house is dark.

MOTOR GENERATORS: One of the oldest firms in its special line of theatre projection equipment offers a wide variety of machinery and various features of this apparatus. Theatremen who have obtained copies tell us this is especially interesting and informative material, and we believe all exhibitors should have copies of these folders on hand. You may have a copy for the asking.

DECORATING: You would probably be surprised to learn how reasonable it is to dress up your theater, with the cooperation of this manufacturer, and even more surprisingly how inexpensive it is to do it. To help you make up your mind,c Noelly Scenic Studio has a folder when we will be glad to send you. It has some pertinent facts of interest to all theatremen.

TICKET MACHINES: Interesting booklets issued by National Theatre Supply Co., dealing with the various ticket machines and especially useful if you are considering the purchase of new ticket machines. You can have them upon request of STR.

MARQUEE SIGNS: Maybe your theatre needs a little “facelift,” in other words some beautifying to give a different and “cane hither” look, to do this, your local manufacturer will be glad to help. Anyway, invest the idea for sending for a swell book on the subject of installing the marquee of your Wagner Sign Service. It deals with the signs themselves, with the installation, the materials, and you should have it for present as well as future reference. We'll be glad to send you a copy.

THEATRE SEATS: Since its introduction here, the American Bodiform-Avion chair has created a new trend. The playing area is the most hearty reception by the theatremen who require the most modern features in a low-cost chair. The chair has been shown widely but a new circular of which we American company is especially proud, now makes it possible for readers of STR to clean pictures and complete data about the Avion. Send for your copy.

HEARING AIDS: It’s a sign of smart showmanship to be able to offer the hard of hearing opportunity to enjoy your shows. We suggest you invest for the benefit of your patrons as well as being the means to more revenue for the box office. Gateway-Optical manufacturers have published a booklet on the equipment specially designed to aid the hard of hearing audience and another booklet telling how to exploit the hearing aids as a means of increasing your revenue. The equipment is not equipped with hearing aids we recommend that you investigate both of these. If you are interested in effort and cost by sending in your request for receive a booklet which GoldfE Manufacturing Company has agreed to supply us for distribution to a limited number of enterprising exhibitors. Make a note on the coupon below and send for yours now.

BOOTH ACCESSORIES: There’s always room for improvement in the projection room, and here’s a catalogue of equipment that will make work more efficient up there where the picture comes from. You’ll find Co., is pleased to send you a splendid aid to more efficiency in the projection room is available, and if you’re really interested in better projection see a booklet which GoldfeManufacturing Company has agreed to supply us for distribution to a limited number of enterprising exhibitors. Make a note on the coupon below and send for yours now.

FLOOR PAINT: There’s many a good decorator who has been defeated by the decoration of a room begins at the floor, and no matter how spic and attractive the periphery may be, if the floor is as dirty as a pigpen in your lobby, auditorium or real rooms that shows scratches or screeches, the point is enough to spoil the effect of the entire room. There are floor paints that have been especially prepared for theaters and other public buildings, and information about them is to be had by writing for a copy of this folder prepared by Devve & Reynolds Co.

RUBBER RASING: Stair risings are a source of trouble to everybody and no matter how well you keep your house clean, stairs are bound to get dirty. This new material, of molded rubber comes as a non-slip stair covering and will be much to the liking of those who have been bothered by stair accidents. It is decorative and durable, All described in a booklet prepared by Greater New York Carpet House.

DIRECTIONAL SIGNS: A brand new line of silhouette signs has come to the market and we recommend you investigate the possibilities and decorative effects possible with such highly necessary directional signs that will make your theatre more readable. The written designs for electrical silhouettes offered by Peerless Optic Co., is pleased to send you a splendid aid to more efficiency in the projection room is available, and if you’re really interested in better projection see a booklet which GoldfeManufacturing Company has agreed to supply us for distribution to a limited number of enterprising exhibitors. Make a note on the coupon below and send for yours now.

PROJECTOR LAMPS: No theatremen needs to be told about the high standards of the lamps manufactured by the Strong Electric Company, but many theatremen may be surprised that they have not had the opportunity to see just how good these lamps have been in this equipment. There’s no quicker way to get the facts than to write for a copy of a booklet which Strong has published.

LOBBY MATS: No up-to-date theatre should ever skimp in the matter of lobby matting. There are many manufacturers of lobby mats now, but also how you can brighten up your entire lobby with rubber mats that are beautifully made and will last long enough to charge them off over a long period of years.

AIDS: The name is the title of a vastly important book issued by the L. C. Chase Co., for the purpose of telling you how to keep your furniture upholstery and drapes clean. The contents cover every conceivable type of stain that can mar the beauty and assurance of your coverings.

PROJECTOR MECHANISMS: Profusely illustrated, this is a pictorial description of the very heart of your projector, the mechanism, and whether or not you're mechanically inclined it is something for which you should thank International Projector, because the folder here recommended very highly for your attention makes traveling such an equipment machine clear and understandable. To familiarize yourself with mechanical operations, this recently released book illustrating different types of projectors is available.

PROJECTOR LENSES: The eye which pictures are seen on the screen is a most vital element of the showman’s technique. We suggest that the showman should be without a complete file of information regarding the better lines of projectors. We suggest this recently released book illustrating different types of projectors is available.

UNIFORMS: Nothing can be provided against the time when you will be in the position of having to take on a new set of uniforms. So we are offering with the cooperation of Russell Textile Company, which are to be recommended, a complete file of uniforms for your keepers, manufacturers of uniforms for many years, and this recently released book illustrating different types of projectors is available.

REQUEST FOR LITERATURE: Equipment Literature Bureau 1150 Broadway, New York City I am interested in the equipment data mentioned in the Literature Bureau column. Send me booklets on the following subjects, immediately:

Name

(Print Name and Address)

Theatre

Address

City

State

Page 38

SHOWMEN'S TRADE REVIEW

January 6, 1940

1/1/40

EQUIPMENT LITERATURE BUREAU

1150 Broadway, New York City

I am interested in the equipment data mentioned in the Literature Bureau column. Send me booklets on the following subjects, immediately:

Name

(Print Name and Address)

Theatre

Address

City

State
THE LONE WOLF STRIKES

Col. Mystery-Drama Jan. 20

Director: Sidney Salkow.
Producer: Sidney Salkow.

Story Idea: Warren William goes back to pitting his wits against the police and underworld when one of his close friends is murdered. A necklace belonging to Joan Perry, daughter of the murdered man, has been stolen and Astrid Allwyn, an adventuress, is suspected. William impersonates an international "fence"—thus bringing about the capture of their quarry.

Catchline: "The Lone Wolf again pits his wits against the underworld."

BLAZING SIX SHOOTERS

Col. Western Not Set

Selling Names: Charles Starrett, Iris Meredith, Henry Hall, Dick Curtis.
Director: Joseph H. Lewis.

Story Idea: After he becomes partner of the ranch belonging to Henry Hall, Charles Starrett discovers that Dick Curtis, Hall's foreman, had found silver and was trying to force Hall to sell it. Curtis makes it appear an accident when Hall is killed, but Starrett and Iris Meredith, Hall's daughter, stage a fake funeral and bring about the capture of the culprits.

Catchline: "His rise saved the ranch."

SHOP AROUND THE CORNER

(Continued from page 15)

Joseph Schildkraut. Here's a picture that has charm and appeal, with a human story about every day people that will thrill a large and pleased audience, with such names as James Stewart and Margaret Sullivan for your marquee to bring them in and a picture that will send them home satisfied. This is sure to be a box office hit. Make it known in your advertising and exploitation that the picture has that famous "Lubitsch Touch." Window displays and cooperative newspaper ads should be arranged with luggage and novelty shops. Use cut-outs of the stars in lobby and on top of marquee. (FAMILY)

Catchline: "Her romance came through the solution—a man she'd never seen!"

AUDIENCE SLANT: GRAND ENTERTAINMENT THAT WILL PLEASE ANY AUDIENCE.

BOX OFFICE SLANT: A SUKE BOX OFFICE WINNER.

HIGH SCHOOL

(Hollywood Preview)

20th-Fox COMEDY 72 mins.

(Prod. No. 28—Nell Release, Jan. 26)

Credits: Jane Withers, Joe Brown, Jr., Lloyd Corrigan, Paul Harvey, Cliff Edwards and others. Original screenplay by Jack Jungmeyer, Jr., Edith Skouras and Harold Tarshis, based on an idea by Robert Ellis and Helen Logan. Directed by George Nicholls, Jr. Associate producer, John Stone.

Plot: Jane Withers, motherless daughter of Harvey, a rancher, has reached high school age, and is sent to her uncle, Corrigan, principal of a San Antonio high school, over her own and the protests of Edwards, trusted cowboy who has "mothered" her. Her natural buoyancy earn her the dislike of the girl students, her naturalness the devotion of Brown, the team's football star and dumb student. He works nights in a garage. Unintentionally, she had Brown barred from an important football game and to make amends she coaches him for his examinations, to get back on the team. Learning that his employers are really meddlesome thieves, she goes to warn Brown, and both are held. She escapes, brings the school R.O.T.C. to capture the crooks and wins her way to favor with her fellow students.

Comment: Aimed very frankly at the Jane Withers' following, and sacrificing plausibility to further farce situations, this should prove one of the most popular of this series with this large group. Preview audience enthusiasm was especially marked among the younger members of the audience. Opportunity is given Jane to show off (Continued on page 47).

A GRACIOUS HOST FROM COAST TO COAST

IN NEW YORK...

The Gotham

IN CHICAGO...

The Drake

IN LOS ANGELES...

The Blackstone

IN BELL AIR, FLO...
COLUMBIA
Being Edited
TWO FISTED RANGERS® (W)*
CRIMINAL CARGO®
PIONEERS OF THE FRONTIER (W)*
Bullets for Rustlers (W)*
LONE WOLF *STRIKES*" 
BLAZING SIX SHOOTERS®
CONNECTED WOMAN
Rochelle Hudson, Lola Lane, Jane Lang, Glenn Ford. Directed by Nick Grinde.

FIVE LITTLE PEPPERS AT HOME
Edith Fellows, Clarence Kolb. Directed by Charles Barton.

TEXAS EXPRESS
Charles Starrett, Iris Meredith. Directed by Joe Lewis.

In Production
TOO MANY DEMANDS

BLONDE ON A BUDGET
Penny Singleton, Artie Lake, Larry Sams. Directed by Frank Strayer.

PASSPORT TO ALCATRAZ
Jack Holt, Cecilia Colum. Directed by Lewis D. Collins.

M-G-M
Being Edited
NORTHWEST PASSAGE (Tech.)*
TONGA MAEIS®
STRANGE CARGO®
YOUNG TOM EDISON®
AROBE AND BEWARE

In Production
BROADWAY MELODY OF 1940®
NEW MOON®
FLOREAN®
I TAKE THIS WOMAN
Spencer Tracy, Hedy Lamarr, Keat Taylor. Directed by W. S. Van Dyke.

FORTY LITTLE MOTHERS®
Eddie Carter, Rita Johnson, Brenda Graviss. Directed by Husky Becket.

MONOGRAM
Being Edited
FATAL HOUR®
DANGER AHEAD®
FRONT PAGE LADY®
PIONEER DAYS®
CHASING TROUBLE®

In Production
LIBERTY RADIO
Dana Wyman, Clive Brook.

Any pictures on which Advance Dope has been published are marked by asterisk (*). See booking guide for dates of publication.

[This week: In Production—39; Being Edited—84]
[Last Week: In Production—53; Being Edited—76]

PARAMOUNT
Being Edited
PAROLE FIXER®
SEVENTEEN®
KNIGHTS OF THE RANGE®
DR. CYCLOPS (Tech.)*
ADVENTURES IN DIAMONDS®
REMEMBER THE NIGHT®
UNFAREW (Tech.)*
WOMEN WITHOUT NAMES®
TIPOON® (Tech.)*
FARMER'S DAUGHTER®
SHOWDOWN®
OPENED BY MISTAKE®
LIGHT OF WESTERN STARS®
ROAD TO SINGAPORE®
BISCUIT EATER®
AT GOOD OLD SWASH®
HIDDEN GOLD®
SAFARI®
GOLDEN GLOVES®
BUCK BENNY RIDES AGAIN®
JACK BENNY, Virginia Dale, Eddie "Rochester"® Apeloren, Producer-Dir.
emer奇, Mark Sandrich.

In Production
SANTA FE MARSHAL®
WAY OF ALL FLESH®
DOWN SOUT McGINTY®
BILLY DUNNAY, Alano Tamiroff. Directed by Preston Sturges.

WOMAN FROM HELL

RKO-RADIO
Being Edited
VIGIL IN THE NIGHT®
SWISS FAMILY ROBINSON®
SAINT'S DOUBLE TROUBLE®
MARINES FLY HIGH®

BULLET CODE®
THE RAMPARTS WE WATCH®
March of Time Feature

MILLIONAIRE PLAYBOY®

LITTLE ORVIE®
John Sheffield, Ernest Tracy. Directed by Ray McCarey.

In Production
isle OF DESTINY®
PRIMROSE PATH®
IRENE®

AND SO GOODBYE®
PENDOCH®
Cartoon Feature, Produced by Walt Disney. In Technicolor.

BILL OF DIVORCEMENT®

MY FAVORITE WIFE®
Irene Dunne, Cary Grant, Gail Patrick, Rip Lopilato. Directed by Garson Kanin.

REPUBLIC
Being Edited
HEROES OF THE SADDLE®
WOLF OF NEW YORK®

In Production
DARK COMMAND®
VILLAGE BARN DANCE®

20TH CENTURY-FOX
Being Edited
MAN WHO WOULDN'T TALK®
CISCO KID AND THE LADY®
THE BLUE BIRD (Tech.)®
BE MARRIED HIS WIFE®
CHARLIE CHAN IN PANAMA®
LITTLE OLD NEW YORK®
YOUNG AS YOU F EEL®
SHOOTING HIGH®

GRAVES OF WRATH®
Henry Fonda, Doris Bowdon, Charles Grapewin, Jane Darwell. Directed by John Ford.

In Production
CISCO KID IN CHICAGO
Cesar Romero, Chris Pin Martin. Directed by H. Bruce Humberstone.

DANCE WITH THE DEVIL®
Tyrene Power, Dorothy Lamarr, Edward Arnold, Lloyd Nolan. Directed by Henry Hathaway.

HOTEL FOR WOMEN 22®
Lynn Bari, Joan Davis, Joan Valerie. Directed by Ricardo Cortez.

I WAS AN ADVENTURER®

UNITED ARTISTS
Being Edited
A CHUMP AT OXFORD (Roach)*
REBECCA (Selznick)*
TWO'S COMPANY (Roach)*
HOUSE ACROSS THE BAY (Wanger)*
1,000,000 B. C. (Roach)*

In England
TRUTH OF BAGDAD (Tech.)®
Sah, Conrad Veidt, June Duprez. Produced by Alexander Korda.

In Production
GREAT DICTATOR®
Charles Chaplin, Paulette Goddard. Prod-er-Director, Charles Chaplin.

MY SON, MY SON (Small)
Brian Aherne, Madeleine Carroll, Louis Hayward, Josephine Hutchinson. Directed by Charles Vidor.

UNIVERSAL
Being Edited
WEST OF CARSON CITY® (W)*
DANGER ON WHEELS®
GREEN HELLS®
RIDERS OF PASO BASIN® (W)*
FRAMED®
INVISIBLE MAN RETURNS®
HONEYMOON DETAINED®
OH, JOHNNY, HOW YOU CAN LOVE®
RIGADOON®
DOUBLE ALIBI®

In Production
MY LITTLE CHICKADEE
Mae West, W. C. Fields. Directed by Edward Cline.

IT HAPPENED IN KALOHA
DennisDurbin, Kay Francis, Lewis Howard. Directed by William Soter.

BLACK FRIDAY

HOUSE OF THE SEVEN GABLES
Vincent Price, Margaret Lindsay. Directed by Joe May.

WARNER BROTHERS
Being Edited
BRITISH INTELLIGENCE®
YEARS WITHOUT DAYS®
CALLING PHILIO YANCE®
TEAR GAS SQUAD®

CABLING ON THE HIGH SEAS®
MURDER IN THE AIR®
KING OF THE LUMBERJACKS®

FUGITIVE FROM JUSTICE®

In Production
THE WESTERNER (Goldwyn)®
MAGIC BULLET®
IT ALL CAME TRUE®
VIRGINIA CITY (Tech.)*
WE SHALL MEET AGAIN


THREE CHERUBS FOR THE IRLW
Frucilla Lane, Rosemary Lane, Thomas Mitchell, Dennis Morgan. Directed by Lloyd Bacon.

MARRIED, PRETTY AND POOR
Oliver de Helville, John Garfield, Claude Raines, Una Merkel. Directed by Vincent Sherman.

Use This Page
Every Week
As a Guide to
What's Coming
Consult booking guide for release dates and dates when pictures omitted have been reviewed
MGM 1939-40

**PARAMOUNT 1938-39**

<table>
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<tr>
<th>Comment</th>
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<tr>
<td>Beery Boo of the Crop</td>
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<td>Music Mule-ants</td>
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<tr>
<td>My Friend the Monkey Pox</td>
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<td>Fizz With the New</td>
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<tr>
<td>Pow Wow the Wonder</td>
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<td>6/39</td>
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<td>Gullaby on the Sad- dle</td>
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<tr>
<td>Scared Crow</td>
<td>Excellent</td>
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<tr>
<td>Tip Top Yip</td>
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**COLOR CLASSICS (6): Tech.**

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<td>Chopin's Waltz</td>
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<tr>
<td>Kurt Krenk's Piano Dance</td>
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<td>Moments of Charm</td>
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<td>Tchaikovsky's Dance in the Moonlight</td>
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<td>Three Kings and a Quo</td>
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**PARAGRAPHS (10):**

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<td>Cartoon Co-Ed</td>
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<td>Forward Pass</td>
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<tr>
<td>Mildredmodirovas</td>
<td>Very Good</td>
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<td>Balancing Act</td>
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<td>Sketch of a Life</td>
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<td>That's Any-An</td>
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<td>Uninvited</td>
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<td>Easy Riders</td>
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<tr>
<td>Judo Experts</td>
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**STONE AGE CARTOONS (12):**

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<td>Museum Club Wait</td>
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<td>Triad Hook It</td>
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<td>Pique</td>
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<td>Merry Wives of Windsor</td>
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<td>Serious Rome</td>
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**UNUSUAL OCCUPATIONS (6):**

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<td>No. 6</td>
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**RKO-RADIO 1938-39**

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<tr>
<td>Pizzazz</td>
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<tr>
<td>Sugar</td>
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<tr>
<td>Toots and Poodles</td>
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<td>Tune</td>
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**HEADLINERS (16):**

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<td>The Million Dollar Cigars</td>
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<td>Movies March On</td>
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<tr>
<td>Metropolis-139</td>
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**NU-ATLAS MUSICALS (13):**

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<td>Arena Varieties</td>
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<td>Cough Rattles</td>
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<td>Realist's &amp;/and Fantasia</td>
<td>Good</td>
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<tr>
<td>Scared Scarecrows</td>
<td>Excellent</td>
<td>4/29/39</td>
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<tr>
<td>Honey and Good</td>
<td>Excellent</td>
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<tr>
<td>Stomach of the Miami</td>
<td>Excellent</td>
<td>4/29/39</td>
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<td>Radio to the Moon</td>
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<tr>
<td>Skylark of the Moonlight</td>
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**QUINTUPLETS (1):**

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<td>Five Times Five</td>
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<td>Air Waves</td>
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<td>Cedar Mink</td>
<td>Excellent</td>
<td>10/22/38</td>
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<tr>
<td>Donn-Donn</td>
<td>Excellent</td>
<td>10/22/38</td>
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<tr>
<td>Misty Moments</td>
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<tr>
<td>Too Bad</td>
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**RAY WHITNEY (1):**

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<td>Excellent</td>
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<tr>
<td>Ranch House Romance</td>
<td>Excellent</td>
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<td>Summer Girl</td>
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<td>Western Welcome</td>
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**WORLD OF TOMORROW (1):**

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<tr>
<td>World of Tomorrow</td>
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**SHEILA BARRETT (1):**

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### 20th Century-Fox 1938-39

#### ADVENTURES OF A NEWSREEL CAMERAMAN (1)

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#### TERRYTOWNS (20) SIX IN TECH.

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#### 20th-FOX 1938-39 (Con.)

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### Universal 1938-39

#### GOING PLACES (13)

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#### STRANGER THAN FICTION (13)

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### Walter Lantz Cartoons (20)

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### 1939-40

#### Cartoons (13) WALTER LANZ (Tech.)

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<th>A-operations We Will</th>
<th>Pretty Good</th>
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#### Going Places (13)

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### Special Subject (1)

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**Printed at Plant 07, Security Printing Co., East Stroudsburg, Pa.**
Granny Get Your Gun

(Hollywood Premiere)

WB COMEDY-DRAMA 56 mins.

(Nat'l Release, not set)


Plot: May Robson is back in Nevada, where she grubstaked her fortune years ago, to help her granddaughter, Margot Steven, who is divided between the family fortune and a worthless husband, who demands money before permitting a divorce and whose weapon is two gambling checks which Margot uses to the local croupier. When he tries to back them up, May visits him secretly, to get the checks, but finds him murdered. She solves a few murder cases and is arrested for the murder. When she is freed because of lack of evidence, she discovers that Margot is innocent and gets Harry Davenport, her lawyer, to help her find the guilty party.

Comment: With two such fine troupers as May Robson and Harry Davenport in the leading roles, this was bound to be a good, entertaining picture, with May Robson's gold ink with wording “Here's A Bit of Gold from Granny's Mine,” could be distributed around town, and the publicity department never to attract attention.

(FAMILY)

Catchline: “See sweet, old man-killer Minion for the average audience. Fortunately, the supporting cast, especially Clem Bevans, who contributes much to the hilarity of the picture. Production and direction are good. Play up the fact that the two leads are real old-timers in the entertainment field. Mai Whitman is playing gold ink with wording “Here's a Bit of Gold from Granny's Mine,” could be distributed around town, and the publicity department never to attract attention.

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(FAMILY)
INTERMITTENT
A VITAL PART OF
SIMPLEX
PROJECTORS
Made of specially selected tool steel hardened and ground to 1/10,000 part of an inch STANDS THE GRUELING GRIND OF STARTING AND STOPPING THE FILM 189,216,000 TIMES A YEAR
THE RIGHT MEN, METHODS and MATERIALS plus
many years experience are necessary to manufacture a product that will stand such a strain.
SIMPLEX
DEPENDABILITY KEEPS THE SHOW GOING

THE SHOW MUST GO ON...

DEPENDABILITY KEEPS THE SHOW GOING
REVIEWED IN THIS ISSUE

Cafe Hostess
Emergency Squad
Slightly Honorable
Remember the Night
British Intelligence
He Married His Wife
Two Fisted Rangers
Santa Fe Marshal
Buried Alive

STR Presents

t LEADERS
of the
MOTION PICTURE
INDUSTRY

As Section Two
of this issue

January 13, 1940
Vol. 31 No. 25

IN TWO SECTIONS
SECTION ONE

Entered as second class matter at the Post Office at East Stroudsburg, Pa., under the Act of March 3, 1879. Copyrighted 1940 by Showmen's Trade Review, Inc.
Printed in U.S.A.

SINGLE COPY — TEN CENTS
TODAY!

Special M-G-M Flash!

Ernst Lubitsch directing a scene with Margaret Sullavan and James Stewart!

Quickly Mr. Exhibitor!
Tell your patrons about M-G-M's

"THE SHOP AROUND THE CORNER"

It's a dream! It's a honey! It's BOX-OFFICE!
Opening soon at Radio City Music Hall!
Thank you Mister Lubitsch!
While the folks are still howling over "Ninotchka"
You deliver another hilarious hit!
You know what laughter means these days:
It means escape from the world's woes—
And it means lines at the box-office for every Tom, Dick and Mabel in town. And it's a grand love story between sweet Margaret Sullavan and James ("Mr. Smith Goes to Washington") Stewart.

Whoopee! ONE WAY M-G-M!
We Concur

To us two things stand out in the recent statement made by Spyros Skouras, head of National Theatres.

First: That whatever better business comes in 1940 will be up to the studios. They must provide better entertainment and at lower costs.

Second: More and better showmanship in the merchandising of the attraction by the theatreman. Or to make it more emphatic; more selling effort must be put behind each attraction playing the theatres.

The eagle eye of executive Hollywood has already given encouraging indication that production costs can be brought down without seriously impairing the quality of the product. If efforts along these lines continue, it is safe to predict that before another year goes by studios will be gearing their product to conform to something resembling domestic revenue.

As for the merchandising of pictures, no trade medium has been shouting for this longer or louder than STR. It was unfortunate for theatres in particular and the industry in general that too many fine pictures were being allowed to shift for themselves in the theatres.

Skouras’ closing remarks speak eloquently and we pass them along: “. . . with an assured flow of strong product augmented with aggressive showmanship effort in all departments, I am sure that the box offices of the country will reflect to the fullest extent the steady advances that has been evident in all business indices during the past few months.”

Cheap Advertising

Many exhibitors have been sold a “bill of goods” about the extra money they can make by running advertising clips on their screens. And, surprisingly, many exhibitors have fallen for the song and dance and completely blinded themselves to the harm they are doing to their theatres and the ill-will engendered by running those ad clips.

Theatre patrons, when they have straight ad films thrown at them from the screen, are forced, whether they like it or not, to sit through them. They are in the mood for entertainment and not for buying Blah-Blah Bread or Permanent Waves.

We sat through five or six of these advertising messes one night out in the middle west and listened to the grunts and cat-calls from the audience to which the management apparently shut its eyes and its ears.

Later on we learned that for desecrating his screen with those ad clips he received the munificent total of about six dollars a week. Now if anyone can tell us that five or six dollars a week, matched against the goodwill of his patrons, is good business, then something has gone cockeyed with this whole theatre business.

Exhibitors running screen advertising are suckers. For all they get out of it they would be better off turning the signs off five minutes earlier each night and thereby saving the amount they get for ruining the theatre’s goodwill in the community.

An Encyclopedia of Showmanship

Incorporated in this week’s issue will be found a carefully compiled index covering all the contents of STR for the entire calendar year of 1939.

A cursory glance at it would immediately reveal that those theatre men who retained and filed their copies would have a veritable encyclopedia of showmanship.

It has been broken down and cross indexed so that every conceivable form of activity can be found quickly and easily. And included in its contents for the year is everything and anything the theatre man of today must have or know about to efficiently and profitably operate.

Those of you who failed to file your copies each week should start doing so now for the future value they will have when you seek some help or information. We cannot recommend or try to sell you some kind of a binder for your copies because fifty-two of them would be far more than any binding would ever hold. But by filing your weekly copies by dates you will always be able to find the copy you need . . . when you need it.

No volume ever created could take the place of your fifty-two copies of STR or begin to cover the territory covered by any such a period of time. Not only do they contain the latest fashions in show-selling but in addition you will have a multitude of direct campaigns, theatre construction, maintenance, equipment, advertising, publicity and every possible form of merchandising.

We Wonder

Is it possible that the reason Eddie Cantor didn’t return to the air-waves has anything to do with the fact that he hasn’t made a picture in several years?

And we also wonder: if after he makes a successful picture whether the demand for his return to broadcasting will perk up again?

And we continue to wonder: whether he will become an air attraction again to the detriment of the movie box offices?

—“CHICK” LEWIS
Kuykendall Declares Industry No Nearer Solution to Problems

Enactment of the Neely Bill by the House last week means a new session of Congress is likely, Ed Kuykendall, MPTOA presxy, declares in a general letter issued last week. The letter responds to the basic grievances of the past year, Kuykendall then goes on to discuss the Neely measure, which he says “applies to everybody without exception, not just to the circuits as you may have been told.”

Furthermore, the MPTOA head declares that several of the distributing companies to provide any adequate option to cancel sales in their circuits in the contracts, or otherwise, has not helped the situation any, and has nullified to a large extent the effect of the can distribution rights voluntarily offered by two of the leading film companies. The MPTOA believes that the distributors cannot understand the defiant attitude of the distributing companies who have failed to provide an adequate right to cancel their 1939-40 contracts. This will likely result in the distributors’ calling the shots of the industry, and the MPTOA says it will have a negative effect on the industry, management, and the killing of adverse legislation.

Meanwhile, in regard to the Neely Bill, it was announced this week that AMPA, through its special committee headed by Martin Speed of WMCA, will wage a three-point campaign against the measure. The campaign, the “Neely Stop,” involved home employees who will be urged to approach their Congressmen and ask that the bill not pass with the renewal of the 1939-40 contracts. The bill, which was introduced by Senator J. A. Neely, will be on the agenda of the Senate this week. The bill is designed to provide a minimum wage of $1.00 per hour, a maximum work week of 48 hours, and the establishment of a minimum wage of $3.00 per hour for women.

Ten Best Announced by Film Daily

MGMP’s “Goodbye, Mr. Chips,” was chosen by the nation’s critics as the best picture of 1939, rolling up 472 votes out of a possible 542 in Film Daily’s 18th Annual “Ten Best Pictures” Poll. In second place, with 433 votes, was Columbia’s “Mr. Smith Goes to Washington.” Following are the “Ten Best”:

<table>
<thead>
<tr>
<th>TITLE</th>
<th>DISTRIBUTOR</th>
<th>VOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Goodbye, Mr. Chips</td>
<td>M-G-M (Eng.)</td>
<td>472</td>
</tr>
<tr>
<td>Mr. Smith Goes to</td>
<td>Columbia</td>
<td>433</td>
</tr>
<tr>
<td>Washington</td>
<td></td>
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<tr>
<td>Pygmalion</td>
<td>M-G-M-Pascal (Eng.)</td>
<td>349</td>
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<tr>
<td>Wuthering Heights</td>
<td>UA-Goldwyn</td>
<td>283</td>
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<td>Dark Victory</td>
<td>Warner Bros.</td>
<td>280</td>
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<tr>
<td>The Women</td>
<td>M-G-M</td>
<td>254</td>
</tr>
<tr>
<td>The Wizard of Oz</td>
<td>M-G-M</td>
<td>244</td>
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<tr>
<td>Juarez</td>
<td>Warner Bros.</td>
<td>216</td>
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<tr>
<td>Stanley and Livingstone</td>
<td>20th Century-Fox</td>
<td>213</td>
</tr>
<tr>
<td>The Old Maid</td>
<td>Warner Bros.</td>
<td>166</td>
</tr>
</tbody>
</table>

Bioff Indicted for Tax Fraud

Union Leader Said to Have $33,000 Income in 1936

Los Angeles—William Bioff, head of the IATSE, was indicted Wednesday by a Federal Grand Jury on charges of income tax fraud. Bioff, the Government charged, had reported an income of $5,720 in 1936, whereas his income was $5,572.15. The indictment also charged him for 1937 was $176,416 and that he reported only $7,205.

Levy Heading Mayfair Films

“Boys from Syracuse” First On the Schedule

With the formation of the new film company, Mayfair, Inc., headed by himself, Jules Levy, former KKO Pictures sales manager, left Tuesday for Hollywood to produce a series of pictures. The names of additional stars to join the Ritz Brothers in “The Boys from Syracuse,” first film on his schedule, has been consummated, he declared, and the names will be announced upon his arrival at the coast. Further announcements will follow conferences at Universal which will release the Mayfair product.

Goldstein Hoppers Bingo Bill

Albany—A measure which will give legal status to Bingo and provide for the issuance of permits to be governed by seating arrangements and size of halls or theatres being hopped here by Assemblyman A. F. Goldstein.

May Ask 70 P.C. for “Lincoln” Those Terms Probable for Some Engagements

When and if RKO Radio’s “Abie Lincoln in Illinois” plays in houses taken over for the run of the film, it is likely the percentage of the 70 per cent, it was learned from reliable sources this week. With early runs scheduled to be strictly a roadshow basis, advanced prices will be asked until at least 1941. The world premiere is scheduled for the Theatre Esquire on Jan. 22. No definite plans have been made for the Bway opening. In the Washington premiere were placed on sale Wednesday, four weeks in advance, with advance KKO radio’s Keith’s Theatre will be attended by an imposing audience headed by Mrs. Roosevelt. During its Washington run, “Abie Lincoln in Illinois” will be shown five weeks, with 25 cents for the matinees, to $1.10 and $1.65 for evening. A portion of the proceeds from the premiere will be donated to the Children’s Hospital of Washington.

Veteran Employe Dies

Portsmouth, N. H.—Employed at the Colonial Theatre here for the past 21 years, Mrs. Lucy E. Staples, 65, died this week.

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NEW STRIKE IS AVERTED

 Committees to Report Back on Facts

 Hollywood — At a conference here Tuesday afternoon attended by producers, William Bioff, Stephen Newman, Lew C. P. Blix, international representatives of IATSE and business agents of IA's ten studio locals, the dangers of a new studio strike was averted. It was announced by the producers, following the meeting, that committees representing the producers and the IATSE would gather the facts involved in working conditions and jurisdiction and report back to their respective groups.

 Agreement of the producers to enforce jurisdiction and working conditions 100 per cent was announced by Bioff, whose threats to call a new strike were responsible for the session Tuesday.

 It had been charged by the IA that the producers had chiseled on the 10 per cent wage increase by using lower salaried workers in jobs formerly occupied by men in higher positions. Still, other abuses had also been charged.

 Fighting 69th to See Film at Dinner

 At a dinner to be held in the Grand Ballroom of the Waldorf Astoria on Jan. 24, veterans and present members of the Fighting 69th Infantry will see Warners' "The Fighting 69th," which tells the story of the regiment in the World War.

 New Branch Manager

 Cleveland — Ted Mendelsohn, former Warner city sales manager in Chicago, succeeds Herbert J. Ochs as branch manager of the WB exchange here.

 Mutual Congrats

 CLEARANCE IS '40 PROBLEM

 So Richey Declares at W. Va. ITO Meet

 Charleston, W. Va. — The industry's No. 1 problem is clearance and its solution, members of the ITO of West Virginia were told here Tuesday by H. M. Richey, RKO Radio's director of exhibitor relations. Many events will affect the motion picture industry this year, he predicted, and warned exhibitors to be prepared for them.

 Richey asserted that, to some exhibitors, 1940 is the date "for the arrival in the promised land." But any solution brought about this year must be based on price of film, admission prices, distance, area, local barriers and other things, he added.

 "Many exhibitors will not find the promised land they expected," he said, "if they feel that only a fraction of their attendance will entitle them to an earlier run, some are going to be quite discouraged to find that there are probably 100 entirely parallel situations which, while charging as high a price for the same clearance as the others, are making a good profit and yet paying three and four times the film rental. Efficient operation of theatres will always be a factor in these equations."

 Richey declared many exhibitors, in their minds, believe the picture business will be a Utopia when the Government wins its equity suit; others look to the Neely Bill as their salvation and others believe the solution to the industry's problems is some type of arbitration.

 Attending the meeting were 55 exhibitors and other members of the motion picture industry. Those present took a keen interest in the discussion on unfair rate competition. Election of three new members to the board of directors and a secretary was postponed until the spring.

 20th-Fox Plans 5 In Color

 Twenty-two Other Productions Are Also Planned for New Season's Line-up


 As far as 20th-Fox production in England is concerned, latest plans call for four pictures to be made there by Robert T. Kane. This is a minimum, it was pointed out, inasmuch as there is a possibility that the schedule may be increased. Kane plans to sail for Europe about Feb. 15 to prepare his program. Studio heads were informed by Kane that their quota requirements had been completed up to March 31.

 Important Dates

 Jan. 13-14: Columbia, midwest and central sales meet, Chicago.
 Jan. 21: 1940-41 ITO of Virginia convention, Dearborn Hotel, Richmond.
 Jan. 26: Actors Fund of America benefit, Winter Garden.
On Broadway this month!
Heading for your theatre!

THE GREATEST C
SMASH ATTRACTION

"SWANEE RIVER"
The Story of Stephen C. Foster—The Great American Troubadour
in TECHNICOLOR with
DON AMECHE • ANDREA AL
LEEDS • JOLSON
and Felix Bressart • Chick Chandler • Russell Hicks • George Reed and Hall Johnson Choir

Directed by SIDNEY LANFIELD

Associate Producer: Kenneth Macgowan • Screen Play by John Taintor Foote and Philip Dunne • Dances Staged by Nicholas Castle and Geneva Sawyer

DARRYL F. ZANUCK
in Charge of Production

Held over in 87 per cent of all key-city engagements, after topping the records of 20th's greatest money-makers!
Follighted for the nation!...

from 20th Century-Fox!...

CENTRATION OF WITHIN MEMORY!

Maurice MAETERLINCK'S

"THE BLUE BIRD"

in TECHNICOLOR

with Shirley Temple · Spring Byington · Nigel Bruce · Gale Sondergaard · Eddie Collins · Sybil Jason · Jessie Ralph · Helen Ericson · Johnny Russell · Laura Hope Crews · Russell Hicks Cecilia Loftus · Al Shean · Gene Reynolds

Directed by WALTER LANG

Associate Producer Gene Markey

Screen Play by Ernest Pascal · Additional Dialogue by Walter Bullock

DARRYL F. ZANUCK
in Charge of Production

The most beautiful picture ever made... the most human story ever told. Because of the entertainment, quality and industry importance of this production, 20th Century-Fox announces special road-show presentation, properly to introduce it to the public previous to its national release. World premiere at the Hollywood Theatre, New York, on January 19.
Darryl F. Zanuck's

Production of

"The Grapes of Wrath"

by John Steinbeck

TOM JOAD . . . . HENRY FONDA
MA JOAD . . . . JANE DARWELL
CASY . . . . JOHNN CARRADINE
GRAMPA . . . . CHARLEY GRAPEWIN
ROSASHARN . . . JOHN CARRADINE
PA JOAD . . . . DORRIS BOWDON
AL . . . . RUSSELL SIMPSON
MULEY . . . . O. Z. WHITEHEAD
CONNIE . . . . JOHN WHALEN
GRANMA . . . . EDDIE QUILLAN

Directed by JOHN FORD

Associate Producer and Screen Play by Nunnally Johnson

—the company with the most Fin
—the company with 1939's most
—the company with
DARRYL F. ZANUCK'S
Production of
"LITTLE OLD NEW YORK"
with FRED RICHARD
FAYE · MacMURRAY · GREENE
and BRENDA JOYCE · Andy Devine
Henry Stephenson · Fritz Feld

Directed by HENRY KING
Associate Producer Raymond Griffith · Screen Play by Harry Tugend · Story by
John Balderston · Based upon play by Rida Johnson Young

From the producer and the director
of "In Old Chicago", "Alexander's
Ragtime Band", "Jesse James",
"Stanley and Livingstone"!

ceso stars
French successful production record
e product for 1940!
ORDERS G. N. LIQUIDATION

Creditors' Objections Held Reason

Liquidation of Grand National within five days and the appoint-

ment of Harry Fromberg as truste-

e was ordered last week by Referee Peter B. Olney, Jr. The order out-

ocal branches have now been order followed the withdrawal of a check for $4,000 which had been posted to obtain further adjourn-

ment. Reason for the withdrawal was that "too many objections have been raised by creditors and there will be trouble in carrying out any plan offered for the com-

pany.

Before qualifying as trustee, Fromberg was ordered to post a $20,000 bond. When he reports at a hearing fixed for Jan. 19, it is expected that an examination un-

der Section 21A of the Bank-

ruptcy Act will be held with of-

cers of the company.

Rejection of the company's ap-

lication for a reorganization is based on the grounds that it had not demonstrated it could profitably conduct business on a $600,000 loan.

Since the liquidation order did not have the same effect as a renewal—activity in the production of short subjects is being considered by E. W. Hammess. He is re-

ported to be actively seeking a private capital which, if obtained, may va-

cate the liquidation order against GN.

COMPLETES SETUP

Film Alliance Has Ex-

changes Thruout Country

With the completion of fran-

chise arrangements for several of its town spots, Film Alliance of U.

S. announced this week comple-

tion of its national exchange setup. The last of the company has been established in every important exchange center, and began the handling this week of the com-


Three Warner Branches Merged Into One

The New York, New Jersey and Brooklyn branches of Vita-

graph, Inc., Warners' distributing organization, were merged here this week, with offices at 315 W. 44th street, according to an an-

nouncement made by Roy Haire, Eastern and Canadian sales man-

ager. Sam LeKowitz, formerly of the Brooklyn branch, has been promoted to branch manager of the New York office. It will be known as New York Metropolitan Exchange.

Tele Symphonics

Hollywood—By the terms of a pact signed here, NBC will get for television use all the Symphonies and Marches produced by orchestra di-

rector-exponent Frederick Feher. Hence-

forth the shorts will be distrib-

uted by the National Philharmonic Association. Feher's distribution deal with Paramount, for whom he wrote six shorts, expired re-

cently.

ZUKOR-HICKS ON S. AMERICA TRIP

Execs to Conduct General Survey of Conditions

Arriving in New York Thursday, Adolph Zukor, chairman of the board of Paramount Pictures, sailed Friday, accompanied by Vice-President John H. Mitchell, aboard the S. S. Santa Elena for a two-month trip to Central and South America. The Paramount executives will conduct a survey of Latin-American condi-

tions, address sales meetings and discuss the new season's product.

The Zukor-Hicks trip has been scheduled for many months but takes an added importance in view of the present European war conditions and the correspond-

ingly increased interest in the Latin-American film market.

Harry Abrams Named

Harry Abrams has been ap-

pointed sales manager of the Indianapolis office of Big Feature Rights Exchanges, the Alliance Films franchise holder in that ter-

ritory.

Grainger Back Home

Following a five-week trip to the company's interchange office of his company's offices in im-

portant key cities, James R. Grainger, vice-president of Republic's exposition and general manager returned to the home office this week.

Wobber Sees Business Gain

20th-Fox Executive Cites Recent Big Holiday Grosses as Good Omen

In New York from conferences on the Coast with studio executives, Herman Wobber, 20th-Fox general manager of distribution, expressed belief that the entertainment business is in sight.

To substantiate his opinion, Wobber pointed to the record-breaking grosses throughout the country during the recent holiday season as indication that people were spending "entertainment money."

Enthusiastic about the com-

pany's forthcoming releases, "The Blue Bird," photographed

FWC THEATRE DEAL MULLED

May Acquire Interest in Pacific Theatres

Conferences which will deter-

mine whether or not FWC will ac-

quire a 50 per cent interest in Pacific Theatres, Inc., were under way this week at the two major the-

atres' office home between Charles Skouras, FWC head, and Spyros Skouras, NT chieftain. Much de-

pends, Charles Skouras said, on the legal angles involved.

Should the deal go through, the El Rey and Lido Theatres, Los Angeles, The Strand, Redondo Beach, and the LaMar, Manhattan-

town, would become FWC property. Setting up of operat-

ing companies with a capitaliza-

tion of $757,000 to take over the theatres is expected. Adolph Ramish operates Pacific States houses.

Optimism about theatre busi-

ness on the Coast was expressed by Skouras, who expects to re-

main in New York a couple of weeks. A strong upward business surge started during the Christmas holidays, he reported, and it is still in evidence.

Hardy Film, "Earl" Go Into Criterion

Formerly slated for the Capitol or Radio City Music Hall, two MGM pictures have been booked into the Criterion. They are "Judge Hardy and Son" and "The Earl of Chicago."

Bingo Ruling Perils Future Theatre Games

Cleveland—The possibility of forcing churches operating Bingo games and theatres operating Sereno and other variations of cash give-

aways was voiced here this week by safety Director Eliot Ness, fol-

lowing a recent ruling by Municipal pa-

chal Judge Oscar C. Bell in a "free" Bingo case.

Playdate Drive

Chicago—Meeting at the Black-

stone Hotel here over the week-

end, Monogram franchise holders will be asked for the planned five-week play-

date drive, which was launched during Harry Winkler's new campaign, under the slogan, "March for Monogram," will extend from Feb. 26 to March 30, with cash awards for winning exchanges.

WB "WESTERNER" DEAL IS DROPPED

Report Warner Attorneys Ad-

vised Against Distribution

That there will be no deal be-

tween Samuel Goldwyn and Warner Bros. for the distribution of "The Westerner" was indicated this week when authoritative sources reliably reported that a deal between Warner and Goldwyn had fallen the deal at this time and were of the opinion that Goldwyn would seek to sell his product exclusively to United Artists until December, 1945.

Goldwyn informed the press that any statements regarding the situation would have to come from his lawyer. However, Max D. Steuer, Goldwyn's attor-

ney, declined to make any statement or comment on the report.

RE NAMES SAMUELSON

Philly Allied Unit Again Makes Him Business Mgr.

Philadelphia—Philadelphia Al-

lied unit, holding its annual meet-

ing here Tuesday, renamed Sid-

ney E. Benner, of the Allied man-

ager E. B. Gregory, secretary, and Ben Fertel, treasurer, were re-elected. The fi-

nance committee for the new year will be Joseph Conway, chairman, David Milgrom, Harry Chlernoff, Gregory and, ex-officio, Fertel, Charles Stefel, Harry Perelman and Gregory were re-elected to the board of directors for the Philadelphia area. For the up-

states, George J. Celou and Chert-

coff were re-elected for three-year terms.

WINNERS CHOSEN

Col. to Announce Awards In "Angels" Contest

Judging and selection of win-

ners of Columbia's nationwide contest on behalf of "Only Angels Have Wings" took place Wednesday at a luncheon in the College Room of the Hotel Astor. The contest was decided upon by the judges, who included Jack Alcaico, "Red" Kamm, "Chuck" Lewis and Martin P. Culver, Columbia's manager. Entries were pre-

sented by Jack Cohn, A. Mon-

eague, N. B. Spengold, Maurice Coelho, Howard Schiller, Frank McGrann and Frank Rosenberg.

Additional News on Page 23

January 13, 1940
A singing caballero with rawhide courage... an outlaw stallion untamed by man... a fiery senorita who loved them both!
Samuel Celebrates His First Anniversary on Xmas Week; Langrell's Herald Colorful

NOW that 1940 is on its way to becoming an old man by the time 365 days have rolled around, we feel it's time to forget the holiday season and settle down to work. It is our hope that every member of the STR Program Exchange had a Happy New Year, and that there were no more headaches from too much fun. Of course, the only time a manager gets a headache is occasionally when he looks at the box office report. But we're inclined to think that no Bronco Seltzer was needed this year except for the morning after New Year's Eve, for all reports coming in to our desk show that business was above average.

New Year's Eve Program

All of you surely put out special heralds or programs to announce your New Year's Eve midnights shows. Won't you send us copies? After all, someone, perhaps even two or three, may have incorporated ideas that haven't been used before, and which can be filed away for use on the last night of this year. Whichever you are, whatever you're doing, stop for a moment and mail us your program.

Two weeks ago, if you remember correctly, we quoted a piece, "The Theatre Talks Back," written for Bill Levee, then manager of the West End Theatre in New York. Just received a Happy New Year greeting today from Bill, together with the announcement that he is now managing the Astor Theatre, located on Flatbush Avenue near Church Avenue in Brooklyn. Along with the letter is a copy of his program—a program that's neat and attention-getting. We hope business is good at the Astor, Bill, and that you continue to keep us informed about your activities.

Observes First Anniversary

Christmas wasn't the only anniversary celebrated the week of December 24. Down in Arp, Texas, Manager W. S. Samuel celebrated the first birthday of the Rex Theatre. The outside covers of his program were printed with the inside red was in black. On the front was the sketch of a candle, indicating the theatre's first birthday. Samuel had a week of unusual pictures, and we'll bet everyone had a grand time, too. If he served any cake, we're sorry we weren't there.

The cover on the program issued by Sidney Poppy, manager of the Majestic Theatre, was in keeping with the spirit of the season, "May all the bles-sings of mankind," Sidney wrote, "prosperity . . . happiness . . . and contentment. . . be yours! May your homes, surrounded by your loved ones, make this season the brightest and the happiest that has been your lot! This is the sentiment we bring to you when we repeat those age-old words, Merry Christmas and a Happy New Year!"

Green on white—that was the color scheme of the program. And, Sidney, the number of our copy is 2191. Will you take a look at the numbers posted in the Majestic lobby and send a request for a free ticket to see the show? If so, better give it to some deserving person, because we probably won't be able to get to Gettysburg to take advantage of it.

Swell Midnight Show Program

Remember Enos Langrell, manager of the Reese Theatre, Harrington, Delaware? Boy, oh boy! You should see the beautiful herald he got out to publicize his midnight show on Christmas Eve. It was a mixture of green and pink in different shades, with a sketch of a lovely lady highlighting the announcement of a big stage and screen show. Words can't do it justice. As a matter of fact, Langrell's regular program was also in color, what with Santa and his Reindeer and a photograph of the Rex Theatre on the front cover. On the back was a border in pink, with holly in each corner. On all the holiday programs we've received thus far, Langrell's is the most colorful.

We like the expression conveyed by Tom Pringle in his New Year's message to patrons of the Ideal Theatre in Toronto, Canada. Headlined, "Looking Through the Portal of Tomorrow," he wrote: "What the coming year may hold for us can none of us foresee. It is our earnest wish that for you it may bring forth a generous harvest of happiness and good fortune. May it be your hopes fulfilled and may it be rich in the successful accomplishment of your highest aims."

Yes, we almost forgot Tom's Safety Slogan. This week it's—"The movement to send women to Washington."

We persuaded the American Federation of Teachers to send out information concerning the film to their entire membership on their official stationary. He also persuaded the Boy Scouts to follow the same procedure.

February

11th

THOMAS A. EDISON BORN 1847. The Wizard of Menlo Park is the subject of a new MGM picture and even though you are not playing the picture around this time, advertise that you will play it, in order to cash in on the birthday. Local electric utilities and music stores selling records should be glad to cooperate with you in observing the birthday of the father of their businesses.

12th

LINCOLN'S BIRTHDAY. A Legal holiday in all states, indicating the new period for the display flags in front of your theatre. There are plenty of Lincoln pictures, both old and new, that you can play on this day.

14th

ST. VALENTINE'S DAY. Tie up with confectioners and florists. Advertise a "Bring Your Sweetheart" show. Decorate your lobby with plenty of hearts and try to play a picture with a strong love interest.

OREGON ADMITTED TO THE UNION, 1859. Theatres in Oregon should take part in any local or statewide observances of this day.

ARIZONA ADMITTED TO THE UNION, 1912. Ditto for theatres in this state.

Bell and Gray patented the telephone, 1876. This offers a good opportunity to tie up with the telephone company. A still of the star of your current attraction using the telephone can be used as a wedge in obtaining this tieup by which you can get window displays in the local phone company's business office.

15th

NATIONAL CHERRY WEEK BEGINS. Sponsored by the National Cherry Week Committee, Fremont, Mich. This celebration is scheduled so it ends on Washington's Birthday which is fitting because of Washington's fame in connection with a cherry tree. Tie up with any stores promoting cherries this week. You might supply them with stills of a couple of glamorous looking stars to go with their cherry displays.

17th

Suez Canal Opened, 1867. The Canal figures frequently in the news these days. If you can get a March of Time which has scenes of it or if you can revive the picture, "Suez," this would be a good time to do it.
Binstock Celebrates 20 Years in Show Business In a Big Way

When he celebrated his twentieth anniversary in show business, Manager Paul Binstock of the Lyric Theatre, Hartford, Conn., tied it up in the following manner:

1. From two leading night clubs he promoted the orchestras and floor shows to appear on the stage of his theatre.

2. In the lobby was displayed a 36-inch cake with 20 electric lights—a presentation from the merchants. Also, a special trailer was run two weeks in advance.

3. A local married couple, who had taken “the step” in 1919 (same year Paul entered show business) were presented on the stage as they celebrated their twentieth wedding anniversary.

4. Local merchants paid for 3,000 anniversary programs which were distributed from house to house.

5. Placed in display on the lobby were congratulatory telegrams from Governor Baldwin, Alice Faye, Don Ameche, George Raft, Tyrone Power, The Lane Sisters, John Garfield, Edward G. Robinson, and other noted celebrities.

6. Julian B. Tuthill, theatre editor of the Hartford Times, was in charge of arrangements and acted as master of ceremonies. He gave the event plenty of publicity in the newspapers.

7. Thanks a lot, Paul. Let us hope that this news of your successful celebration will inspire other showmen to capitalize on their anniversaries in show business.

Fencing Class on Stage

R. J. Kenney, manager of the Cosmos Theatre in Chicago, provided local interest before the run of “The Man In The Iron Mask” by contacting a fencing class of the high school for a demonstration on the stage immediately after the trailer. Contestants wore the fencing masks and chest protectors. They put on a little act whereby after a few minutes of dueling, one of the fencers was disarmed and fell to the stage in a black out.

FOR BETTER SHOW SELLING

Showmanalous Has Appeared In STR on Following Pictures

<table>
<thead>
<tr>
<th>Title</th>
<th>RUN DATE</th>
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<tbody>
<tr>
<td>Airplane Uprising</td>
<td>Nov. 4</td>
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<tr>
<td>Amazing Mr. Williams</td>
<td>Nov. 10</td>
</tr>
<tr>
<td>Another Thin Man</td>
<td>Nov. 25</td>
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<tr>
<td>Balzac In Arms</td>
<td>Oct. 16</td>
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<tr>
<td>Balshack</td>
<td>Oct. 30</td>
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<tr>
<td>Bean Snow</td>
<td>Sept. 16</td>
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<tr>
<td>Brother Rat and a Baby</td>
<td>Dec. 16</td>
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<tr>
<td>Charlie McCarthy, Detective</td>
<td>Dec. 23</td>
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<tr>
<td>Devil Razors Again</td>
<td>Dec. 27</td>
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<td>Earl of Chicago</td>
<td>Jan. 6</td>
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<td>Eternally Yours</td>
<td>Oct. 14</td>
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<td>First Love</td>
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<td>Flying Deuces</td>
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<td>Geronimo</td>
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<tr>
<td>Golden Boy</td>
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<tr>
<td>Great Victor Herbert</td>
<td>Dec. 23</td>
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<tr>
<td>His Old Friday</td>
<td>This Issue</td>
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<td>Honeybottom In Bali</td>
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<td>Housekeeper's Daughter</td>
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<td>Hunchback of Notre Dame</td>
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<td>Intermezzo, A Love Story</td>
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<td>Joe and Ethel Torp Call On The President</td>
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<td>Little Acrobat</td>
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<td>Mr. North Goes To Washington</td>
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<td>Mutiny in the Big House</td>
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<td>Ninotchka</td>
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<td>Nurse Edith Cavell</td>
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<td>Old Maid</td>
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<td>Rains Game</td>
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<td>Renata</td>
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<td>Secret of Dr. Kidlake</td>
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<td>Swamp River</td>
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<td>That's Right, You're Wrong</td>
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<td>Women, The</td>
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B Pinocchio, The Little wooden puppet who is the hero of Disney’s second feature production; Geppetto, the wood-carver who creates the puppet; Jiminy Cricket, Pinocchio’s conscience; Cleo, the goldfish; and Figaro, the kitten.

In addition to the enormous number of masks to be distributed prior to the release of the picture by RKO Radio Pictures, the Gillette Razor Company is planning an extensive advertising campaign in newspapers and magazines and will also plug the “Pinocchio” mask several times a week over their radio program.

Special Showing of “Dream”

Here’s an idea that made money for Sam Phillippe at the Plaza Theatre. He ran a special showing of “Midsummer Night’s Dream” for the English classes of schools near him. Normally this would be a time that the theatre is closed. However, Sam grossed a nice little profit for an otherwise “dead” period. This show was run in opposition to a football game, which proves that with proper contacts, competition decreases in proportion to effort. The show was also advertised among the regular patronage and a good turnout resulted.

MGM Pep Club’s Xmas Party

Recently the annual Christmas Party of the M.K.T. Club was held at the Variety Club in Indianapolis. Shown above is Wulfe Willmann, branch manager (second from right, sitting) and members of the Checking Staff. In the background is Foster Guaker, office manager.

Poppay Sets Aside Certain Days

For Members of Each Local Club

Sid Poppay, manager of the Majestic and Strand, out Gettysburg way, has been going to town by working with the local Boys clubs. He sets aside a certain day as "such and such Club Day" and puts on a special show for them, piling on shorts and comedies and cartoons. Any special entertainment that the club may have within its own membership is permitted to climb up on the stage and strut its stuff. As a rule the entire membership turns out to boost their friends and the parents trail along.

Joe Nevinson, manager of the Granada Theatre in Philadelphia, has worked the same stunt in cooperation with the Boy Scouts.

Gillette Distributes Eight Million Masks of “Pinocchio” Characters

More than eight million paper masks of leading characters from Walt Disney’s “Pinocchio,” are being distributed in the United States and Canada by the Gillette Safety Razor Company. These masks are of Pinocchio, the little wooden puppet who is the hero of Disney’s second feature production; Geppetto, the wood-carver who creates the puppet; Jimmy Cricket, Pinocchio’s conscience; Cleo, the goldfish; and Figaro, the kitten.

In addition to the enormous number of masks to be distributed prior to the release of the picture by RKO Radio Pictures, the Gillette Razor Company is planning an extensive advertising campaign in newspapers and magazines and will also plug the “Pinocchio” mask several times a week over their radio program.

The New STREAMLINED VERSION OF THE GREATEST AIR WAR SPECTACLE

RECOMMENDED—JANUARY 10th
It will thrill you — greater than ever
Communicate Direct — Jack Bannan

TIEUP WITH RADIO PROGRAM

Hal Seidenberg, manager of Warners’ Fox Theatre in Philadelphia tied in with local radio program through a Deanna Durbin “First Love” contest. Prizes were offered for the best answer to the question, “Why is Deanna Durbin considered the typical American girl?” Hundreds of replies were received with daily prizes for the picture. With the assistance of George Balkin, Seidenberg also tied up news trucks, Rotofax and Calox Tooth Powder dealers.
Remember The Night

(Hollywood Preview)

Para. COMEDY-DRAMA 92 mins. (Nat'l, No. 3919—Nat'l Release, Jan. 26)

Credits: Barbara Stanwyck, Fred MacMurray, Beulah Bondi, Elizabeth Patterson, Willard Robertson, Sterling Holloway and others. Original screenplay by Preston Sturges. Produced and directed by Mitchell Leisen.

Plot: Fred MacMurray, a young assistant district attorney, sees his Christmas holiday vanishing because of the case against Barbara Stanwyck, a jewel thief, so he has the case adjourned. He feels sorry for Barbara because she has to spend her Christmas in jail, so he has her bailed out and arranges to drop her at her home on his way to spend the holiday with his mother. Barbara's parents order her out of the house, so MacMurray takes her home with him, and there she learns the true meaning of a home. They fall in love with each other and he proposes marriage, but rather than wreck his career, she sets him free when she gets back, and promises to see what happens when she comes out.

Comment: Here's an excellent picture with wide audience appeal that should bring a large response at the box office; a sparkling comedy setting up, with an unusual treatment of a commonplace theme, that aims at the heart strings and makes it splendid entertainment. Besides the use of their names for the marquee, Barbara Stanwyck and Fred MacMurray contribute the finest performances of their careers, giving their portrayals humanism and conviction. Beulah Bondi, Elizabeth Patterson, Sterling Holloway and many others, come through with splendid support. Director Mitchell Leisen's plotting is ideal throughout, building to a smash, dynamic climax. The title lends itself to a clever title card, playing up the word "Remember." Folder heralds with title on the outside, and a list of things to remember on the inside, could be distributed around town. For street ballyhoo use a flat truck with some young people driving, like buses, playing a recording of "Back Home in Indiana." A parade window displays with local knit shops, using stills from the picture.

(ADULT)

Caption: "She refused to remember the night he wanted her to remember."

AUDIENCE SLANT: UNUSUAL TREATMENT MAKES THIS SPOT ON ENTERTAINMENT BOX OFFICE SLANT: AN EXCELLENT PICTURE WHICH SHOULD CROSS WELL.

Slightly Honorable

(Hollywood Preview)

UA MYSTERY-COMEDY 82 mins. (Nat'l, Release, Dec. 22)


Plot: O'Brien, lawyer with a Robin Hood twist under his rogatory, and his partner, Crawford, start a campaign to bring high
way bids out of the open and away from political boss Arnold. They run into first the killing of Claire Dodd, Arnold's sweetheart and a smart divorcée whom O'Brien has loved; then the murder of Eve Arden, O'Brien's secretary. O'Brien himself, framed on the charge of the latter killing, while sharing suspicions on the first one with Arnold and Nedell. The partners make a flying trip to Texas, where O'Brien learns the real killer and just manages to get away with it.

Comment: Here is a mystery-comedy that runs across the line of farce most of the way and whose advance appeal is going to be largely whatever draw Pat O'Brien and Edward Arnold possess for your theatre. Story treatment will not stand big city critical consideration, but the steady injection of holom laugh makes the picture likely to prove surprisingly effective in the lesser cities and small towns. If a laugh could be created, the writers have tossed logical sequence to the wind; and O'Brien, Arnold, Dinahart, Crawford and Miss Terry play each of these for all they are worth. While her part is too erratic to set her for stardom, Miss Terry is a likeable personality standing her as one of the picture's finds among young actresses who will bear watching in their future appearances. In small parts, John Shewan scores heavily as a continuously inebriate and Ernest Trinamakes the most of his political reformer. Good advance interest can be created by a moving lobby display, mounted on a record sound table. Play a figure of O'Brien in the center and surround it on the outer edges by his partner, his secretary, the girl he loves, the girl who loves his money, the politician, the police commissioner, the night club owner, the senator, the detective and the sweetheart's discarded husband. Put voting slips there, and a ballot box, and offer ducats to those who write the real killer down on their ballots. Plant the story of O'Brien and partner about to leave Holly
wood after 18 months of inaction just before she got her role, and offer through the newspaper small prizes for similar stories in which the writers' success can through similar "last effort" trials.

(ADULT)

Caption: "More laughs per murder than you ever expected; the only thing that can go wrong is that the comedy is shot into a box office slant: should do extreme
ly well in smaller cities and towns.

Legion of Decency Ratings:

For Week Ending January 13

SUITE FOR GENERAL PATRONAGE

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<tr>
<th>Abe Lincoln in Illinois</th>
<th>Danger on Wheels</th>
<th>Fighting 69th</th>
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<tr>
<td>Music in My Heart</td>
<td>Invisible Man Returns</td>
<td>Oh, Johnny, How You Can Love</td>
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SUITABLE FOR ADULTS ONLY

| Green Hell | Of Mice and Men | Shop Around the Corner |

OBJECTIONABLE IN PARTS

| He Married His Wife |

Emergency Squad

Col. DRAMA 60 mins. (Nat'l Release, November 30, '39)


Plot: In desperation because she can see no escape from Club 46, Ann Dvorak, one of the "percentage" girls, sees a ray of hope when Foster, a sailor, offers to take her away from it all. But Fowley, owner of the club, discovering Ann packing to leave, orders her back to the Club. At the same time, he plans to murder Foster. Wayne Gibson, now a derelict, tips off the sailor, and Foster and his buddies start a fight. When it is all over, Foster and Stewart Walker.

Plot: Everything happens at Club 46, the locale of this story. Brawls are so common the patrons expect them in place of a floor show. For mass audiences, who are seldom particular and who revel in romance, gangsters and action, this is satisfying screen fare. Its few plot loopholes won't be noticed by this type of patronage. The picture's technique is in the "Grand Guignol" style, with a little black humor, and the Club, and closing in the spot when the story has been told. Such technique is commendable, but it doesn't lift the picture above average melodrama. Preston Foster, Ann Dvorak, Douglas Fowley, Arthur Loft and Wayne Gibson are adequate in their respective assignments. Several stunts should be worked out in a tiptop with a local night club. Use a "cigarette girl" as street ballyhoo, or if this is impractical have your usherettes so attired. You might convert part of your lobby into a cafe scene. (ADULT) Comment: A very good picture, and the man who pays and pays and pays and pays. AUDIENCE SLANT: IT WILL PLEASE MASS AUDIENCES.

BOX OFFICE SLANT: SOLD IN A "SENSATIONAL" MANNER. IT SHOULD DO SATISFACTO
RILY ON "ACTION" DAYS.

For Additional Exploitation Ideas on These Pictures Consult the Encyclopedia of Exploitation.
He Married His Wife

20th-Fox COMEDY 83 mins. (Prod. No. 23—Nat'l Release, Jan. 19)

Credits: Joel McCrea, Nancy Kelly, Roland Young, Mary Boland, Cesar Romero, Mary Healy, Lyle Talbot, Elissa Cook, Joseph Cawthorn, Robert Benchley, Fredic March, Jack Tully, Richard Currier, and Charles Belden, Associate Producers. Directed by Edward Sloman.

Plot: When McCrea falls behind in his alimony payments, Nancy Kelly, his divorced wife, sees the law on him. Betting and losing on the horses had broken their marriage, and Nancy is out to see that he buys her oats, instead of the horses'. Hence her severity, in spite of the fact she still loves McCrea. At the races, McCrea, Nancy and Roland Young, McCrea's lawyer, meet Talbot, a former admirer of Nancy's, and Mary Boland, pleasant but dizzy. She invites the group to spend the weekend at her place. While there, McCrea hopes Nancy and Talbot will find romance together, but the two will marry and his alimony payments will stop. Instead, however, Romero, a sleek and handsome playboy, rushes the girl off her feet, much to McCrea's consternation. He argues with Nancy, and the two find themselves re-married again. But complications again arise. Eventually, they are again man and wife.

Comment: Audiences everywhere should go for this film as it brings back from the screen the delightful and breezy comedy it shows down a little in spots and thus could have stood a little tightening, but on the whole it moves right along with zip and spontaneity. The serious, emotional Nancy Kelly of "The Daughter of蘼’ James" and other films acquires chic and glamour in this production, along with a talented flair for comedy. She is indeed refreshing. Joel McCrea is competent as the harassed all-age paying ex-husband, while other capable performances are contributed by Mary Boland, dizzy as a Bywchef, Roland Young, Cesar Romero and Lyle Talbot. Roy Del Ruth's direction is good, and the photography is first rate. In exploiting "He Married His Wife," inject your activities with gag stunts. For example, you could distribute miniature "dope sheets" containing a clever announcement of your showing, tied in McCrea's love for the horses as interfering with his married life. (FAMILY) Catchline: "It was either his ex-wife of the horses—and the horses were always behold.

AUDIENCE SLANT: COMEDIES ARE ALWAYS RELISHED BY GENERAL AUDIENCES. THIS IS NO EXCEPTION.

BOX OFFICE SLANT: BY INCORPORATING GAG STUNTS IN YOUR EXPLOITATION, AND IN VIEW OF THE ARRAY OF WELL KNOWN NAMES IN THE CAST, IT SHOULD SCORE SUFFICIENTLY.
SEQUELS are in vogue at the moment; hence "Brother Rat and a Baby." The same cast that appeared in the successful comedy of a few seasons back is here again, with the exception that all of them are even more popular now than ever, and even more of a box-office draw.

One of the most important points to be emphasized in all your advertising is the fact that this is an entirely new picture. Do not let your patrons be confused into thinking that you are playing a revival. However, do not fail to take full advantage of the tremendous publicity and radio build-up accorded "Brother Rat." You have columns of copy and art with which to carry on, as well as numerous stunts.

The exploitation possibilities are unlimited. A baby in a picture is always sure-fire at the box-office. If possible, arrange a diaper tie-up with either a diaper-service or a laundry. These diapers can either be made of cloth or paper with theatre imprint. The best place to distribute them is through the laundry bundles that are delivered to the customers. In this way you can be sure that your advertising goes into the home.

An old-time gag that is always effective is a beautiful baby contest. This can either be held on your stage, or if you prefer, in the infants' department of a cooperating store. It is sometimes wise to conduct such contests away from the theatre. Another variation of this is to find the town's most perfect baby. Tie up with the local nursing home, the 4-H Club and other organizations in sponsoring the competition.

*Usher "Snaps" Babies*

Candid camera shots of babies at play, asleep, eating, etc., furnish you with the makings of swell publicity. Any informal, unsupervised picture where a baby is a subject is eligible for judging. Another suggestion is to place an usher with a camera on the street to snap the pictures of any woman or man who comes along with a baby. Have him give out heralds as he walks along. If possible try to arrange newspaper cooperation. If that is not feasible, erect a display of the pictures in your lobby. Give guest tickets to all those who find their pictures on your display.

The baby's name in the picture is "Commencement." This gives you many unusual opportunities for tie-ins. Arrange a contest, giving prizes to all those who have unusual first names and can give the best reason why they were so named. Or, have the parents explain why they gave their child an unusual name.

Promote or buy a puppy and arrange a contest with the dog as a prize. The object of the contest to be the most unusual name suggested for the animal. This is most effective when worked in conjunction with a newspaper.

Create a baby atmosphere for your theatre. Advertise a baby-checking service in the lobby. Announce that a registered nurse will be present to care for babies while the parents attend the performance. A corner of the lobby or the theatre lounge, if available, can be used. Tie up with the local merchants to supply toys, blankets, play cribs and the like.

Another excellent idea would be to string diapers, spelling out the picture title, from your theatre marquee to the building across the street. Baby dolls wrapped in diapers and hung from the marquee will prove a sure attention-getter. Inside the lobby string a clothesline carrying baby garments, diapers, etc. Be sure to spell out the picture's name there as well, although you can use the diapers and garments to feature the names of the stars.

It will not do to forget the adult players in this picture. Jane Bryan, because of her role in "We Are Not Alone" has been receiving critical attention. She also has been in the news frequently because of her feelings about the roles she should play. These two facts are the basis for an excellent news story which could be used as a basis for a newspaper contest on the question, "Should Jane Bryan play comedy or drama?"

Start a "Brother Rat" club. Have membership books in your lobby. Announce that a numbered certificate will be sent to all registered members and that whenever a picture with any of the stars of the Brother Rat pictures plays at your theatre, a guest ticket will be presented to the holder of one of the lucky-numbered certificates.

Eddie Albert, in the picture, is forced to leave his wife (Jane Bryan) and his baby in "lock." This gives you an excellent lead for a "Man-In-The-Street" broadcast. Arrange the broadcast to be given in the lobby of your theatre and offer guest tickets for the best answer to the question, "Would you leave your wife (or husband) as security for an unpaid debt?"

Create a barber-shop window card, featuring the "Brother Rat" haircut. Spot the names of Priscilla Lane, Eddie Albert, Wayne Morris and the other featured players in scattered newspaper ads. The idea is to find all the six names and then match them in sweetheart couples.

Arrange a "1940 Last All Night Party" by running a theatre benefit with a girls' sorority or club. Suggest that they take their boy friends to see the picture. Another suggestion is to offer guest tickets to all couples whose engagements are announced during your playdate.

Since the picture deals with the post-graduation adventures of the Brothers Rats, arrange a theatre party for the alumni of the local college or high school.

As we said before, the exploitation possibilities of this picture are almost endless. Use them to their full advantage!
TRIBUTE TO SAUNDERS

As per his annual custom, Matt Saunders, general manager of Loew's Poli Theatre, Bridgeport, Conn., again played Santa Claus to hundreds of children this year at a special toy mart that he receives (toys) of which were turned over to deserving families to provide a cheerful Christmas for their young ones. In tribute to Saunders for his sincere effort in this regard, an editorial appeared in the local Bridgeport newspaper. Congratulations to you, Matt!

Radio, Windows and Lobby Used In Caldwell's Drive

"Another Thin Man" gave Wally Caldwell, manager of Loew's Valentine Theatre in Toledo, an opportunity to go to town with exploitation. He had advance stores and act in all the papers. A full page co-op ad was promoted from a jewelry company as well as a two-column beauty store advertisement. A special red necktie on Saturday was one special promotion. The tie was given six days in advance of the opening, each program fifteen minutes in length; there are announcements daily. The "Man In The Street" broadcast carried daily announcements. A tie was made as well with a shoe company in their radio program to announce the distribution of fan photos to all patrons who visited their two large retail stores.

Special windows were secured in two of Toledo's largest department stores and one in the town's most exclusive men's shop. 32 merchants together with all the public garages throughout the downtown district displayed special items.

The baby and dog motif of the picture was emphasized in two clever lobby displays. One of them consisted of a complete baby and crib outfit. The other was a live wire-haired fox terrier billed as "Ast'a double. An artificial electric sign, announcing the title of the picture was placed behind the screen, brought up on dimmers during the entire showing of the advance trailer and fading out at the finish.

As a ballyhoo, a six-foot, very slim service man dressed to represent William Powell and a smaller man made up to impersonate Myrna Loy, walked all through downtown. The billing center, he pushed a bannered baby buggy and "she" leading a fox terrier. The ballyhoo was exceptionally successful in attracting attention and comment.

Bookmarks were distributed throughout the public and loan libraries. Letters were mailed to the Federation of Women's Clubs, Parent-Teachers Associations and the Theatre Guild list. A large traveling billboard posted with six and three sheets, mounted on a new 1940 Chevrolet truck, covered all sections of the city two days in advance as well as four days current. A tie-up with a cleaning company resulted in exclusive coverage of the advertising frames of the entire fleet of trucks.

Leighton Gets Good Cooperation From School Paper on Essay Contest

"The Private Lives of Elizabeth and Essex" gave Bert Leighton of the Grand in Lancaster, Pa., an excellent chance for a concert feature on schools via the composition method. He had all the history and English classes write essays on the Elizabethan period with a special jury of students to act as judges. The best essays won guest-tickets. In this way he got the "jury" to do the school advertising. The "jury" consisted of the editor of the school paper, school weekly magazine, three honor pupils and a pair of newspaper reporters.

Screen Romances Issues Special Newspaper Poster on "Hunchback"

Leading newspapers in twenty-eight key city-cities surrounding a special "Hunchback of Notre Dame" poster ballyhooing the publication of a ten thousand word fictionization of the production in the February issue of Screen Romances.

The magazine hit the newsstands on January 5th and displays appear currently with the sale. Over three thousand 17x20 black and white posters, carrying a sketch of Charles Laughton as "The Hunchback" and an headliner study of Maureen O'Hara have been distributed. Posters will appear only on stands located in busy downtown areas in the vicinity of theatres playing the attraction.

Screen Romances promotion department has also made arrangements for the display of one thousand posters in eighty-four Kress stores. The magazine is advising its representatives in the twenty-eight cities covered of individual playdates so that further local cooperation between newspaper and exhibitors can be arranged.

Cities in the poster campaign include: Chicago, Boston, Cleveland, Cincinnati, Toledo, Minneapolis, Louisville, Kansas City, New Orleans, Milwaukee, Salt Lake City, Houston, Ft. Worth, San Antonio, Dallas, Buffalo, Ft. Wayne, St. Paul, Norfolk, Richmond, Spokane, Rochester, Syracuse, Davenport, Omaha, Springfield, Mass., and Albany.

Called All Smiths

Al Reh, manager of the Stanley Theatre in Philadelphia, secured a plug for the picture, "Mr. Smith Goes To Washington" on H. V. Kaltenborn's news column program.

Without telephone service allowed him also to call every Smith listed in the directory to tell him of his name-sake's cinema journey.

ALBERT GREEN has been appointed manager of the Columbia Theatre, East Liverpool, Ohio. GREEN held the post from 1936 to 1937 for another circuit but is now reappointed by SAM M. REICHBLUM, of the Reichbaum Circuit.

ALBERT GARFIELD, manager of Warner's Keith's Theatre, Philadelphia has been named manager of the New by WILLIAM GOLDMAN. He replaces WILLIAM MATTSON, JR., who resigned.

WOODROW MEYER, assistant manager of the Plaza Theatre, Sandusky, Ohio has been transferred to the Ohio Theatre, Canton, where he will assist BILL HARWELL.

T. B. NOBLE, JR., has returned to L. DENT'S Westland Theatres as general manager after three years away from the circuit. LARRY STARSMORE, who has been acting general manager went back to Columbus, Ohio as city manager, replacing BOB FÖTENHÄUER, who goes to Oklahoma City as manager.

L. E. LAND STEWART has been appointed chief of staff of the Orpheum Theatre in Denver, succeeding PHIL DOUGLASS, upped to assistant manager. DOUGLASS replaces F. A. POLICH.

BUD SILVERMAN, for several years Schine district manager in Columbus, has been appointed manager of all Schine theatres in Rochester, East Rochester and Fairport, N. Y.
His Girl Friday

A Rousing Campaign Should Be Your Goal on Comedy of Men, Women of the Press

Don't hesitate to sell "His Girl Friday" as a completely new picture. Although it is a remake of the hit of many seasons ago, "The Front Page," it has been so changed that there is very slight resemblance to the original. In the earlier version, Hildy Johnson was played by Pat O'Brien. Now the character is portrayed by Rosalind Russell. This is but a sample of the changes wrought in the production.

If your opening date is on a Friday, you have a natural temptation. If possible, it would be worth the trip to the theatre opening to this day. Such a move should net special newspaper stories and sales.

The press book contains the outline of a stunt that's a "natural." One of the best things about it is its absolute simplicity. It practically works itself. Tip off the newspapers when you're ready to start and then go to town. Announce with trailers, lobby displays, and heralds, as well as through the newspapers—that a gala local evening will be awarded to the lucky boy and girl who win each other opening night of "His Girl Friday." The girl will be escorted by the boy from early morning breakfast to midnight supper. In other words, they'll be "His Girl Friday".

All the entrants have to do is to send in to the theatre, photographs of themselves with their names, ages, addresses, and phone numbers written plainly on the back. The photos of the girls will then be segregated from those of the boys, and each batch will then be placed in a separate drum on the stage of the theatre. A girl will then be called from the audience to pick the lucky boy, by photograph out of one drum, and a boy will be chosen to pick from the other drum the photograph of the fortunate girl. Both pictures will then be held up to the audience, and the names of the winners read from the backs of the photos. Naturally, to win, the boy and the girl will have to be in the theatre the night of the drawing.

Tips should be made to provide the boy and girl with a motor car for a most festive day. He should call for her at her home in a fine car early in the morning, take breakfast with her at the town's leading hotel, visit a few stores, see the sights, and continue with the young lady on some sixteen hours of fun and frolic—all promoted in return for the required newspaper publicity. It is understood, of course, that either you or a representative of your theatre will charge the hotel throughout the day. Arrange to have the lucky couple make a stage appearance at various specified times.

Newspaper interest can be built up in the contest by various means. Perhaps you can run pictures of the entrants, matching a girl's photo with that of a boy. Over them should appear a caption reading, "Will she be 'His Girl Friday'?" Persuade the newspaper to incorporate a daily coupon to facilitate easier entrance into the contest as well as to stir up reader interest. Be sure that each story contains plenty of material on the picture.

After the couple has been selected, a most interesting angle from a newspaper's point of view will be the background stories on this boy and girl—how they are different, what sort of homes they come from, what their ambitions are, what they think of each other, etc. Be sure that the paper carries a picture of the winning couple taken in front of your theatre.

Announce through the newspaper that, in the name of "His Girl Friday," you will present a guest ticket or a gift to every couple that takes out a marriage license or is married at City Hall on the first Friday of your run. Promote the gifts. Since Ralph Bellamy is an insurance agent in the picture, this same idea can be extended to include those who buy an insurance policy on the first Friday of your run. You'll find the insurance agencies most eager to cooperate with you. And, incidentally, you can distribute heralds made up to resemble marriage licenses, in which clever copy links up with the title.

Arrange a contest through either your local college or high school paper in which a prize is awarded for the best human interest story submitted. The object is to see who makes the best reporters—girls or boys. Promote typewriters and desks to be set up in your lobby. Announce prizes will be awarded to those writing the best reviews of the picture.

Here's a stunt that can be worked in many different ways. The question to be asked is, "If you were cast away on a desert island, whom would you select as your girl 'Friday,' and why?"

In the first place, if yours is a university or a college town, get the senior class to pose for the box office on the question. Try to frame the selection to be Rosalind Russell, though that isn't entirely necessary. No matter what girl gets the nod—a local co-ed or another—be sure and announce newspaper publicity is certain to result.

You might also get your newspaper's inquiring reporter or photographer to quiz the man or woman on the street regarding their opinions as to which makes the best newspaper reporter—a man or woman. These inquiries, all, of course, can be broad casts. Most of them should be asked in the lobby of your theatre, so that a crowd can gather around to view your displays on the picture.

The man-hiding-in-the-desk sequence in the picture should be your cue for an effective lobby or foyer display. Borrow a roll-top desk from a local furniture store or dealer of office supplies and place it where every patron will be sure to see it. On each side place set-pieces with scenes from the picture. On one, place a card with copy to the effect "a man hidden in a desk is one of the melodramatic highlights of 'His Girl Friday.'" You can place a dummy under the roll top, if you wish, leaving the top about halfway open. On the other hand, you might get a store to let you put the display in their window. Type-up could read, "The man in the desk is one of the big moments in 'His Girl Friday,' but with our modern equipment in your office, it's never necessary to hide.'"

Send out a ballyhoo man dressed to represent Robinson Crusoe, or a man with a date with 'His Girl Friday' at the Blank Theatre.

Make stencils of a girl's single footprint and place them at intervals of every few feet on the sidewalk, each of them leading to your theatre. Draw attention to them by having an usher follow them with a flashlight and all the other paraphernalia that the public notion connects with a detective.

"His Girl Friday" Likes Fashions

Whether it's winter or spring, fashions are always the thing—for exploitation. You can't do too much ballyhooing on this score, for women are constantly interested in the newest styles. Those worn by Rosalind Russell, as reproduced above, will gain space in both windows and newspapers.
paper uses him as a "tool" to hit back at the prison which, the newspaper claims, is more of a paradise than an institution for prisoners. When his cellmate kills a guard and injures another, Wilcox tries to intervene, and in pursuing him is injured by guards outside. He escapes with attempting to escape and for the murder of the guard on the testimony of a convict eyewitness jealous of Wilcox's privileges. A fake execution is staged with the convict as a witness. He confesses, thus proving the condemned man innocent.

Audience Slant: It will hold their attention every minute. The box office slant: the two top names and the film's timeliness should help to put it over.

Santa Fe Marshal

(Hollywood Previews)
Para. 69 mins.
(Prod. No. 3956—Nat'l Release, Jan. 19)


Plot: In order to clean up a band of crooks, William Boyd joins Earl Hodgins' medicine show. When Marjorie Rambeau, head of the gang, gets a little too curious, he admits he is an ex-convict plotting a robbery of a silver mine. He forms a partnership with the gang, but Hayden, his sidekick from the U.S. Marshal's office, accidentally tips off his real identity. They go through with the robbery, but Boyd is captured and left in a burning building, where he is later rescued by Hayden. They round up the gang after a terrific fight, and leave again with the medicine show.

Comment: This newest release in the "Hopalong Cassidy" series is on a par with any of its predecessors and will please the action fans and lovers of outdoor entertainment. Producer Harry Sherman and Director Lesley Selander have injected some clever comedy routines into the film, in addition to a thrilling western formula. William Boyd and Russell Hayden come through with nice performances aided by an excellent supporting cast headed by Marjorie Rambeau, Earl Hodgins and Britt Wood. It's an amusing picture, competent in every production detail. Try to get the medicine show atmosphere in your lobby with the usual "bokum" that surrounds such shows. For street ballyhoo, a man dressed as a cowboy or a white horse, will attract attention. Dress your front in western style.

FAMILY

Catchline: "Hoppy" turns mind reader with a medicine show.

Audience Slant: It will please the action fans and lovers of outdoor entertainment.

Box Office Slant: Wherever this series is popular, this should go over well.

Special School Night

"Central High School Night" got a big send-off by Joe Neivison of the Grange Theatre in Philadelphia. He played host with the showing of "Beau Geste." An autographed script of the picture was given to the English, History and Geography classes to be awarded as prize in a contest of their own conception.

THE MISSING LINK BETWEEN THE PRODUCER, EXHIBITOR AND THE PUBLIC

On specified days present your lady patrons with a complete unabridged novel "THE NIGHT IT FAILED" by Rudyard Kipling. As an added feature, this book contains a handsome portrait and complete Biography of Ronald Colman, the Star of Paramount's smash hit.

READ THE BOOK AND SEE THE PICTURE

You presell your patrons on the forthcoming attraction, as well as creating an immediate Box Office stimulant. The Book is now ready and obtainable at a price never before attained in a popular edition—10c each in any quantity F.O.B. Plant.

Your average cost per admission — a fraction over 5c.

This Edition being limited — write for information NOW.

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1501 Broadway
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[This Week: In Production—39; Being Edited—73]
[Last Week: In Production—39; Being Edited—84]

DR. CYCLOPS (Tech.)*
ADVENTURE IN DIAMONDS*
UNTAMED (Tech.)*
WOMEN WITHOUT NAMES*
TYcoon (Tech.)*
FARMER’S DAUGHTER*
SHOWDOWN*
OPENED BY MISTAKE*
LIGHT OF WESTERN STARS*
ROAD TO SINGAPORE*
BISCUIT EATER*
AT GOOD OLD SWASH*
HIDDEN GOLD*
WAY OF ALL FLENS*
SAFARI*
GOLDEN GLOVES*
HOLD YOUR HORSES
BUCK DIBBY RIDES AGAIN
Jack Benny, Virginia Dale, Eddie "Rochester" Anderson. Producer-Director, Mark Sandrich

**In Production**

DOWN WENT MINGTNY
Brian Donlevy, Akim Tamiroff. Directed by Preston Sturges.

WOMAN FROM HELL

**ROK-RADIO**

VIGIL IN THE NIGHT*
SWISS FAMILY ROBINSON*
SAINT’S DOUBLE TROUBLE*
MARINES FLY HIGH*
BULLET CODE*
MILLIONAIRE PLAYBOY*
LITTLE ORVIE*

**M-G-M**

Being Edited

NORTHWEST PASSAGE (Tech.)*
CONGO MAIZE*
STRANGE CARGO*
YOUNG TOM EDISON*
AROSE AND BEWRe*
FLORIAN*
BROADWAY MELODY OF 1929*

**In Production**

NEW MOON*
I TAKE THIS WOMAN*
FORTY LITTLE MOTHERS*

**MONOGRAM**

Being Edited

PIONEER DAYS*
CHINA TROUBLE*
HIDDEN ENEMY*

**In Production**

**In England**

LIBERTY RADIO
Diana Wynyard, Clive Brook.

**PARAMOUNT**

Being Edited

PAROLE FIXER*
SEVENTEEN*
KNIGHTS OF THE RANGE*

COLUMBIA

Being Edited

OUTSIDE THE 3-MILE LIMIT*
PIOtERs OF THE FRONTIER (W)*
Bullets for RUSTLERS (W)*
LORE WOLF STRIKES*
BLAZING SIX SHOOTERS*
FIVE LITTLE PEPPERS AT HOME*
TEXAS EXPRESS
Charles Starrett, Iris Meredith. Directed by Elliot Lewis.

**CONVICTED WOMAN**

Rochelle Hudson, Les Lane, June Lang, Glenn Ford. Directed by Nick Grinde.

**In Production**

TOO MANY HUSBANDS

BLONDIE ON A BUDGET
Penny Singleton, Artie Lake, Larry Soumers. Directed by Frank Sayer.

PASSPORT TO ALCATRAZ
Jack Holt, Cecilia Northern. Directed by Lewis D. Collins.

I MARRIED ADVENTURE
Travelogue Feature
Made by Mrs. Ola Johnson.

**UNIVERSAL**

Being Edited

WEST OF CARSON CITY (W)*
DANGER ON WHEELS*
RIDERS OF PASO BASIN (W)*
HONEYMOON DEFERRD*
RIGGAOON*
DOUBLE ALIBI*
MY LITTLE CHICKADEE
Mae West, W. C. Fields. Directed by Edward Clune.

**In Production**

IT HAPPENED IN KALOA

BLACK FRIDAY

HOUSE OF THE SEVEN CABLES
Vincent Price, Margaret Lindsay. Directed by Joe May.

ALAN THE DEACON

**WARNER BROTHERS**

Being Edited

CALLING PHILo VANCE*
TEAR GAS SQUAD*
RACING ON THE HIGH SEAS*
MERGER IN THE AIR*
KING OF THE LUMBERJACKS*
FUGITIVE FROM JUSTICE*
CASTLE ON THE HUDSON*

**In Production**

**MAGIC BULLET**

IF IT ALL CAME TRUE*
VIRGINIA CITY (Tech.)*
THREE CHEERS FOR THE IRISH*
MARRIED, PRETTY AND POOR*
WE SHALL MEET AGAIN

Use This Page
Every Week
As a Guide to
What’s Coming
Consult booking
guide for release
dates and dates
when pictures
omitted have been
reviewed
Mayor Says 27% of Films Should Be Made in East

LaGuardia Expects 125 Features a Year to Be Produced in New York

Declaring that his plan for Eastern film production calls for 27 per cent of total film production in New York City, Mayor LaGuardia, at a conference this week with the trade press, asserted this goal would be reached within two years. Studios will make an average of 125 features a year when the plan is completed, the Mayor told the trade press.

He declared this percentage was warranted, inasmuch as the city contributes the same percentage to the total film revenue of the country. Relying on a story as to when he expects production here to reach its full capacity, he stated that since progress must be gradual, it will take some to work out the plan.

The Mayor emphasized the fact that "the impression that New York City wants to take everything from Hollywood is wrong." He added that "we expect to work in complete harmony with Hollywood, and we know we have certain advantages that Hollywood hasn't got, but we realize that a large amount of capital is invested there. We will make our hare here... and we will not be assisted with a fictional proportion," he stated.

That encouraging progress was being made by the Mayor and organized labor was contained in a statement released by the S. F. of L.

TRUST POLICIES TO BE UNECHANGED

Arnold Retain Free Hand in Case

Washington—No effect on present Department of Justice anti-trust policies will be caused by the elevation of Attorney General Robert Jackson succeeding Judge Francis Biddle as solicitor general, it was announced last week by Mr. Murphy. Following the announcement of a appointment to the bench.

With as free a hand as he now enjoys the free hand of his predecessor, Attorney General, will carry on Jackson's work, it is said, is even more familiar with industry litigation than Murphy, having argued, among others, the Dallas case before the Supreme Court. He is also declared to favor vigorous anti-trust law enforcement.

Abe Kaufman Ill

Chicago—Abe Kaufman, chairman of the board for Balaban and Katz theatres here, is ill at St. Luke's hospital.

Selznick Honored

Stemming from "Gone with the Wind," the naming of David O. Selznick by the National Education Association's Committee on Motion Pictures, Department of Education, to its advisory board was announced this week. He is the first producer to be so designated.

SAM GOLDWYN ACCEPTS AWARD

Pays Tribute to Associates On "Heights" Film

In accepting the New York Film Critics' award for his production, "Wuthering Heights," rejudged as a best picture of 1939, Samuel Goldwyn, at a citation of the awards held in the Rainbow Room Sunday evening and broadcast over an NBC network, declared that "I want to do so, not for myself, but for the splendid group of artists who were associated with me in making this picture. No one man can make a motion picture; therefore, no one man can take credit for it.

Goldwyn thanked the critics for the tribute, and extended his appreciation to William Wyler "for his splendid direction," to Fred Hecht and Charlie MacArthur "who brought to life this great (Emily Bronte) story," to Merle Oberon, Laurence Olivier, David Niven, Geraldine Fitzgerald, Flora Robson, and others of the fine cast—not forgetting the splendid cooperation of my entire organization."

Decree Permits Sunday Shows

Anniston, Ala.—In a declaratory suit brought against the city by the company operating three local picture houses, Circuit Judge R. B. Carr declared the theatres, closed by act of the Legislature since 1935, be reopened.

The New Stream-Lined Version Of The Thrilling Air Spectacle—

You May Be Shocked at

HELL'S ANGELS

But You Will Never Forget It!

The Startling Picture of the Air

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AT FIRST RUN PRICES

IN THE BIG ST. LOUIS THEATRE—IT AGAIN DID RECORD BUSINESS.

ASK HARRY ARTHUR
Interstate Circuit Has A Novel Newsreel Program

When new and worthwhile innovations are made, you will read that the idea is sure to be somewhere in Texas, where the Interstate Circuit operates several theaters.

Recently something new—a one-hour program of newsreel highlights culled from the newsreel telecasts of the Melba Theatre, Dallas. The experiment was inspired by the European war, and is being used at the Melba every Monday and Tuesday. It is limited to war scenes. Strong short subjects and cartoons complete the bill.

The announcement of the new innovation received a two-column story in the Dallas Morning News, in which it was noted that Interstate Circuit's last contributory to the field of motion picture showmanship is "the balanced film program with carefully chosen short subjects.

"Necessity was the mother of this invention," continued Rosenfield. "Karl Holbitzel has double feature programs. They are the only thing in the world he really does hate. He says that the practice of exhibiting two feature-length movies for the price of one would cheapen 30 to 60 per cent of the movies."

"The plan which we have adopted has stopped the double feature systems, didn't. Instead it made pictures specifically for second places on the double feature programs. Interstate found itself exhibiting the tail end of the dual bill without the head. The only salvation was a varied bill, including main picture, short subject, newsreel and cartoon to give the session general appeal.

"The work for the circuit was assigned to Mrs. Emi Short, who has had show business and a short executive secretary of the Dallas Little Theatre."

Rosenfield's article then goes on to explain the plan of the program, under which "Mr. Short has been designated editor-in-chief of the entire program. She will preside over an editorial board consisting of a Newsman, a Promotions expert, Mrs. G. Wood, Melba manager. The journalist is expected to supply the news view point and to create the atmosphere from the box-office."

The writer closes with the observation that "this is perhaps the most sincere editorial plan ever advanced in any locality for the presentation of news pictures via cinema."

STR heartily concurs, and we congratulate Mrs. Short, Mr. Cherry and all the others who have been and are still working to make it a complete success.

Free Ad Plugs Newsreel

A splendid example of no-cost advertising comes from Wally Allen, manager, The Lexington, Lexington, Ky. Every week Wally gets a free one column by 5-inch ad on the Sports page of the Lexington Leader. He recently plugged his University News. And how does he do it? Simply by giving the paper proper credit on the opening title of the News for bringing the story to town. The ad is generally run on the Sports page, of course, because of the football games.

FIRST RUN SHORT PRODUCT
BROADWAY, NEW YORK
(Week Beginning January 13)

CRITICION—Wrong Room (RKO-Radio)

GLOBO—The Green Hornet (10-24-39)

PARAMOUNT—Cuba (Para); Jane Experts (Para)

ROXY—Radio City Music Halls—Crisis in the Pacific (RKO-MCT)

ROXY—Top Ten, Greats and Groans (Col); Witch of Narnia (Para) rev. 7-4-39; RKO Revue (Para) rev. 9-4-39; Sky Game (RKO-Pathé) rev. 12-23-38

CHICAGO LOOP
(Week Ending January 14)

APOLLO—For Play Hours (20th-Fox); Romance of the Potato (MGM) 12-5; Noodles, and the Bookworm (Vita)

CHICAGO—Beautiful Sunday (Col) rev. 12-20-39

GARRICK—Sky Fighters (20th-Fox) 12-5; Wonder Venusians (MGM) rev. 12-23-39

ROOSEVELT—Frankie Masters and His Orchestra (Para); Judy Experts (Para); Perfect Day (Col)

UNITED ARTISTS—Old Hickory (Vita); The Green God (Col)

Bremer Gets Rod & Reel Devotees
With Special "Fishermen's Matinee"

Devotees of the rod and reel recently had a field day at the Kirby Theatre in Houston when Manager Eddie Bremer presented a new idea with a "Fishermen's Matinee" used twice a day for three days. Eddie used ten fishing reels with great success at the box office.

The highlight of the engagement was moon of the last day when fishermen vied for honors and pride of ownership of the different fish caught during the week. Fresh fish, including a seven-foot sail fish, were displayed in the lobby.

Capitalizing on a Short

An alert showman is Grattan Johnston of the Madison Theatre, Mansfield. And he missed no bets when he capitalized on a Red Skelton short — "The Cheeky Bandit by Buckaroo." The paper ran a 3 col. by 9 photo and a reader below it describing Red Skelton, bandit with the Ringling circus clowns in Chicago recently. As the story goes, "Red" was a clown before he became a radio and movie performer. The photo was human interest to the Mansfield Journal and turned out to be a good plug for Grattan Johnston's program.

Good Selling for "Gun Play"

Gerald Raines, manager of an Interstate theatre in Austin, Texas, conducted a strong campaign on a short article in the Austin American. When it stills from New York, he effected displays in the windows of all sporting goods stores. Then, with the support of John P. Hart, local Winchester representative, personal letters were sent to the Austin Skeet Club, who supported the plan. Had it not been for this short, Gerald points out, his mid-week program would have failed completely.

Los Angeles Gets "Turkey" Via Outstanding Campaign

Out in Los Angeles they do more than merely produce pictures—they sell them. And it isn't necessarily features, either. One short film that has been making a string of exploitation, as for example, Pete Smith's "Let's Talk Turkey," a swell short with plenty of laughs and a good lesson in carving as well.

For its showing at Loew's State and Grauman's Chinese theaters, both managers and the promotion department at the MGM studios put on an outstanding campaign, in the Los Angeles Times, according to Hal Elias, of the studio staff (and he turns us with proof) a double-truck was promoted with a sixteen-column streamer running across the two papers. There were also two two-column stories, one on the versatility of short subjects for which Producer-General Manager Pete Smith is responsible, and another about the "laughs galore provided by a would-be carver's troubles." Then there was a two-column campaign over Pete's desk as to what to do with the turkey, while Sally Payne irrationally searches the cook book for the answer.

A four-column layout A&P Food Stores devoted some space to the subject, and local gas companies took a five-column layout, appropriately illustrated with pictures of a gas range while Miss Payne removes the turkey and a scene of Max Cullen, executive of a turkey as it should be carved. The tip was based on the fact that a "Certified Performance gas range was the bird to cook the turkey you'll see on the screen."

On another page, the May Company took a two-column display in a bunt on O'Keefe & Merritt gas ranges.

In cooperation with the A&P Food Stores, a Turkey Showcase was presented in the store booklets were distributed at all the markets. On the mezzanine floor at Loew's State, turkey and all the trimmings were displayed, and the turkey served was "Pilgrim Brand, sold exclusively at A&P Stores, and used in making "Let's Talk Turkey."

On the basis of this promotion, it should certainly be a simple matter for you to tie up with the A&P Stores and the local companies in your locality. And this season of the year, when more people are "getting the bird" for their holiday feasts than at any other season, is the time to do it.

Bodiford and Murray Invite Hitler To "Soldiers With Wings" Opening

Lowell Bodiford and Charlie Murray, of the Parkway Theatre, Ft. Worth, Texas, worked in calchoos to see that "Soldiers With Wings," first run on release for the new season, got a good all around campaign. That they succeeded goes without saying when one learns of details:

A trailer from National Screen Service was projected every day for ten days in advance of the play. In addition, a cablegram to Adolf Hitler asking him to attend the opening, and copies were sent to the German Embassy on special stories.

A large box in the weekly programettes and ample space in the regular advance ads, the marquee for the program panels served to get the subject.

American Legion members, officers and wives were apprized of the showing by special notices addressed to them.
SHORT SUBJECT REVIEWS

THE SHADOW
1st Chap. 31 mins. — 14 others 20 mins.

Col. Serial Thrilling

Comment: Assuming the guise of The Shadow, a black-garbed and masked figure, and of Lin Chang, a Chinese merchant, Logan Cranston, noted criminologist, risks his life in an effort to track down the secret mastermind of the underworld, known only as the Black Tiger. In his search for the Black Tiger, Victor Jory, who plays The Shadow, has many breath-taking adventures which include escapes from lethal gases, exploding buildings, flaming gasoline trucks, and many other diabolical death traps. This serial is chock full of excitement and thrills. It is well acted and the story moves along at a rapid pace. The character The Shadow should please your adventure-loving patrons.

 Exploitation: The Shadow is a well known character of radio and magazine fame. Arrange with your local newsdealer to tip in a broadside in all copies of the Shadow magazine. Conduct a contest from your stage for the best imitator of the Shadow's famous laugh. Rig up a masked figure for a lobby display.

XOCHIMILCO
Atlas 11 mins. Entertaining

Comment: Produced in Mexico, this subject shows one the wonders of Xochimilco, the beautiful paradise of Mexico City, with its enchanting hanging gardens, miniature lakes, and other wonders that have made it the "Venice of the Americas." The markets, the amusement-seeking populace, gay senoritas, add liveliness to the subject. The musical score is soothing. Produced by Max Urbas in Mexico City, "Xochimilco" should prove a novel treat to American audiences.

 Exploitation: Displays of Mexican pottery and other wares in your lobby; the window of a nearby store should draw attention. Perhaps you could have a musician comb the streets playing Mexican love songs along the streets strumming a guitar and carrying a card plugging your attraction. Brochure available on request. Information write Atlas Films, 723 Seventh Ave., N.Y.C.

ON THE TRAIL OF THE TARPON
N. Y. Aquarium 11 mins. Thrilling

Comment: Anglers, and even those who've never indulged in the rod and reel sport, will get a thrill from this subject, which shows what the New York Aquarium is attempting to do toward learning the "comings and goings" of the mysterious tarpon. Photographed by S. C. Dunton in Florida near tarpon headquarters, the subject shows the life and habits of this fish, which is often caught, the type of sea bottom in which it frequents, the tagging of small tarpon by the Bureau of Fisheries for their migration, and the studying of the fish's scales for records of its past history. There are other interesting shots, such as the many of them photographed below the surface, at which lovers of natural history will marvel. KODAK EXPOSURE: First of all, you'll want to grab space in the windows of sporting goods shops. Local naturalists and prominent anglers are a must in advance of their showing. It might be wise to arrange a private showing for them, and also for the newspaper sports writers as well as for the many who shall seek endorsements and valuable publicity. Sell the subject in the lobby, on the marquee and in your regular ads.

Note: This subject will be States Rights.

“High Peril” Wins Prize

Warner's “High Peril,” a dramatic true story of steelyeak, has been awarded the $1,000 prize for the best Floyd Gibbons “Your True Adventures” ing short subject released during the 1939-40 season. Major Albert War- ner, vice-president (left, above), presents a check to Lawrence, Mass., whose true adventure won the big prize for the year.

IN THE SHORTS

MGM

Sidney Wagner has been set as cameraman on latest Crime Does Not Pay subject, "Jackpot," which Roy Rowland directs. Tom Neal and Jean Rouverol have the leading roles of the two-reeler, an expose of the slot-machine racketers.

Having already pictured the glories of Venezuela, James A. Fitzpatrick's next screen geography lesson will be about Colombia. The latest of the noted traveler-commentator's Technicolor Travelattles.

NEWSREEL SYNOPSIS

(Relased Saturday, January 13)

PARAMOUNT (No. 39) — March of Dimes: Roose- velt at Jackson Day dinner: Lawson Little open golf champ; Uruguayans hall Golf Graf's victory; Drewry at home; Mass construction speeds army bombers; Lou Gehrig takes up new duties; Comme Maca cele- brates 75th birthday.

MOVIETONE (Vol. 23, No. 36) — Roosevelt at Jack- son Day dinner: Mass construction speeds army bombers; Building with cubes; March of Dimes: Admiral Richardson new U. S. Fleet commander; Drewry at home; Fashion's Ice skating race; Lawson Little open golf champ; Lou Lewt and tigers.

UNIVERSAL (Vol. 12, No. 940) — Roosevelt at Jack- son Day dinner: Mass construction speeds army bombers; March of Dimes: Bat fashions; Lawson Little open golf champ; Desoucy delivers swimming pool; Golden Globe busts in New York.

PATHÉ (Vol. 14, No. 83) — Roosevelt at Jackson Day dinner; Drewry at home; Russia celebrates anniversary; Admiral Richardson new U. S. Fleet com- mander; Mass construction speeds army bombers; Lawson Little open golf champ.

(Relased Wednesday, January 10)

PARAMOUNT (No. 38) — Air meet at Miami, Fla.; Russian sea tragedy; Herrick and Louwreh chief; Presidents names r/w official; British women in air-
craft factories; Hero-Belisha award; London parents visit children evacuees; Finns stop Russian drives; Helenski bakes its ice; Ice skating in Iceland last week and prints its annual report this week. Andy is a he nepped hotel pro- vincial who has theatrical ambitions. He gets his chance in a small role but not while good, is funny, thus makes good.

COLUMBIA

The final title of the recently completed Three Stooges comedy in which the trio are directors is “You Nasty Spy.” Yes, the spelling is correct.

"Mr. Clyde Goes To Broadway," latest two-reel opus of the bewhiskered Andy, was printed most gratefully in Ingleswood last week and prints its annual report this week. Andy is a he nepped hotel pro- vincial who has theatrical ambitions. He gets his chance in a small role but not while good, is funny, thus makes good.
Mary Henry was handed a major role in "20th Century-Fox" forthcoming picture, "Twinkle, Twinkle, Little Star", set to go before the camera next month under the direction of Alfred Hitchcock. She just completed a role in Selznick's "Rebecca."

Director Sam Wood tested John Miljan for a role in Sol Lesser's "Our Town", set to go into production next week at the Goldwyn Studios. The picture is being made for United Artists release.

Director Jack Hively returned to Hollywood from a New York vacation and reports to RKO immediately to start preparations on his next assignment, "Anne of Windy Poplars," which will star Anne Shirley. The picture will start upon completion of Miss Shirley's current assignment in Warner Bros. "Saturday's Child.

Producer Charles R. Rogers has signed Arthur Caesar to write the screenplay for "Jane Addams and Hull House", his first picture under his new Columbia contract. Present plans call for a top-budget production.

"Rhythm of the Rio Grande," next Tex Ritter swashbuckler, gets the "go" signal next week from Producer Edward Finney. At Herman will direct from an original screenplay by George Martin. Dorothy Womack has the feminine lead.

Roy Rogers' next western for Republic will be "New Mexico," an original by Norman Houston with screenplay by Harrison Jacobs. The starting date is contingent upon the availability of Rogers and George "Gabby" Hayes, both currently tied up in "Dark Command", which was suspended due to the illness of Claire Trevor.

Jack Vinton and Sam Goslow have formed Vos Productions and will produce a series of pictures starring Lum and Abner of the radio. Harry Myers has written an original screenplay for the first in the series, which is scheduled to get under way around March 15.

Following his outstanding performance in "The Fighting 69th", Alan Hale has been assigned to one of the top roles in Warner Bros. "The Sea Hawk," which will star Errol Flynn. The picture will go into production late this month under the direction of Michael Curtiz.

Music Hath Charms
But it seems that it isn't true in this case for Lynne Ostrum's affair with a beggar don't seem to be harming Marlene Dietrich to any great extent. Lynne has to play the pipes in Paramount's "Swallows and Amazons," and has enlisted the aid of an air pump.

"Earthbound" Starts Production
With Baxter, Leeds Co-Starred
Executive Producer Sol M. Wurtzel of 20th Century-Fox, started the cameras on "Earthbound" last week, with Irving Pichel directing Walter Baxter and Andrea Leeds in the leading roles. The top supporting role is being played by Lynne Bari. "Earthbound" is an original story by Basil King.

Walter Baxter will be making his first screen appearance in seven months in the picture, while Miss Leeds, borrowed from Samuel Goldwyn, was seen recently in the 20th Century-Fox success, "Swallows and Amazons," in which she co-starred with Tyrone Power and Alan Jolson.

Frank Lloyd's Columbia Deal Off
Frank Lloyd checked off the Columbia lot last week and opened headquarters at the General Service Studios, where he will operate an independent producing outfit with Jack Skirball. Lloyd expects to start the camera work on "Tree of Liberty" around April 1. Releasing deal will be announced shortly.

Douglas-Russell Co-Starred
MGM will co-star Melvyn Douglas and Rosalind Russell in the remake of "Dulcy", which will be produced by Edward Chodorov. Norma McLeod will direct from the screenplay by Jerry Chodorov and Joseph Fields.

Frank Ross Is Made a Producer
Because of his work as associate producer on "Of Mice and Men", Hal Roach elevated Frank Ross to full producer rating with the company. Ross will produce two pictures for the coming season.
Roosevelt to Make Two to Four Films a Year for United Artists

James Roosevelt's recently organized Globe Productions, Inc., will distribute its entire output of from 2 to 4 pictures a year through United Artists, it was announced with the signing of the long-term contract, announced last week.

In discussing his plans, Roosevelt stated that "The Rat", highly successful Broadway play, is now being readied in anticipation of April production, for his first picture under the new set-up. The story is being adapted by Roland Kibbe and will be serialized by Walter Delosan.

Roosevelt's producing organization will be headed by Henry Henson, for seven years general manager of Universal studios, and former MGM producer. The pictures will be filmed at the Samuel Goldwyn studios where all facilities and technical staffs will be at the new producer's disposal.

Del Ruth Leaves 20th-Fox

Roy Del Ruth, after a five-year association with 20th-Century-Fox, checks off the lot this week. Del Ruth directed for Warner Bros. and continued with him until the present time. Negotiations are under way for a term deal with both RKO and Paramount.

Camera Crew Leaves for Honduras

Warner Bros. are sending a camera crew to La Lima, Honduras, to photograph backgrounds for "Torrid Zone", which will co-star George Raft and Ann Sheridan. Arrangements for the trip were worked out by William Guttridge, studio location manager, with officials of the United Fruit Line. The picture will go into production late this month.

Wellman Ill But Hard at Work

Still resting at his home, William A. Wellman, Paramount producer-director, is taking treatments for the arthritis which has kept him incapacitated since he finished filming "The Ligit That Failed." Wellman is in constant touch with his office, where work is progressing on the script of his next picture, "The City That Never Sleeps".

Sam Fuller Signed

Sam Fuller has been signed by Republic to write an original screenplay under the title of "Gangs of Chicago", which is scheduled for early production.

**WANDERING AROUND HOLLYWOOD**

Sandy is a Lady will be the tag of Barry Sandy's next picture for Universal, and from the title someone would think she was anything but. In her other two films . . . and anyhow, the way the girls dress in Hollywood, you have to look twice to make sure you are looking at a lady.

Now that the stormy battle between Donotty Lamour and 20th-Century-Fox is settled (Donotty will NOT get a hair cut), let's take a "gander" at the picture and see how it worked out. After seeing Donotty in several of her recent films, we must admit we never knew she had hair.

Elliott Lewis, the "oldtimer" favorite, went over to Warner Bros. for a screen test the other day . . . and dished through the entire test, a swell piece of business. The kid will be going places soon, so don't forget to remember that we told you.

The boys around Hollywood are sure getting off on the right foot for the new year. MGM's "Shop Around the Corner"; WB's "Fighting 69th"; Columbia's "Hi! Girl! Friday"; and Paramount's "Remember the Night"; four sock box office hits for a starter. Keep up the good work.

**NEWS ITEM:** Ralph Bellamy goes to "Hell". That's the way it reads, but it only means that Bellamy has been borrowed from Columbia for one of the top roles in Paramount's "Women From Hell". We know a lot of people who would go to the same place for a brick like that.

Clark (Brett Butler) Gable's tag line in "Gone With the Wind", is getting a big play around town. Wherever you go, you can always hear someone saying, "Frankly, I don't give a damn"—and most of the time it sounds as if they are right. Wonder if Clark will repeat when he hears of Scarlett's divorce.

**Green Signed by Larry Darmour**

Harold Green, who recently completed the screenplay of Universal's "House of Seven Gables", has been signed by Larry Darmour to write an original for a Jack Holt starter.

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**SHOWMEN'S TRADE REVIEW**

**Page 27**

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**Here's How To Do It**

Comedian Joe Penner strives for an end of advice to burlesque Tom Kennedy corals a couple of locales from Joe's current RKO-Radio starring vehicle, "Millionaire Playboy," for a not-too-private reading.

**Mae Murray in Comeback**

Mae Murray has been signed to a three picture deal by Rentsa Film Productions, marking her comeback to the screen after an absence of several years. Henri Bellocq, former assistant to Mae Breen, will produce and direct. The first picture will be based on the novel "Chocolate", story of the present Russian Communist system, and is scheduled to start January 24.

"Kitty Foyle" Hempstead's First

David Hempstead, recently signed as a producer by RKO, reported at the studio to begin preparations for his first film under his new contract, "Kitty Foyle", Christopher Morley's new best-selling novel. Hempstead recently completed a long-term contract with 20th Century-Fox as associate producer.

**Four Numbers for Durbin's Next**

A diversified musical score of four numbers, including one modern song, will be sung by Deanna Durbin in her current picture, "It Happened in Caliho". The modern number is "Love Is All", by Pinky Tomlin and Harry Tobias. Joe Pasternak is producer of the new film, with William Seiter directing. Supporting cast includes Kay Francis, Walter Pidgeon, Lewis Howard and Cissie Loftus.

**Delay Costing $250,000**

Claire Trevor's illness is costing Republic an additional $250,000 and the budget on "Dark Command" will run close to $1,000,000 instead of the $750,000 originally announced by the studio. Shooting was suspended December 23 and Miss Trevor's physicians say that it will be another month before she can resume work. Added cost is for salaries of Director Raoul Walsh and big list of players.

**Lubitsch To Join Lesser**

Ernst Lubitsch, following his two big hits for MGM, "Ninotchka" and "Shop Around the Corner", begins his independent production in conjunction with Sam Lesser on March 1. Lubitsch will go to New York to look over the present crop of Broadway plays before reporting.

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An "Intimate" Love Scene

Jean Arthur and Melvyn Douglas are doing their best to pretend they're alone in this scene from Columbia's "Too Many Husbands", but it's not easy, with the big crew looking on. Seated in the center foreground is Wesley Ruggles, producer-director of the picture. Next to him is his writer, Claude Binyon. The man standing next to the column is Skeets Gallagher, Ruggles personal assistant. Others are prop men, assistant directors and assistant cameramen.
**SHOWMEN’S TRADE REVIEW**

January 13, 1940

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**40 LITTLE MOTHERS**

MGM

Comedy Not Set

Selling Names: Eddie Cantor, Rita Johnson, Bonita Granville, Ralph Morgan.

Director: Busby Berkeley.

Producer: Harry Rapo.

Story Idea: Eddie Cantor is given a job as professor in a school for girls. He finds an abandoned baby in a church and keeps him hidden in his room. When the school superintendent discovers this, Cantor is fired, but the girls mutiny—thus saving Cantor’s job and having the baby installed as part of the curriculum of the school.

Catchline: “We all have forefathers... but this baby had forty mothers.”

---

**ARouse AND BEWARE**

MGM

Drama Not Set

Selling Names: Wallace Beery, Dolores Del Rio, John Hodiak, Donald Meek.

Director: Leslie Fenton.

Producer: Edward Chodorov.

Story Idea: Wallace Beery, a Yankee prisoner of war, escapes with one of his officers, John Howard. Pushing their way through a wood, they meet Dolores Del Rio, a Russian girl who has just killed a man for a map he carried of the region. They struggle desperately to escape the enemies’ bloodhounds, but Beery has to sacrifice his life in order to make it possible for the other two to escape.

Catchline: “He overcame temptation and made one last magnificent gesture.”

---

**MY SON, MY SON**

UA

Drama Not Set

Selling Names: Madeleine Carroll, Brian Aherne, Frances Dee, Louis Hayward, Henry Hull, Josephine Hutchinson.

Director: Charles Vidor.

Producer: W. S. Van Dyke.

Story Idea: Brian Aherne and Henry Hull have been friends since childhood. Aherne is a successful novelist, married to Josephine Hutchinson. Hull is a creator of beautiful furniture, married to Sophie Stewart. Aherne has a son, Louis Hayward, a weak dishonest creature, who has been making his father’s life miserable; but Aherne insists upon overlooking all his faults. Hull has a son, Bruce Lester, a fervent Irish patriot, but the end comes when Hayward kills Lester and is sent to the chair.

Catchline: “A father’s answering, blind faith in his boy.”

---

**HOLD YOUR HORSES**

Para

Western Not Set


Director: Lesley Selander.

Producer: Harry Sherman.

Story Idea: William Boyd is foreman of a ranch where he breeds fine mustangs for stagecoach service. Russell Hayden and Britt Wood assist him and his best customer is J. Farrell MacDonald, father of Julie Carter. MacDonald is wounded when his coach is held up and robbed, so Boyd arranges a race between his mustangs and Harvey Stephen’s, suspecting him, but Hayden throws the race to save Julie’s life. This leads him to the real culprit.

Catchline: “He enforced the law of the plains on all evil doers.”

---

**MILLIONAIRE PLAYBOY**

RKO

Comedy March 15


Director: Leslie Goodwins.

Producer: Robert Sidd.

Story Idea: Joe Penner is taken by Russ Brown, head of an escort bureau, to a resort owned by Linda Hayes, to cure him of the violent spells of bichocquing he gets whenever a girl kisses him. There Penner falls for Linda and gets enough courage to help her out of what he thinks is a murder rap. Then Arthur Bryan, Penner’s rich father, buys the hotel for an electric power project and Penner and Linda plan their marriage.

Catchline: “Cupid cured him of his odd affliction.”

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**LITTLE ORVIE**

RKO

Comedy March 1

Selling Names: John Sheffield, Ernest Truex, Dorothy Tree, Ann Todd.

Director: Ray McCarey.

Producer: William Sistrom.

Story Idea: John Sheffield, an eight year old, wants a dog, but his mother, Dorothy Tree, has vetoed the idea. He finds a Great Dane at the races, but this causes so much trouble that John is punished by his parents. After he tries to run away, his parents repent and give him permission to have all the dogs he’d like.

Catchline: “He was willing to give up his home for his puppy.”

---

**THREE CHEERS FOR THE IRISH**

WB

Drama Not Set

Selling Names: Thomas Mitchell, Priscella Lane, Dennis Morgan.

Director: Lloyd Bacon.

Producer: Sam Bischoff.

Story Idea: Thomas Mitchell, a grizzled old Irishman, has to retire after twenty-five years of splendid service on the police force. His job is taken over by Dennis Morgan, a rookie Scotishman, interested in Priscella Lane, Mitchell’s daughter, but Mitchell will have nothing to do with him. When they marry he forbids them the house, but forgives them when the twins are born; saying one will be Irish and the other Scotish.

Catchline: “Candidate for office... he considered it his duty to warn the citizens against himself.”

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**SATURDAY’S CHILDREN**

WB

Drama Not Set

Selling Names: John Garfield, Anne Shirley, Claude Rains.

Director: Vincent Sherman.

Producer: Henry Blanke.

Story Idea: Anne Shirley is the daughter of Claude Rains, a clerk living in the low middle class district of the city. Rains gets Anne a job in his place, where she meets John Garfield, another clerk. They fall in love and marry. They have financial difficulties threaten to break up their marriage because Garfield won’t permit his wife to work. Finally they get permission to break up their marriage because Garfield won’t permit his wife to work. Eventually Garfield gives his consent to Anne’s job.

Catchline: “Should a wife work or remain at home?”

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**FIVE LITTLE PEPPERS AT HOME**

Col

Drama Not Set


Director: Charles Barton.

Producer: Irving Briskin.

Story Idea: Edith Fellows and her mother, Dorothy Peterson, bring rich Clarence Kolb and his nephew, Ronald Sinclair, to their place to live when experts fail to locate his fortune. The bank is pressing Kolb for payment of his loans. Edith and the children follow Rex Evans into the mine and are caught in a cave-in. They are all saved, and the cave-in exposes the rich vein they have been hunting for.

Catchline: “He tasted real contentment among the peppars.”

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SHOWMEN'S TRADE REVIEW

Page 34

RKO-RADIO 1938-39

20th-FOX 1938-39

(Con.
Time

SPORTSCOPES
Good

Big Leaguers
Bird Dogs
Blue Grass

Bow

String

Deep

End

Devil

Drivers

..11/ 5/38
..1,2/10/38

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Refreshing

Good
and
Very Good

Smooth Approach

Very

Snow

Thrills

Falls

Wings

7/22/39
9/ 3/38
8/ 5/39
2/ 4/39
7/22/39
5/ 6/39
3/18/39
4/ 8/39

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Doggone Good
Remarkable

Riding the Crest

2/ 4/39

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..Fascinating

On the Wing

4/22/39

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Excellent
Excellent
Excellent
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Fast Moving

Fisherman's Paradise
Kennel Kings

Time

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Spills

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Excellent

TERRYTOONS
Africa

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Good

Very

(26)

DISNEY CARTOONS
Officer

(18)

Scream

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Duck

9/16/39

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Up

Frozen

Feet

G-Man

Jitters

Extremely Funny

Act Your Age
Kennedy the Great

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Sea

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INFORMATION PLEASE
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Like Radio Program.
Entertaining
Entertaining

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Very Good

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10/28/39
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Excellent
Fairly Good

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4/29/39
6/17/39
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(Tech.)
Satisfactory
Satisfactory

Nick's Coffee Pot

(6)

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New Comer

EDGAR KENNEDY

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Good

Goose Flies High
Housewife Herman

Running
(13)

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..7/1/39

7

6i/2..Not Rev.
6i/2..Not Rev.

Nutty Network
Old Fire Horse
One Gun Gary in the
Nick of Time
Owl and the Pussycat
Prize Guest
Stranger Rides Again
String Bean Jack
Very Good
Their Last Bean
Three Bears
Village Blacksmith
Wolf's Side of the Story

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6'/2..Not Rev.
6i/2. Not Rev.
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Models

Not Rev.

Lively

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Entertaining

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Diverting

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Nautical Knights
Patio Sereasd*

Pharmacy

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Passable

Gallons

Music and

Frolics

Goed Diversion
Fairly Good

Rhythm Cafe
Side Show Fakir

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19

A Howl

Wrong Room

MARCH OF TIME

1939-40

.Not Rev.
.Not Rev.
.10/14/39

ADVENTURES OF A NEWSREEL CAMERAMAN

20

Soldiers With Wings ...Timely
Battle Fleets of England Very Timely
Interesting
Uncle Sam. Farmer
1940 Fair
Newsfronts of
Crisis in the Pacific ...Excellent

19
19
19

Diverting
Entertaining

STRANGER THAN FICTION
No.
No.
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RADIO FLASH
.Very

Blamed

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Sky Fighters

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Okay

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.Not Rev.
9/16/39

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No.
No.
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Interesting

Informative

West Wall

Gun Play
Hunting

SPORTSCOPES (13)
fair ••••.
Very

Hounds

toe Cutters

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Sky Game
Winter Playground

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Riot

People
Season

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Laughs

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Funny

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Sand

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Evergreen

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Pinnacles

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(Tech.)

Women

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9/23/39
Not Rev.

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10/14/39
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..12/ 9/39

Excellent
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interesting
Interesting

12/23/39
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SPORTS REVIEWS— THORGERSEN

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Fast Action

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Very Good

Big Game Fishing
Clocking the Jockeys
Top Notch Tennis

Exciting
...Interesting

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Very Funny

What Every Boy Should
Know
What Every Girl Should
Problematical
Know
Inventor
Every
What
Should Know

TERRYTOONS

(25)

Isle

Land

of Pleasure
of Contentment

Mystic Siam
Tempest Over Tunis
Viking Trails

10/15/38
7/22/39

9/16/39
.10/14/39
..Not Rev.

7
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Robin (Tech.)
Clever
Golden West
Harvest Time
Hitch-Hiker
Hook, Line and Sinker

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7
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(Tech.)

Pond
One Mouse
Ice

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In

.Not Rev.

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Mil-

Fair

Good

(Tech.)

Watch Dog
Wicky Wacky

..Not Rev.
..Not Rev.
..Not Rev
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Rev.

Romance. Very Good

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(26)

Fair

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Cat*

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Bola Mola Land
Cat and Bell

Geod Satire
Okay

Hat.. Good Satire
of a Toothpick

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Cuckoo
Good

Mouse

..Average

Good
Good

Tough Mice
Beans

Magie

Nollie at the Circus

One Armed Bandit
Rabbit Hunt
Mouse

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..Not Rev
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..Not Rev.

Enjtyablo

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Amusing
Okay

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Poor

Superstition
Slap Happy Valley
SnufTy's Party

Average

Soap to Muts
Stubborn Mule

Fair

Has Laughs

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8/12/39
..11/26/38
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A-Haunting

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..Not Rev.

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10i/2..Not Rev.

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Good

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Cute

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Good Fun

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7/15/39

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GOING PLACES
No.
No.
No.
No.
No.
No.
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69
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(15)
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Very Good
Excellent

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Interesting

Very

Good

..Not Rev.
10/21/39
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12/30/39
.Not Rev.
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MUSICALS
Good

Boy Meets Joy
and Ballads
Rhythm Jamboree
Rhumba Land

(13)

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Good Vaudeville
Light Fare
Diverting

Follies

9/ 2/39
.Not Rev.
.Not Rev.
.12/ 2/39
12/30/39
10/21/39

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Diversion

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UNITED ARTISTS 1938-39
SPECIAL SUBJECT

WORLD WINDOWS

10/15/38

..Not Rev.

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Bullets

4/29/39

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10

Eggs

Princess

8/19/39
Not Rev

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Amusing

Swing Hotel

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WALTER LANTZ

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Pretty

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Go
Begins

(15)

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Good But Old
Good Stuff
Above Average
...Timely
Very Good

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(10 in Tech.)

Dog in a Mansion
Edgar Runs Again

Arabian Bazaar
External Fire
Fox Hunt in the

man Campagna

MAGIC CARPET OF MOVIETONE
Golden California

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91/2.

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Dirty

CARTUNES

4/15/39
..12/24/38
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Very Good

LEW LEHR'S KINDERGARTEN

Good Neighbors

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10
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Baby Kittens
an Nellie's

Bird
Birth

Snow
Muscle Maulers

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65

Life

Orphan Duck (Tech.) ... Diverting
Sheep in the Meadow .Satisfactory
Two Headed Giant

(Tech.)

(4)

Excellent

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Fair

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Fashions
Winter Styles

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Vory Good
Averag*

(6)

First

Eye Filling ..
For the Women

9/24/38
9/24/38
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.12/ 3/38
12/10/38
.Not Rev.
2/25/39
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.Not Rev.
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«/ 3/39
8/19/39
7/15/39

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62
63
64

Little

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Empire
Kangaroo Country

9/30/39

NEWSREEL CAMERAMAN

Autumn Fashions
Midsummer Styles
Spring and Summer

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Sailor

Aghileen

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Splendid

FASHION FORECASTS

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1939-40

Interesting

Hogs

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Just

I'm Just a Jitterbug
little Blue Blaekbird

For

Natural

For Going Places
For Play Hours

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9/30/39
.12/23/39

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Interesting

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61

Disobedient

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Craek Pot Cruise

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CENTURY-FOX 1938-39

Modern

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Sleeping

Recording
Science

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Scrambled

Athletic Oddities
Daily Diet of Danger..
Filming Big Thrills

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Charlie

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Excellent

ADVENTURES OF A

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Panda

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Intoratlig

Fezzes

MAGIC CARPET OF MOVIETONE

Excellent

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Very Good

WALTER LANTZ CARTUNES

(13)

Very Good

Acres of Plenty
American Royal
Nevada Unlimited

2/25/39
8/20/38
4/ 1/39
6/ 3/39
12/ 3/38
.Not Rev.
.11/19/38
.Not Rev.
8/20/38
9/24/38
.Not Rev.
2/11/39
5/27/39

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59
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Silly

REELISMS

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12/ 9/39

FASHION FORECASTS
(8)

Bandits and Ballads
Cupid Rides the Range Very Good

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91/2.

9
9

Interesting

Arabs

Monkeys
.10/ 7/39
Not Rev.
.Not Rev.
.Not Rev.

19

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RAY WHITLEY

(4)

10/28/39
.11/25/39
.12/23/39

(8)

Chicken
Coat Tales
Twincuplets

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17

Funny

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8/19/39
9/23/39

Exciting
Exceptional
Excellent ..

DRIBBLE PUSS PARADE— LEW LEHR

For a Blonde
Feed

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(13)
13)

Interesting
Fair ....

Vory Goo(

.10/ 7/39

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War—

9/ 9/39

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Colo-

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Conquering
rado
Filming the Fleet

(13)

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20'/2.

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Swing Sanatorium
Wild aad Bully
With Best Dishes

6/39

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(6)

20

Scrappily Married
Truth Aches

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(13)

Lirtly
Just Filler

Beauty Shoppe
Cafe Boheme

Rev.
Rev.
Rev.

6i/2..Not Rev.
Not Rev.
61/2
61/2..

MENTONE MUSICALS
Bank Netes

9

LEON ERROL

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6i/2..Not Rev.
Excellent
Just Filler

(Tech.)

Glass Slipper

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SIX IN TECH.

Squawks

Frame

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61/2..

(Tech.)
Bully Romance
Chris Columbo
Cuckoo Bird
Doomsday (Tech.)
(Tech.)

4/ 1/39
6/ 3/39
.Not Rev.
7/ 1/39
1/26/38
..Not Rev.

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Barnyard Baseball
Barnyard Egg-citement

1939-40

Comment

GOING PLACES

(6)

Fascinating
For Baseball Fans

Hunting Dogs
Inside Baseball
Shooting For Par
Sports Immortals
Timber Toppers
Youth In the Saddle

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UNIVERSAL 1938-39
Reviewed
Issue Of

Running

SPORTS PREVIEWS

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January 13, 1940

(Con.)

Comment

Reviewed
Issue Of

Running

Sporting

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Indian Road
Indian
Jerusalem

The
Maharajah

(12)

11

Wanderers

March

of

(1)

Well Done

Freedom

20

5/20/39

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Ro-

Good

10
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10

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Outstanding

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'./V"
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Metra, the Lost City ...Excellent
Beautiful
River Thames

Symphony

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STRANGER THAN FICTION

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72

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HUGHES PRINTING CO.
EAST STROUDSBURG, PA.


"SPLENDID," says Ray Lindsey, Fox Pomona Theatre manager, in a confidential report to Fox-West Coast headquarters on a "sneak" preview of 'HIS GIRL FRIDAY'.

"Story starts at LIGHTNING SPEED and never loses pace...the SMART LINES crackle from the screen with the RAPIDITY OF MACHINE GUN FIRE...laughs tumble over laughs so fast that many were lost in the GALES OF LAUGHTER from the audience. There is not a dull spot.

"Audience reaction: 100% APPROVAL. Hearty laughter...at the finish a BIG ROUND OF APPLAUSE.

"Rating: from any standpoint A PLUS. It CANNOT MISS at the box-office."

It's the Year's Wildest, Wittiest Whirlwind of a Love and Laugh Show!

CARY GRANT

Rosalind RUSSELL in HOWARD HAWKS' "HIS GIRL FRIDAY"

with RALPH BELLAMY

GENE LOCKHART • Helen Mack

Based on a play by BEN HECHT and CHARLES MacARTHUR
Screen play by CHARLES LEDERER • Directed by HOWARD HAWKS

General Release—JAN. 18
Watch the Annual Polls in the trade papers! First in Stars! First in Hits! First in the hearts of the ticket-buyers! Leo thanks the exhibitors and newspaper critics who elected him Champ again! Year in and year out it’s the same story! It’s reflected not only in a sound product but in friendly dealing with the trade. Champion again—and again THE FRIENDLY COMPANY.
EASTMAN FILMS

BRULATOUR SERVICE

The Standard for The Motion Picture Industry

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EACH NEW YEAR

BRINGS NEW FAME

FOR THE NAME OF

Warner Bros.

QUALITY IS NOT A PASSING FASHION

JACK L. WARNER, in Charge of Production • HAL B. WALLIS, Executive Producer
LEADERS OF THE MOTION PICTURE INDUSTRY, the annual product check-up of Showmen's Trade Review, can well be considered not only an authentic summary of the past year but a guide to future buying as well.

Catalogued on the following pages will be found an accurate and authentic breakdown of the box office performance of every picture that registered on the profit side of the ledger as selected by practical theatremen hand picked to insure not only a proper geographic reaction but carefully broken up into major circuit operations, independent circuit houses and individual theatre owners of this country.

The intelligent film buyer of today must have at his finger tips the record of each company, star, producer and director because most product is sold on just such a basis. With this information available and dependable it should require little effort for any film buyer to check back on past performances and be able to determine, quickly and accurately, which of these groups or individuals were responsible for profitable product as determined by box office performance.

No effort or expense was spared to make this survey an efficient and accurate one. But more important, no outside influences were brought to bear on the voting theatremen. No local correspondents were used to gather the ballots or to help in the voting. Each theatremen received his own ballot together with a letter of explanation and a self-addressed envelope in which to return his vote.

All the questions asked, in addition to the picture selections, were pointed directly at his problems and the things in which he is vitally and currently interested. The results were certainly gratifying and the most illuminating comment that accompanied many of the ballots added greatly to the value of the poll.

Bear in mind that the entire contents of this annual is of more importance to the individual theatremen than to home office executives. It represents a reflection of opinion of theatremen, for theatremen. What you find between the covers of this annual is simply the publication of reports or votes cast by the theatremen.

We have tried to make it interesting, accurate and dependable. Those of you who will keep it as a reference guide will, we hope, find it the source of valuable reference and information when such information is desired and needed.

In closing, may we particularly call your attention to the exhibitor-expressions on the subjects of double features, premiums, money nights, radio, Neely Bill, and the several other matters, all important currently and all subjects that the exhibitors are vitally interested in right now, especially for knowing what their brother exhibitors think on the same subjects.

—"Chick" Lewis
THE BOXOFFICE SPEAKS!
- 20TH HEADS THE LIST!

THE BIGGEST MONEY-MAKER OF THE YEAR!

TWO OUT OF THE FIRST FOUR!

SEVEN OUT OF THE LEADING 25!

in Showmen's Trade Review exhibitor poll!

And in Hollywood Reporter's poll . . .
"Jesse James" is voted top boxoffice grosser of 1939!

And 20th starts its bigger 1940 with -

SWANEE RIVER (proven all-time record-breaker); Maurice Maeterlinck's THE BLUE BIRD in Technicolor (road-show world premiere New York, Jan. 19); THE GRAPES OF WRATH (world premiere New York, Jan. 24); LITTLE OLD NEW YORK (from the producer and the director of 1939's biggest money-maker).
THE most significant, the most meaningful and important news it's possible to print is that which tells the story of achievement. Thus the pages immediately following unfold a story both dramatic and informative, because they reveal not opinion and speculative notions, but the stark reality of how the product of the industry's brains and talents met the final test—acceptance by the masses as excellent entertainment.

For years, Showmen's Trade Review and Leaders of the Motion Picture Industry have conducted polls with the one view in mind of getting into the record a true picture of product performance at the box offices of this nation's theatres. Summaries and compilations and polls, too, are not uncommon to this or any other industry. Without desire or design to reflect on the merit of any such, STR nevertheless frankly restates a conviction which has found agreement with an overwhelming number of exhibitors. This is that there is but one clear-cut conclusion upon which the industry can rely for guidance to its future policies and practices with regard to the designing of pictures that have mass appeal. And that is the record itself as established by pictures which have been made and exhibited. Here, then, is the touchstone of the whole significant undertaking of The Leaders Poll.

These pictures detailed in the following pages are the pictures which under actual test proved successful. Their records and achievements are an inspiration to the growth of the art as well as the commerce with which this industry is concerned. They are not the pictures selected by a critic, an editor, a production genius, an outstanding salesman, or a distinguished exhibitor. These are the pictures the public selected as the kind they like and are most willing to patronize. Quibbling about "art" as being at grips with "commercial success" is very well in its place—which is the drawing room where polite and erudite conversation contributes to enjoyment and the fuller life for those with leisure to enjoy it. But great artists themselves have said that it takes a "great audience to make a great poet;" or painter, or dramatist.

So the great audiences which put the final stamp of approval on the pictures that are given honor position in the following summary of an exhibitor poll, declare them great pictures—a credit to every company, executive, writer, director, actor and technician concerned with their production.

There are seventy-five pictures of the major group, and ten pictures from the two major independent companies listed by theatremen in the following pages. These are stand-out productions. They appear in their earned places in the listings because that's where the showmen of America, consulting results at the box office, placed them.

So far as this publication and its editors are concerned, it and they function solely in putting the proper question before a truly representative cross-section of the exhibitors, and counting up the votes with every care to diligence and accuracy in the performance of their tasks.

The leading 25 pictures from the major companies are excellent box office attractions—so proved themselves at theatres around the country. The secondary group of 50 productions are fine pictures of unquestioned merit. Of this the industry can be sure, for the performance proved the values of these pictures as entertainments the public applauded and paid money to see and enjoy. The 10 leading productions from the two major independent companies belong among the notable achievements in film production.

Regarding the particular groups of releases from which these outstanding pictures were selected by exhibitors as the best, the period covered by the STR poll was from November 1, 1938, to October 31, 1939. This should be borne in mind by all. Pictures which because of their extraordinary qualities may be thought to have greater potential value than those nominated in this poll, may prove to be of a date of release prior or subsequent to that period with which this poll is concerned.

Opinion may differ regarding certain productions and their merit both artistic and commercial—but of this we can assure you: The pictures named as Leaders in the following pages, are the pictures which the men on the job in theatres all over this country name as the biggest attractions of the period, by common consent of majority opinion.
Leading Productions

Jesse James
20th Century-Fox

Nunnally Johnson—Associate Producer
Directed by Henry King

Principal Players
TYRONE POWER  HENRY FONDA  NANCY KELLY
RANDOLPH SCOTT  HENRY HULL  SLIM SUMMERVILLE
J. EDWARD BROMBERG  BRIAN DONLEVY

Production Credits
Darryl F. Zanuck In Charge of Production
Original Screen Play  Nunnally Johnson
Photography  George Barnes
Photography in Technicolor  W. H. Greene
Technicolor Director  Natalie Kalmus
Art Directors  William Darling and George Dudley
Film Editor  Barbara McLean
Musical Direction  Louis Silvers

Dodge City
Warner Bros.

Robert Lord—Associate Producer
Directed by Michael Curtiz

Principal Players
ERROL FLYNN  OLIVIA DE HAVILLAND  ANN SHERIDAN
BRUCE CABOT  FRANK McHUGH  ALAN HALE
VICTOR JORY  HENRY TRAVERS

Production Credits
Hal B. Wallis, Executive Producer
Original Screen Play  Robert H. Buckner
Technicolor Photography  Sol Polito
Associate Photographer  Ray Remmahan
Art Director  Ted Smith
Film Editor  George Amy
Musical Direction  Leo F. Forbstein
Special Effects  Byron Haskin and Rex Wimpy
Technicolor Director  Natalie Kalmus
Union Pacific
*Paramount*

Produced and Directed by Cecil B. DeMille

**Principal Players—**
BARBARA STANWYCK  JOEL McCrea  AKIM TAMIROFF
ROBERT PRESTON  LYNNE OVERMAN  BRIAN DONLEVY
ROBERT BARRAT  ANTHONY QUINN

**Production Credits—**
*Associate Producer* ......................................................... William H. Pine
*Screen Play* ................................................................. Walter De Leon, C. Gardner Sullivan and Jesse Lasky, Jr.
*Adaptation* ................................................................. Jack Cunningham
*Story* ................................................................. Ernest Haycox
*Photography* .............................................................. Victor Milner
*Art Directors* ................................................................. Hans Dreier and Roland Anderson
*Musical Score* ............................................................... Sigmund Krumgold and John Leipold
*Second Unit Director* ...................................................... Arthur Rosson
*Film Editor* ................................................................. Anne Bauchens

Kentucky
*20th Century-Fox*

Associate Producer—Gene Markey
Directed by David Butler

**Principal Players—**
LORETTA YOUNG  RICHARD GREENE  WALTER BRENNAN
DOUGLAS DUMBRILLE  KAREN MORLEY  MORONI OLSEN
RUSSELL HICKS  WILLARD ROBERTSON

**Production Credits—**
Darryl F. Zanuck, Executive Producer
*Screen Play* ................................................................. Lamar Trotti and John Taintor Foote
*Story* ................................................................. John Taintor Foote
*Photography* .............................................................. Ernest Palmer
*Technicolor Photography* ................................................ Ray Renahau
*Technicolor Director* ........................................................ Natalie Kalmas
*Art Directors* ................................................................. Bernard Herzbrun and Lewis Creber
*Film Editor* ................................................................. Irene Morra
*Musical Director* ............................................................. Louis Silvers
“Mr. Smith Goes to Washington”
*Columbia*
Produced and Directed by Frank Capra

**Principal Players**
- JEAN ARTHUR
- JAMES STEWART
- CLAUDE RAINS
- EDWARD ARNOLD
- GUY KIBBEE
- THOMAS MITCHELL
- EUGENE PALLETTE
- BEULAH BONDI
- H. B. WARNER
- HARRY CAREY
- ASTRID ALLWYN
- RUTH DONNELLY
- GRANT MITCHELL
- PORTER HALL
- BABY DUMPLING

**Production Credits**
- Screen Play: Sidney Buchman
- Story: Lewis R. Foster
- Photography: Joseph Walker, A. S. C.
- Film Editor: Gene Havlick
- Art Direction: Lionel Banks
- Musical Director: W. W. Stoloff

---

Andy Hardy Gets Spring Fever
*Metro-Goldwyn-Mayer*
Directed by W. S. Van Dyke

**Principal Players**
- LEWIS STONE
- CECILIA PARKER
- MICKEY ROONEY
- FAY HOLDEN
- ANN RUTHERFORD
- HELEN GILBERT
- JOHN T. MURRAY
- SARA HADEN
- TERRY KILBURN
- GEORGE BREAKSTON

**Production Credits**
- Screen Play: Kay Van Riper
- Based on characters created by Aurania Rouverol
- Musical Score: Edward Ward and David Snell
- Art Director: Cedric Gibbons
- Photography: Lester White
- Film Editor: Ben Lewis
Babes in Arms
Metro-Goldwyn-Mayer
Produced by Arthur Freed
Directed by Busby Berkeley

Principal Players:
MICKEY ROONEY  JUDY GARLAND  CHARLES WINNINGER
GUY KIBBEE  JUNE PREISSER  GRACE HAYES
BETTY JAYNES  DOUGLAS McPHAIL

Production Credits:
Screen Play .......................... Jack McGowan and Kay Van Riper
Based on play by ....................... Richard Rodgers and Lorenz Hart
Music by .............................. Richard Rodgers, Lorenz Hart, Nacio Herb Brown,
Arthur Freed, Harold Arlen and E. Y. Harburg
Musical Director ...................... George Stoll
Art Director ........................... Cedric Gibbons
Photography .......................... Ray June
Film Editor ........................... Frank Sullivan

The Wizard of Oz
Metro-Goldwyn-Mayer
Produced by Mervyn LeRoy
Directed by Victor Fleming

Principal Players:
JUDY GARLAND  FRANK MORGAN  BERT LAHR
BILLIE BURKE  RAY BOLGER  JACK HALEY
MARGARET HAMILTON  CHARLEY GRAPEWIN

Production Credits:
Screen Play .......................... Noel Langley, Florence Ryerson and Edgar Allan Woollf
Adaptation ............................. Noel Langley
Book by ............................... L. Frank Baum
Photographed in Technicolor by ............... Harold Rosson
Technicolor Director ..................... Natalie Kalmus
Art Director ........................... Cedric Gibbons
Film Editor ........................... Blanche Sewell
Musical Adaptation ...................... Herbert Stothart
Lyrics & Music .......................... E. Y. Harburg and Harold Arlen
Stanley and Livingstone
20th Century-Fox
Produced by Darryl F. Zanuck
Directed by Henry King

Principal Players
SPENCER TRACY NANCY KELLY RICHARD GREENE
WALTER BRENnan CHARLES COBURN
SIR CEDRIC HARDWICKE HENRY HULL HENRY TRAVERS

Production Credits
Associate Producer .................. Kenneth Macgowan
Screen Play ........................ Philip Dunne and Julien Josephson
Photography ........................ George Barnes
Art Direction ..................... William Darling and George Dudley
Film Editor ........................ Barbara McLean
Musical Direction ................ Louis Silvers

Goodbye, Mr. Chips
Metro-Goldwyn-Mayer
Produced by Victor Saville
Directed by Sam Wood

Principal Players
ROBERT DONAT GREER GARSON TERRY KILBURN
JOHN MILLS PAUL VON HERNRIED JUDITH FURSE
LYN HARDING MILTON ROSMER FREDERICK LEISTER
LOUISE HAMPTON AUSTIN TREVOR DAVID TREE

Production Credits
Screen Play ....................... R. C. Sherriff, Claudine West and Eric Maschwitz
Novel ............................. James Hilton
Photography ...................... F. A. Young
Music by .......................... Richard Addinsell
Musical Director ................ Louis Levy
Bachelor Mother

**RKO-Radio**
Produced by B. G. DeSylva
Directed by Garson Kanin

**Principal Players**
- Ginger Rogers
- David Niven
- Charles Coburn
- Frank Albertson
- E. E. Clive
- Elbert Copley, Jr.
- Ferike Boros
- Ernest Truex

**Production Credits**
- Produced by B. G. DeSylva
- Directed by Garson Kanin
- Screen play: Norman Krasna
- Story by: Felix Jackson
- Photography: Robert de Grasse
- Art Director: Van Nest Polglase
- Edited by: Henry Berman and Rob't Wise

Out West With the Hardys

**Metro-Goldwyn-Mayer**
Directed by George B. Seitz

**Principal Players**
- Lewis Stone
- Mickey Rooney
- Cecilia Parker
- Fay Holden
- Ann Rutherford
- Sara Haden
- Don Castle
- Virginia Weidler

**Production Credits**
- Screen play: Kay Van Riper, Agnes Christine Johnston and William Ludwig
- Based on characters by: Aurania Rouerol
- Musical Score: David Snell
- Art Director: Cedric Gibbons
- Photography: Lester White
- Film Editor: Ben Lewis

Tarzan Finds a Son

**Metro-Goldwyn-Mayer**
Produced by Sam Zimbalist
Directed by Richard Thorpe

**Principal Players**
- Johnny Weissmuller
- Maureen O'Sullivan
- John Sheffield
- Ian Hunter
- Henry Stephenson
- Frieda Inescort
- Henry Wilcoxon
- Laraine Day

**Production Credits**
- Screen Play: Cyril Hume
- Characters Created by: Edgar Rice Burroughs
- Art Director: Cedric Gibbons
- Photography: Leonard Smith
- Film Editors: Frank Sullivan and Gene Ruggiero

The Rains Came

**20th Century-Fox**
Darryl F. Zanuck, Producer
Directed by Clarence Brown

**Principal Players**
- Myrna Loy
- Tyrone Power
- George Brent
- Brenda Joyce
- Nigel Bruce
- Maria Ouspenskaya
- Joseph Schildkraut
- Mary Nash

**Production Credits**
- Associate Producer: Harry Joe Brown
- Screen Play: Philip Dunne and Julien Josephson
- Novel by: Louis Bromfield
- Music: Alfred Newman
- Photography: Arthur Miller
- Art Direction: William Darling and George Dudley
- Film Editor: Barbara McLean

Three Smart Girls Grow Up

**Universal**
Produced by Joseph Pasternak
Directed by Henry Koster

**Principal Players**
- Deanna Durbin
- Nan Grey
- Helen Parrish
- Charles Winninger
- Nella Walker
- Robert Cummings
- William Lundigan
- Ernest Cossart

**Production Credits**
- Original Screen Play: Bruce Manning and Felix Jackson
- Photography: Joseph Valentine
- Art Director: Jack Otterson
- Film Editor: Bernard W. Burton
- Musical Director: Charles Previn

LEADERS of the MOTION PICTURE INDUSTRY
Leading Productions

The Hardys Ride High

Metro-Goldwyn-Mayer

Directed by George B. Seitz

Principal Players

Lewis Stone  Mickey Rooney
Cecilia Parker  Fay Holden
Ann Rutherford  Sara Haden
Virginia Grey  Minor Watson

Production Credits

Screen Play . . . Agnes Christine Johnston, Kay Van Riper and William Ludwig
Characters Created by . . . Aurania Rouverol
Musical Score . . . David Snell
Photography . . . Lester White
Film Editor . . . Ben Lewis

The Adventures of Huckleberry Finn

Metro-Goldwyn-Mayer

Produced by Joseph L. Mankiewicz
Directed by Richard Thorpe

Principal Players

Mickey Rooney  Walter Connolly
William Frawley  Lynne Carver
Rex Ingram  Jo Ann Sayers
Minor Watson  Elizabeth Risdon

Production Credits

Screen Play . . . Hugo Butler
Novel by . . . . . . Mark Twain
Musical Score . . . Franz Waxman
Art Director . . . . Cedric Gibbons
Photography . . . John Seitz
Film Editor . . . . Frank E. Hull

Only Angels Have Wings

Columbia

Howard Hawks Production
Directed by Howard Hawks

Principal Players

Cary Grant  Jean Arthur
Richard Barthelmess  Rita Hayworth
Thomas Mitchell  Allyn Joslyn
Sig Ruman  Victor Kilian

Production Credits

Screen Play . . . Jules Furthman
Based on a story by . . . Howard Hawks
Photography . . . Joseph Walker
Aerial Photography . . . Elmer Dyer
Film Editor . . . Viola Lawrence
Art Direction . . . Lionel Banks
Special Effects . . . Roy Davidson
Musical Director . . . M. W. Stoloff

Rose of Washington Square

20th Century-Fox

Nunnally Johnson, Associate Producer
Directed by Gregory Ratoff

Principal Players

Tyrone Power  Alice Faye
Al Jolson  William Frawley
Joyce Compton  Hobart Cavanaugh
Moroni Olsen  E. E. Clive

Production Credits

Darryl F. Zanuck in charge of production
Screen Play . . . . . . Nunnally Johnson
Story by . . . . John Larkin and Jerry Horwin
Photography . . . Karl Freund
Act Direction . . . Richard Day and Rudolph Sternad
Musical Direction . . . Louis Silvers
Film Editor . . . Louis Lucifier

Dark Victory

Warner Brothers

Donald Lewis, Associate Producer
Directed by Edmund Goulding

Principal Players

Bette Davis  George Brent
Humphrey Bogart  Geraldine Fitzgerald
Ronald Reagan  Henry Travers
Cora Witherspoon  Dorothy Peterson

Production Credits

Hal B. Wallis, Executive Producer
Screen Play . . . . . . . Casey Robinson
Play by . . . George Emerson Brewer, Jr., and Bertram Bloch
Photography . . . . . Ernie Haller
Art Director . . . . Robert Haas
Film Editor . . . . William Holmes
Musical Director . . . Leo F. Forstein
Assistant Director . . . Frank Heath
Gunga Din

**Production Credits**

Produced by George Stevens
Directed by George Stevens

**Principal Players**

Cary Grant  Victor McLaglen
Douglas Fairbanks, Jr.  Sam Jaffe
Edward G. Giannelli  Joan Fontaine
Montagu Love  Robert Coote

**Hollywood Cavalcade**

20th Century-Fox

**Production Credits**

Produced by Darryl F. Zanuck
Directed by Irving Cummings

**Principal Players**

Alice Faye  Don Ameche
J. Edward Bromberg  Alan Curtis
Stuart Erwin  Jed Prouty
Buster Keaton  Donald Meek

**Angels With Dirty Faces**

Warner Bros.

**Production Credits**

Produced by Sam Bischoff
Directed by Michael Curtiz

**Principal Players**

James Cagney  Pat O’Brien
Humphrey Bogart  Ann Sheridan
George Bancroft  Dead End Kids

**Young Mr. Lincoln**

20th Century-Fox

**Production Credits**

Produced by Kenneth Macgowan
Directed by John Ford

**Principal Players**

Henry Fonda  Alice Brady
Marjorie Weaver  Arleen Whelan
Eddie Collins  Pauline Moore
Richard Cromwell  Donald Meek

**Stagecoach**

United Artists

**Production Credits**

Produced by Walter Wanger
Directed by John Ford

**Principal Players**

Claire Trevor  John Wayne
Andy Devine  John Carradine
Thomas Mitchell  George Bancroft
Louise Platt  Donald Meek

---

**LEADERS of the MOTION PICTURE INDUSTRY**
MARQUEE-MIGHT from Universal

Edgar BERGEN - Charlie McCarthy
and Mortimer "CHARLIE McCARTHY, Detective"

with ROBT. CUMMINGS - CONSTANCE MOORE
John Sutton - Edgar Kennedy - Samuel S. Hinds
Produced and Directed by FRANK TUTTLE

Marlene DIETRICH - James STEWART
in "Destry Rides Again"

with CHARLES WINNINGER - MISCHA AUER - BRIAN DONLEVY - IRENE HERVEY - UNA MERKEL
Directed by George Marshall
Produced by Joe Pasternak

A JOE PASTERNAK PRODUCTION

FAMOUS PRODUCTIONS presents
Douglas FAIRBANKS Jr. - Joan BENNETT in "GREEN HELL"

with JOHN HOWARD - ALAN HALE - GEORGE BANCROFT
VINCENT PRICE and GEORGE SANDERS
Original story and screenplay by Frances Marion

Directed by James Whale
Produced by Harry Edington

MAE WEST - W. C. FIELDS
in "My Little Chickadee"

with Joseph CALLEIA - Dick FORAN - Anne NAGEL - Margaret HAMILTON - George MORAN
Directed by EDWARD CLINE
Produced by LESTER COWAN

"THE INVISIBLE MAN RETURNS"
Suggested by the H. G. WELLS Story "The Invisible Man"

with SIR CEDRIC HARDWICKE - VINCENT PRICE - NAN GREY
JOHN SUTTON - CECIL KELLAWAY
Directed by JOE MAY

SHOWMEN'S TRADE REVIEW Presents

Page 18
East Side of Heaven
Universal
Directed by David Butler

Principal Players
Bing Crosby
Joan Blondell
Mischa Auer
Irene Hervey
C. Aubrey Smith
Baby Sandy

Production Credits
Screen Play............William Conselman
Story .................David Butler and Herbert Polesie
Photography ..........George Robinson
Film Editor ..........Irene Morra

Daughters Courageous
Warner Brothers

Henry Blanke, Associate Producer
Directed by Michael Curtiz

Principal Players
John Garfield
Claude Rains
Priscilla Lane
Rosemary Lane
Lola Lane
Gale Page
Jeffrey Lynn
Fay Bainter

Production Credits
Hal B. Wallis, Executive Producer
Original Screen Play...Julius J. and Philip G. Epstein
From Play by.........Dorothy Bennett and Irving White
Photography ..........James Wong Howe
Film Editor ..........Ralph Dawson

On Borrowed Time
Metro-Goldwyn-Mayer
Produced by Sidney Franklin
Directed by Harold S. Buequet

Principal Players
Lionel Barrymore
Benah Bondi
Sir Cedric Hardwicke
Babs Watson
Henry Travers
Una Merkel

Production Credits
Screen Play............Alice D. G. Miller,
Frank O'Neil and Cladine West
Play by ................Paul Osborn
Novel by ..............Lawrence Edward Watkin
Photography ..........Joseph Ruttenberg
Film Editor ..........George Boerner

The Oklahoma Kid
Warner Bros.

Sam Bischoff, Associate Producer
Directed by Lloyd Bacon

Principal Players
James Cagney
Humphrey Bogart
Rosemary Lane
Donald Crisp
Harvey Stephens
Hugh Sothern

Production Credits
Hal B. Wallis, Executive Producer
Screen Play............Warren Duff, Robert Buckner and Edward E. Paramore
Original Story........Edward E. Paramore and Wally Klein
Photography ..........James Wong Howe
Film Editor ..........Owen Marks

Honolulu
Metro-Goldwyn-Mayer
Produced by Jack Cummings
Directed by Edward Buzzell

Principal Players
Eleanor Powell
Robert Young
George Burns
Gracie Allen
Rita Johnson
Clarence Kolb
Jo Ann Sayers
Ann Morrise

Production Credits
Original Story and
Screen Play..........Herbert Fields and Frank Partos
Photography ..........Ray June
Music by .............Harry Warren
Lyrics by ..........Gus Kahn
Film Editor ..........Conrad A. Nervig

Juarez
Warner Bros.

Henry Blanke, Associate Producer
Directed by William Dieterle

Principal Players
Paul Muni
Bette Davis
Brian Aherne
Claude Rains
John Garfield
Donald Crisp
Joseph Calleia
Gale Sondergaard

Production Credits
Hal B. Wallis, Executive Producer
Screen Play............John Huston, Anna Mackenzie and Wolfgang Reinhardt
Play by ...............Franz Werfel
Novel by ..............Bertha Harding
Photography ..........John Gaudio
Film Editor ..........Warren Low
Each Dawn I Die

Warner Bros.

Associate Producer, David Lewis
Directed by William Keighley

Principal Players
James Cagney  George Raft
Jane Bryan  George Bakeroff
Maxie Rosenbloom  Victor Jory

Production Credits
Hal B. Wallis, Executive Producer
Screen Play  Norman Reilly Raine and
Warren Duff
 Novel by  Jerome Odum
Photography  Arthur Edeson
Film Editor  Thomas Richards

Wuthering Heights

United Artists

Samuel Goldwyn Production
Directed by William Wyler

Principal Players
Merle Oberon  Laurence Olivier
David Niven  Flora Robson
Donald Crisp  Geraldine Fitzgerald

Production Credits
Screen Play  Ben Hecht and
Charles MacArthur
 Novel by  Emily Bronte
Photography  Greg Toland
Film Editor  Daniel Mandell

Maisie

Metro-Goldwyn-Mayer

Produced by J. Walter Ruben
Directed by Edwin L. Marin

Principal Players
Robert Young  Ann Sothern
Ruth Hussey  Ian Hunter
Cliff Edwards  Anthony Allan

Production Credits
Screen Play  Mary C. McCall, Jr.
 Novel by  Wilson Collison
Photography  Leonard Smith
Film Editor  Frederick V. Smith

Golden Boy

Columbia

Produced by William Perlberg
Directed by Rouen Mamoulian

Principal Players
Barbara Stanwyck  Adolphe Menjou
William Holden  Lee J. Cobb
Joseph Calleia  Sam Levene

Production Credits
Screen Play  Lewis Meltzer, Daniel Tar-
dash, Sarah Y. Mason, Victor Heerman
Play by  Clifford Odets
Photography  Nick Musuraca, Karl Freund
Film Editor  Otto Meyer

Sweethearts

Metro-Goldwyn-Mayer

Produced by Hunt Stromberg
Directed by W. S. Van Dyke

Principal Players
Jeanette MacDonald  Nelson Eddy
Florence Rice  Herman Bing
Ray Bolger  Misha Auer
Reginald Gardiner

Production Credits
Book and Lyrics  Fred de Gresac
Harry B. Smith and Robert B. Smith
Music by  Victor Herbert
Screen Play  Dorothy Parker and
Alan Campbell
Musical Adaptation  Herbert Strohert
Photography  Oliver T. Marsh
Technicolor Photography  Allen Davey
Technicolor Director  Natalie Kalmus
Film Editor  Robert J. Kern

Pygmalion

Metro-Goldwyn-Mayer

Produced by Gabriel Pascal
Directed by Anthony Asquith and
Leslie Howard

Principal Players
Leslie Howard  Wendy Hiller
Wilfred Lawson  Marie Lohr
Scotts Sunderland  Jean Cadell
David Tree  Everley Gregg

Production Credits
Screen Play and Dialog by  Bernard Shaw
Scenario by  W. P. Lipscombe and
Cecil Lewis
Photography  Jack Hiller
Film Editor  David Lean

Wings of the Navy

Warner Bros.

Lou Edelman, Associate Producer
Directed by Lloyd Bacon

Principal Players
George Brent  Olivia de Havilland
John Payne  Frank McHugh
John Litel  Victor Jory
Henry O'Neill  John Ridgely

Production Credits
Original Screen Play  Michael Fessier
Photography  Arthur Edelman
Aerial Photography  Elmer Dyer
Film Editor  George Amy

SHOWMEN'S TRADE REVIEW Presents
The Secondary Group

The Story of Alexander Graham Bell
20th Century-Fox
A Darryl F. Zanuck Production
Directed by Irving Cummings

Principal Players
Don Ameche
Loretta Young
Henry Fonda
Charles Coburn
Gene Lockhart
Spring Byington
Sally Blane
Polly Ann Young

Production Credits
Associate Producer . . . Kenneth Macgowan
Screen Play .................... Lamar Trotti
Original Story .................. Ray Harris
Photography .................... Leon Shamroy
Film Editor ..................... Walter Thompson
Musical Direction .............. Louis Silvers

Thunder Afloat
Metro-Goldwyn-Mayer
Produced by J. Walter Ruben
Directed by George B. Seitz

Principal Players
Wallace Beery
Chester Morris
Virginia Grey
Douglas Dumbrille
Carl Esmond
Clem Bevans
John Qualen
Regis Toomey

Production Credits
Screen Play ..................... Wells Root and
Commander Harvey Haislip
Original Story ....... Ralph Wheelwright and
Commander Harvey Haislip
Photography .................... John Seitz
Film Editor ..................... Frank E. Hall

Disputed Passage
Paramount
Produced by Harlan Thompson
Directed by Frank Borzage

Principal Players
Dorothy Lamour
Akim Tamiroff
John Howard
Gordon Jones
Judith Barrett
William Collier, Sr.
Elisabeth Risdon
William Pawley
Billy Cook
Keye Luke

Production Credits
Screen Play .................... Anthony Veiller and
Sheridan Gibney
Based on novel by . . . . . . . . . . . . Lloyd C. Douglass
Photography .................... William Mellor, A.S.C.
Film Editor ..................... Jimmy Smith

The Little Princess
20th Century-Fox
Gene Markey, Associate Producer
Directed by Walter Lang

Principal Players
Shirley Temple
Richard Greene
Anita Louise
Ian Hunter
Cesar Romero
Arthur Treacher

Production Credits
Directed by Walter Lang

Honeymoon in Bali
Paramount
Produced by Jeff Lazarus
Directed by Edward H. Griffith

Principal Players
Fred MacMurray
Madeleine Carroll
Allan Jones
Akim Tamiroff
Helen Broderick
Osa Massen

Production Credits
Screen Play .................... Virginia Van Upp
Stories by . . . . . . . . . . . . . . . Grace Sartwell Mason and
Katherine Brush
Photography .................... Ted Tetzlaff
Editor ......................... Eda Warren

Love Affair
RKO-Radio
Produced by Leo McCarey
Directed by Leo McCarey

Principal Players
Irene Dunne
Charles Boyer
Maria Ouspenskaya
Lee Bowman
Astrid Allwyn

Production Credits
Screen Play .................... Delmar Davis and
Donald Ogden Stewart
Story by ... Mildred Gram, Leo McCarey
Photography .................... Rudolph Mate
Edited by ...................... Edward Dmytryk and
George Hively

Dawn Patrol
Warner Bros.
Robert Lord, Associate Producer
Directed by Edmund Goulding

Principal Players
Errol Flynn
Basil Rathbone
David Niven
Donald Crisp
Melville Cooper
Barry Fitzgerald

Production Credits
Directed by Edmund Goulding

Heart of the North
Warner Bros.
Bryan Foy, Associate Producer
Directed by Lewis Seiler

Principal Players
Dick Foran
Gloria Dickson
Gale Page
Allen Jenkins
Patric Knowles
Janet Chapman
James Stephenson

Production Credits
Screen Play .................... Lee Katz and
Vincent Sherman
Novel by ...................... William Bryan Mowery
Photography ................. L. William O'Connell
Technicolor Photography . Wilfred M. Cline
Art Director ................... Ted Smith
Film Editor ................... Louis Hesse

Stand Up and Fight
Metro-Goldwyn-Mayer
Produced by Mervyn LeRoy
Directed by W. S. Van Dyke

Principal Players
Wallace Beery
Robert Taylor
Florence Rice
Helen Broderick
Charles Bickford
Barton MacLane
Charley Grapewin

Production Credits
Screen Play .................... James H. Cain
and Jane Murfin and
Harvey Fergusson
Story by ...................... Forbes Parkhill
Art Director ................... Cedric Gibbons
Photography ................. Leonard Smith
Film Editor ................... Frank Sullivan

The Man in the Iron Mask
United Artists
Edward Small Production
Directed by James Whale

Principal Players
Louis Hayward
Joan Bennett
Warren William
Joseph Schildkraut
Alan Hale
Miles Mander
Bert Roach
Walter Kingsford

Production Credits
Screen Play .................... George Bruce
Novel by ...................... Alexander Dumas
Photography ................... Robert Planck
Film Editor ................... Grant Whittuck
Special Effects ................ Howard Anderson
The Secondary Group

Fifth Avenue Girl  
**RKo-Radio**
Produced by Gregory La Cava  
Directed by Gregory La Cava

**Principal Players**
Ginger Rogers  
Verree Teasdale  
Jim Holt  

**Production Credits**
Pandro S. Berman In Charge of Production  
Screen Play by Allan Scott  
Photography by Robert de Grasse  
Film Editors by William Hamilton and Robert Wise

Yes, My Darling Daughter  
**Warner Bros.**
Produced by Benjamin Glazer  
Directed by William Keighley

**Principal Players**
Priscilla Lane  
Roland Young  
May Robson  
Ian Hunter

**Production Credits**
Hal B. Wallis, Executive Producer  
Screen Play by Casey Robinson  
Photography by Charles Rosher  
Film Editor by Ralph Dawson

I'm From Missouri  
**Paramount**
Produced by Paul Jones  
Directed by Theodore Reed

**Principal Players**
Bob Burns  
Gene Lockhart  
William Henry  
E. E. Clive  
John Carradine  

directed by Allan Dwan

**Production Credits**
Screen Play by John C. Moliti and Duke Atchbury  
Stories by Homer Croy and Julian Street  
Photography by Merritt Gerstad  
Edited by Archie Marshek

You Can't Cheat an Honest Man  
**Universal**
Produced by Lester Cowan  
Directed by George Marshall

**Principal Players**
W. C. Fields  
Constance Moore  
James Bush  

**Production Credits**
Screen Play by George Marion, Jr.  
Directed by Richard MacK, Everett Freeman  
Photography by Charles Bogle  
Film Editor by Otto Ludwig

Frontier Marshal  
**20th Century-Fox**
Sol M. Wurtzel, Executive Producer  
Directed by Allan Dwan

**Principal Players**
Randolph Scott  
Cesar Romero  
Binnie Barnes  

**Production Credits**
Screen Play by Stuart N. Lake  
Photography by Charles Clarke  
Film Editor by Fred Allen

The Under-Pup  
**Universal**
Produced by Joseph Pasternak  
Directed by Richard Wallace

**Principal Players**
Robert Cummings  
Gloria Jean  
Virginia Weidler  
C. Aubrey Smith  

**Production Credits**
Original Story by I. A. R. Wylie  
Photography by Hal Mohr  
Musical Director by Charles Previn

The Cowboy and the Lady  
**United Artists**
Samuel Goldwyn Production  
Directed by Henry C. Potter

**Principal Players**
Gary Cooper  
Patsy Kelly  
Gary Cooper  
Henry Kolker  

**Production Credits**
Screen Play by S. N. Behrman and Sonya Levien  
Original Story by Leo McCarey and Frank B. Adams  
Photography by Gregg Toland  
Film Editor by Sherman Todd

Calling Dr. Kildare  
**Metro-Goldwyn-Mayer**
Directed by Harold S. Bucquet

**Principal Players**
Lew Ayres  
Laraine Day  
Lana Turner  
Lynne Carver  

**Production Credits**
Screen Play by Harry Ruskin and Willis Goldbeck  
Original Story by Harry Ruskin and Willis Goldbeck  
Photography by Alfred Gilks and Lester White  
Film Editor by Robert J. Kern

Dust Be My Destiny  
**Warner Bros.**
Louis F. Edelman, Associate Producer  
Directed by Lewis Seiler

**Principal Players**
John Garfield  
Alan Hale  
Billy Halop  

**Production Credits**
Screen Play by Robert Rossen  
Directed by Jerome Odlum  
Film Editor by Warren Low

Page 22  
SHOWMEN'S TRADE REVIEW Presents
The Secondary Group

The Great Waltz
United Artists
Metro-Goldwyn-Mayer
Directed by Julien Duvivier

Principal Players
- Paul
- Dmitri
- Hugh
- Tom
- William
- John
- Harold
- John
- Angela
- Leonard
- Gottfried
- Vladimir
- Billy
- Curt
- Leonard
- Milton
- James
- Paul
- Eve
- Victor
- George
- Charles
- Boris
- Samuel
- Grace
- Shirley
- Lionel
- Charles
- Ray
- Jo
- Franciska
- Rudolph
- Oscar
- Michael
- W.
- Richard
- Susan
- Archie
- Dorothy
- Nella
- Fernand
- Leo
- Joseph
- Irving
- Hugh
- Gabriel
- Greta
- Frank
- Andrea
- Irvin
- Page
- John
- Kenny
- Karl
- Rian

Production Credits
Original
- Photograph:
  - Original Story:
  - Adapted by:
  - Screen:
  -_story:
  - Screen:
  - Original Story:
  - Photography:

When Tomorrow Comes
Universal
Produced by John M. Stahl
Directed by John M. Stahl

Principal Players
- Irene Dunne
- Charles Boyer
- Barbara O'Neil
- Onslow Stevens
- Nydia Westman
- Nella Walker

Production Credits
Screen Play
- Dwight Taylor
- Story by
- James M. Cain
- Photography
- John M. Mescall
- Film Editor
- Milton Carruth

Our Leading Citizen
Paramount
Produced by George Arthur
Directed by Alfred Santell

Principal Players
- Bob Burns
- Susan Hayward

Production Credits
Screen Play
- John C. Moffit
- Story by
- Irvin S. Cobb
- Photography
- Victor Milner
- Film Editor
- Hugh Bennett

Angels Wash Their Faces
Wagner Bros.
Directed by Ray Enright

Principal Players
- Hal B. Wallis, Executive Producer
- Hal B. Wallis, Executive Producer

Production Credits
Screen Play
- Michael Fessier, Niven Buesch and Robert Buckner

Paris Honeymoon
Paramount
Produced by Harlan Thompson
Directed by Frank Tuttle

Principal Players
- Bing Crosby
- Franciska Gaal
- Akim Tamiroff
- Shirley Ross

Production Credits
Screen Play
- Frank Butler and Don Hartman
- Story by
- Angela Sherwood
- Songs by
- Ralph Reinger and Leo Robin
- Musical Direction
- Boris Morros
- Photography
- Karl Strauss
- Film Editor
- Archie Marshek

Submarine Patrol
20th Century-Fox
Produced by Darryl F. Zanuck
Directed by John Ford

Principal Players
- Richard Greene
- Nancy Kelly
- Preston Foster
- George Bancroft
- Slim Summerville
- John Carradine
- Joan Valerie
- Henry Arnetta

Production Credits
Associate Producer, Gene Markey
Screen Play
- Rian James
- Darrell Ware, Jack Yellen
- Book by
- Ray Millholland
- Photography
- Arthur Miller
- Film Editor
- Robert Simpson

The Ice Follies of 1939
Metro-Goldwyn-Mayer
Produced by Harry Rapf
Directed by Reinhold Schunzel

Principal Players
- Joan Crawford
- James Stewart
- Lew Ayres
- Lewis Stone
- Boss Ehrhardt
- Lionel Stander

Production Credits
Screen Play
- Leonard Praskins
- Florence Ryerson
- Edgar Allan Woolf
- From Story by
- Leonard Praskins
- Photography
- Joseph Ruttenberg
- Film Editor
- W. Donn Hayes
- Musical Score
- Roger Edens
- Musical Directors
- Franz Waxman and George Stoll

Leaders of the Motion Picture Industry
Distributed by RKO Radio Pictures, Inc.

Walt Disney's Pinocchio

Full Length Feature Production

In Multiplane Technicolor

© Walt Disney Productions

Distributed by RKO Radio Pictures, Inc.
<table>
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<th>The Leading Independents</th>
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<tr>
<td><strong>Man of Conquest</strong></td>
</tr>
<tr>
<td><strong>Republic</strong></td>
</tr>
</tbody>
</table>
| Sol C. Siegel, Associate Producer  
Direct by George Nicholls, Jr. |
| **Principal Players**     |
| Richard Dix               |
| Edward Ellis              |
| Ralph Morgan              |
| Victor Jory               |
| Gail Patrick             |
| Joan Fontaine             |
| Robert Barrat            |
| Robert Armstrong          |

**Production Credits**
- Screen Play: Wells Root, E. E. Paramore, Jr. and Jan Fortune
- Story: Harold Shumate and Wells Root
- Photography: Joseph H. August
- Special Effects: Howard Lydecker
- Art Director: John Victor Mackay
- Supervising Editor: Murray Seldeen
- Film Editor: Edward Mann

<table>
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<tr>
<th>Streets of New York</th>
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</thead>
<tbody>
<tr>
<td><strong>Monogram</strong></td>
</tr>
</tbody>
</table>
| William T. Lackey, Associate Producer  
Directed by William Nigh |
| **Principal Players**      |
| Jackie Cooper              |
| Sidney Miller              |
| Bobby Stone                |
| William Tucker             |
| Scott R. Dunlap            |
| Robert D. Andrews          |
| Harry Neumann              |

**Production Credits**
- Screen Play and Original Story: Robert D. Andrews
- Photography: Russell Schoengarth

<table>
<thead>
<tr>
<th>Mutiny in the Big House</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Monogram</strong></td>
</tr>
</tbody>
</table>
| Grant Withers, Associate Producer  
Directed by William Nigh |
| **Principal Players**      |
| Charles Bickford           |
| Pat Moriarity              |
| William Royle              |
| Charlie Hoy                |

**Production Credits**
- Screen Play: Robert D. Andrews
- Original Story: Martin Mooney
- Photography: Russell Schoengarth

<table>
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<tr>
<th>The Girl From Rio</th>
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<tbody>
<tr>
<td><strong>Monogram</strong></td>
</tr>
</tbody>
</table>
| Produced by E. B. Derr  
Directed by Lambert Hillyer |
| **Principal Players**      |
| Movita                     |
| Kay Linder                 |
| Adele Pearce               |
| Lee Phelps                 |

**Production Credits**
- Associate Producer, Jerrold Brandt
- Original Screen Play: Milton Raison and John T. Neville
- Photography: Paul Ivano
- Film Editor: Robert Golden
- Songs by: Emile de Reat, Johnny Lange, Lew Porter
- Burton Lane and Harry Tobias

<table>
<thead>
<tr>
<th>Wolf Call</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Monogram</strong></td>
</tr>
</tbody>
</table>
| Produced by Paul Malvern 
Directed by George Waggener |
| **Principal Players**      |
| John Carroll               |
| Peter George Lynn          |
| Holmes Herbert             |
| John Kelly                 |
| Joseph West                |

**Production Credits**
- Screen Play: Jack London
- Novel by: Fred Jackson, Jr.
- Songs by: Fleming Allen
- Film Editor: Carl Pierson

<table>
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<tr>
<th>Pride of the Navy</th>
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<tbody>
<tr>
<td><strong>Republic</strong></td>
</tr>
</tbody>
</table>
| Herman Schlem, Associate Producer  
Directed by Charles Lamont |
| **Principal Players**      |
| James Dunn                 |
| Gordon Oliver              |
| Gordon Jones               |
| Joseph Crenhan             |

**Production Credits**
- Screen Play: Ben Markson and Saul Elkins
- Story Idea: James Webb and Joseph Hoffman
- Photography: Jack Mars
- Supervising Editor: Murray Seldeen

<table>
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<tr>
<th>She Married a Cop</th>
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</thead>
<tbody>
<tr>
<td><strong>Republic</strong></td>
</tr>
</tbody>
</table>
| Sol C. Siegel, Associate Producer  
Directed by Sidney Salkow |
| **Principal Players**      |
| Phil Regan                 |
| Jerome Cowan               |
| Benny Baker                |
| Horace MacMahon            |

**Production Credits**
- Original Screen Play: Olive Cooper
- Photography: Ernest Miller
- Songs by: Ralph Freed & Burton Lane

<table>
<thead>
<tr>
<th>Woman Doctor</th>
</tr>
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<tbody>
<tr>
<td><strong>Republic</strong></td>
</tr>
</tbody>
</table>
| Sol C. Siegel, Associate Producer  
Directed by Sidney Salkow |
| **Principal Players**      |
| Fredia Inescort            |
| Claire Dodd                |
| Cora Witherspoon           |

**Production Credits**
- Original Story: Alice Atschuler and Miriam Geiger
- Photography: Ernest Miller
- Film Editor: Ernie Nims

<table>
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<tr>
<th>Storm Over Bengal</th>
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</thead>
<tbody>
<tr>
<td><strong>Republic</strong></td>
</tr>
</tbody>
</table>
| Armand Schaefer, Associate Producer  
Directed by Sidney Salkow |
| **Principal Players**      |
| Patrie Knowles             |
| Rochelle Hudson            |

**Production Credits**
- Original Screen Play: Dudley Waters
- Production Manager: Al Wilson
- Photography: Ernest Miller
- Special Effects: Howard Lydecker
- Supervising Editor: Murray Seldeen

<table>
<thead>
<tr>
<th>SOS Tidal Wave</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Republic</strong></td>
</tr>
</tbody>
</table>
| Armand Schaefer, Associate Producer  
Directed by John Auer |
| **Principal Players**      |
| Ralph Byrd                 |
| Kay Sutton                 |
| Marc Lawrence              |

**Production Credits**
- Screen Play: Maxwell Shane and Gordon Kahn
- Original Story: James Webb
- Photography: Jack Mars
- Film Editor: Ernest Nims

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**LEADERS of the MOTION PICTURE INDUSTRY**
The Leading Twenty-Five—

METRO-GOLDWYN-MAYER (8)
In 1938 Leaders—7
Andy Hardy Gets Spring Fever
Babes In Arms        Wizard of Oz
Goodbye Mr. Chips    Tarzan Finds a Son
Out West With the Hardys
The Hardys Ride High
Adventures of Huckleberry Finn

20th CENTURY-FOX (7)
In 1938 Leaders—5
Jesse James          Kentucky
Stanley and Livingstone   The Rains Came
Hollywood Cavalcade    Young Mr. Lincoln
Rose of Washington Square

WARNER BROTHERS (3)
In 1938 Leaders—2
Dodge City           Dark Victory
Angels With Dirty Faces

COLUMBIA (2)
In 1938 Leaders—1
Mr. Smith Goes to Washington
Only Angels Have Wings

RKO-RADIO (2)
In 1938 Leaders—1
Bachelor Mother       Gunga Din

PARAMOUNT (1)
In 1938 Leaders—4
Union Pacific

UNITED ARTISTS (1)
In 1938 Leaders—2
Stage Coach

UNIVERSAL (1)
In 1938 Leaders—3
Three Smart Girls Grow Up

Independent Group (Best 10)

REPUBLIC (6)
In 1938 Leaders—7
Man of Conquest        Pride of the Navy
She Married a Cop       Woman Doctor
Storm Over Bengal       SOS Tidal Wave

MONOGRAM (4)
In 1938 Leaders—3
Mutiny in the Big House
Streets of New York

Girl From Rio           Wolf Call

The Secondary Group—

WARNER BROTHERS (13)
In 1938 Leaders—9
Daughters Courageous  The Old Maid
Oklahoma Kid          Angels Wash Their Faces
The Roaring Twenties  Each Dawn I Die
Wings of the Navy     Dawn Patrol
Heart of the North    Dust Be My Destiny
Yes, My Darling Daughter
Juarez
Confessions of a Nazi Spy

METRO-GOLDWYN-MAYER (12)
In 1938 Leaders—12

The Women            On Borrowed Time
Honolulu             Maisie
Pygmalion             Thunder Afloat
Stand Up and Fight    Calling Dr. Kildare
Sweethearts           The Great Waltz
                      Marx Bros. “At the Circus”
                      Ice Follies of 1939

PARAMOUNT (7)
In 1938 Leaders—8
Beau Geste          Man About Town
Disputed Passage    Honeymoon in Bali
I'm From Missouri   Our Leading Citizen
                      Paris Honeymoon

20th CENTURY-FOX (5)
In 1938 Leaders—7
Second Fiddle       The Little Princess
Story of Alexander Graham Bell
Frontier Marshal    Submarine Patrol

UNITED ARTISTS (5)
In 1938 Leaders—4
Wuthering Heights  Man in the Iron Mask
Four Feathers       The Real Glory
Cowboy and the Lady

UNIVERSAL (4)
In 1938 Leaders—3
East Side of Heaven   The Under-Pup
When Tomorrow Comes    You Can’t Cheat an Honest Man

RKO-RADIO (3)
In 1938 Leaders—5
Story of Vernon and Irene Castle
Love Affair           Fifth Avenue Girl

COLUMBIA (1)
In 1938 Leaders—2
Golden Boy
HE following gallery of stars who won glory during the past season needs no introduction. For those who occupy the places of honor therein are the screen players who rank as the outstanding money-making “names” of 1939.

Only to be emphasized is the basis upon which these bright luminaries were elected to their positions of eminence in the rating of box office factors with which this publication is chiefly concerned.

Hollywood and the industry as a whole rightly value its stars as vital elements to the welfare of motion pictures as an art and a public attraction. The public’s reaction to the stars and those players who may become stars presently or in the near future is therefore a matter of tremendous interest to producers. In consequence, fan mail, newspaper publicity, demonstrations of the more avid of the picture fans at such times and places as the star makes a personal appearance, are all matters of importance to Hollywood. But in the midst of all the fuss and feathers of glamor in its intriguing manifestations, the producer cannot overlook the one sure and unchallengeable proof of a star’s actual standing with the public. This, of course, is the star’s performance at the box office.

This method of facing facts is what is accomplished in the Leaders poll which resulted in the following rankings of the stars of the past season. America’s showmen were asked to name in the order of their importance, the five female and five male money-making stars. The results speak for themselves. Even those who are not too familiar with the performances of the various stars for the past season will immediately recognize the fact that the theatremen consulted not their own opinion and perhaps personal partisanship but the records of the box office itself.

So we pay tribute to those who—through no decision of ours, but who because the theatremen say the records at their box offices so declare them—are the stars whose personalities and acting abilities stood up to the supreme test.
Leading Stars

Tyrone Power
Leading Stars

Alice Faye
Myrna Loy
Leading Stars

Bette Davis
Spencer Tracy
Leading Stars

Shirley Temple
Leading Stars

Clark Gable
Leading Stars

Sonja Henie
James Cagney
Showmen Select Last Season's Outstanding Box Office Stars

<table>
<thead>
<tr>
<th>THE LEADING STARS</th>
<th>THE SECONDARY GROUP</th>
</tr>
</thead>
<tbody>
<tr>
<td>First: Mickey Rooney</td>
<td>First: Ginger Rogers</td>
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<tr>
<td>Second: Tyrone Power</td>
<td>Second: Errol Flynn</td>
</tr>
<tr>
<td>Third: Alice Faye</td>
<td>Third: Deanna Durbin</td>
</tr>
<tr>
<td>Fourth: Myrna Loy</td>
<td>Fourth: Jeanette MacDonald</td>
</tr>
<tr>
<td>Fifth: Bette Davis</td>
<td>Fifth: Jane Withers</td>
</tr>
<tr>
<td>Sixth: Spencer Tracy</td>
<td>Sixth: Judy Garland</td>
</tr>
<tr>
<td>Seventh: Shirley Temple</td>
<td>Seventh: Robert Taylor</td>
</tr>
<tr>
<td>Eighth: Clark Gable</td>
<td>Eighth: Henry Fonda</td>
</tr>
<tr>
<td>Ninth: Sonja Henie</td>
<td>Ninth: Wallace Beery</td>
</tr>
<tr>
<td>Tenth: James Cagney</td>
<td>Tenth: Gary Cooper</td>
</tr>
</tbody>
</table>

Points | Points
---|---
2205 | 559
1555 | 513
1504 | 510
1437 | 476
1202 | 465
902 | 409
840 | 368
763 | 335
633 | 323
588 | 293

HONORABLE MENTION

These stars and featured players received more than 120 points.

Claudette Colbert | Gary Grant
Bing Crosby | Carole Lombard
Loretta Young | John Garfield
Jean Arthur | Barbara Stanwyck
James Stewart | Ann Sheridan
Norma Shearer | Nancy Kelly
Priscilla Lane | Richard Groene
Irene Dunne | Lew Ayres
Dorothy Lamour | Hedy Lamarr
Don Ameche | Paul Muni
Lionel Barrymore | Olivia de Havilland
Bob Burns | Joan Bennett
Joan Crawford | Edward G. Robinson
Dead End Kids | George Brent
Ann Sothern | Jackie Cooper

The Leading Western Stars

First: Gene Autry
Second: Bill Boyd
Third: Roy Rogers
Fourth: Three Mesquiteers
Fifth: George O'Brien
Sixth: Charles Starrett
Seventh: Tex Ritter
Eighth: Bill Elliott
Ninth: Buck Jones
Tenth: Bob Steele

In the Secondary Group, although the men and women are equally divided, the first six in this group are on the distaff side. The grouping, according to points, is much closer in this division than among the Leaders, where Mickey Rooney has a commanding lead. Note that among the secondary group, Deanna Durbin trailed Errol Flynn by only three points, which one ballots could easily have upset. The oldest star among either of the two groups in point of service is Wallace Beery, who has practically grown up with the industry. Most of the others cannot count more than ten years in pictures and Sonja Henie is the newest star in point of service. Among those who received honorable mention is James Stewart whose popularity has leaped following "Mr. Smith Goes to Washington" and "Destry Rides Again," which was released too late to be included in this year's poll.

Pictures Make the Stars

The progress that many of these stars have made brings new confirmation to an old and honored Hollywood saying: "a star is as good as his last two pictures." That puts the matter quite drastically. Nevertheless, there is but one conclusion to be drawn from the annual polls conducted by SHOWMEN'S TRADE REVIEW and LEADERS OF THE MOTION PICTURE INDUSTRY. This is the plain fact that it takes fine players to make fine pictures, but no player ever climbed to the heights of stardom and stayed there very long, without the sustaining, if not the dynamic force of outstanding vehicles capable of impressing the public and bringing the star into the limelight for public adulation.

Be all that as it may. The fact remains that it takes an extraordinary gift and a level head for those who seek careers in films to reach and sustain a position so trying of capabilities and personal magnetism as is demanded of a person, male or female, who attains the eminent place of stardom in pictures.
Four unusual pictures will make their bows within the next month or two. They are: “Gone With the Wind,” “The Blue Bird,” “Gulliver’s Travels” and “Pinocchio.” These, in addition to many other strong pictures, are due for early release. But the four stand out by reason of their tremendous possibilities and the advance build-up they have been getting both through trade channels and public contacts as well.

“Chick” Lewis  
in Showmen’s Trade Review  
December 2, 1939

THE FOUR PICTURES NAMED ARE IN  
TECHNICOLORE

Technicolor Motion Picture Corporation

HERBERT T. KALMUS, President
BRIAN AHIERNE
Juarez (W.B.)

DON AMECHE
The Story of Alexander Graham Bell
(20th-Fox)
Hollywood Cavalcade (20th-Fox)

EDWARD ARNOLD
Man About Town (Para.)

JEAN ARTHUR
Only Angels Have Wings (Col.)
Mr. Smith Goes to Washington (Col.)

FRED ASTAIRE
Story Of Vernon And Irene Castle
(RKO)

MISCHA AUER
Sweethearts (M-G-M)
East Side of Heaven (Univ.)

LEW AYRES
Broadway Serenade (M-G-M)
Ice Follies Of 1939 (M-G-M)
Calling Dr. Kildare (M-G-M)

LIONEL BARRYMORE
Calling Dr. Kildare (M-G-M)
On Borrowed Time (M-G-M)

WALLACE BEERY
Stand Up And Fight (M-G-M)
Thunder Afoot (M-G-M)

JOAN BENNETT
Man In The Iron Mask (U.A.)

JACK BENNY
Man About Town (Para.)

EDGAR BERGEN
You Can't Cheat an Honest Man
(Univ.)

CHARLES BICKFORD
Stand Up and Fight (M-G-M)
Mutiny in the Big House (Mono.)

JOAN BLONDELL
East Side Of Heaven (Univ.)

HUMPHREY BOGART
Angels with Dirty Faces (W.B.)
The Oklahoma Kid (W.B.)
Dark Victory (W.B.)

RAY BOLGER
Sweethearts (M-G-M)
The Wizard of Oz (M-G-M)

CHARLES BOYER
Love Affair (RKO)
When Tomorrow Comes (Univ.)

WALTER BRENNAN
Kentucky (20th-Fox)
Story of Vernon and Irene Castle
(RKO)

GEORGE BRENT
Wings Of The Navy (W.B.)
The Rains Came (20th-Fox)
Dark Victory (W.B.)
The Old Maid (W.B.)

JANE BRYAN
Each Dawn I Die (W.B.)
The Old Maid (W.B.)

BOB BURNS
I'm From Missouri (Para.)
Our Leading Citizen (Para.)

GEORGE BURNS AND
GRACIE ALLEN
Honolulu (M-G-M.)

JAMES CAGNEY
Angels With Dirty Faces (W.B.)
Oklahoma Kid (W.B.)
Each Dawn I Die (W.B.)
The Roaring Twenties (W.B.)

JOHN CARROLL
Wolf Call (Mono.)

MADELEINE CARROLL
Honeymoon In Bali (Para.)

WALTER CONNOLLY
The Adventures of Huckleberry Finn
(M-G-M)
Fifth Avenue Girl (RKO)

GARY COOPER
Beau Geste (Para.)
The Cowboy And The Lady (U.A.)
The Real Glory (U.A.)

JACKIE COOPER
Gangster's Boy (Mono.)
Streets Of New York (Mono.)

JOAN CRAWFORD
Ice Follies Of 1939 (M-G-M)
The Women (M-G-M)

BING CROSBY
Paris Honeymoon (Para.)
East Side Of Heaven (Univ.)

BETTE DAVIS
Dark Victory (W.B.)
Juarez (W.B.)
The Old Maid (W.B.)

JAMES DUNN
Pride of the Navy (Repub.)

EDWARD ELLIS
Man of Conquest (Repub.)

ROBERT CUMMINGS
Three Smart Girls Grow Up (Univ.)
The Under-Pup (Univ.)

OLIVIA DE HAVILLAND
Dodge City (W.B.)
Wings Of The Navy (W.B.)

RICHARD DIX
Man of Conquest (Repub.)

ROBERT DONAT
Goodbye, Mr. Chips (M-G-M)

IRENE DUNNE
Love Affair (RKO)
When Tomorrow Comes (Univ.)

DEANNA DURBIN
Three Smart Girls Grow Up (Univ.)

DEAD END KIDS
Angels With Dirty Faces (W.B.)
Angels Wash Their Faces (W.B)

NELSON EDDY
Sweethearts (M-G-M)

ALICE FAYE
Rose Of Washington Sq. (20th-Fox)
Hollywood Cavalcade (20th-Fox)

(Continued on page 43)
HARRY SHERMAN PRODUCTIONS

FOR THE COMING SEASON

6—"HOPALONG CASSIDYS"
THE RIDERS OF THE PANAMINT
THE BUCKAROO
THE CHISHOLM TRAIL
MEN OF THE PLAINS
THREE MEN FROM TEXAS
BORDER VIGILANTES

2—ZANE GREY'S
THE THUNDERING HERD
CODE OF THE WEST

AND A
SPECIAL FEATURE
"THE ROUND-UP"

"The Ultimate in Outdoor Entertainment"
Continued from page 41

DOUGLAS FAIRBANKS, JR.
Gunga Din (RKO)

W. C. FIELDS
You Can't Cheat an Honest Man
(Univ.)

GERALDINE FITZGERALD
Wuthering Heights (U.A.)
Dark Victory (W.B.)

ERROL FLYNN
Dawn Patrol (W.B.)
Dodge City (W.B.)

HENRY FONDA
Young Mr. Lincoln (20th-Fox)
Jesse James (20th-Fox)
Story Of Alexander Graham Bell
(20th-Fox)

DICK FORAN
Heart of the North (W.B.)
Daughters Courageous (W.B.)

JOAN FONTAINE
Man of Conquest (Repub.)
The Women (M-G-M)

JOHN GARFIELD
Dust Be My Destiny (W.B.)
Daughters Courageous (W.B.)
Juarez (W.B.)

JUDY GARLAND
The Wizard Of Oz (M-G-M)
Babes In Arms (M-G-M)

GREER GARSON
Goodbye, Mr. Chips (M-G-M)

PAULETTE GODDARD
The Women (M-G-M)

CARY GRANT
Only Angels Have Wings (Col.)
Gunga Din (RKO)

RICHARD GREENE
Kentucky (20th-Fox)
Submarine Patrol (20th-Fox)
Stanley And Livingstone (20th-Fox)
Little Princess (20th-Fox)

NAN GREY
Three Smart Girls Grow Up (Univ.)
The Under-Pup (Univ.)

VIRGINIA GREY
The Hardys Ride High (M-G-M)
Thunder Afloat (M-G-M)

SARA HADEN
Out West With the Hardys (M-G-M)
Andy Hardy Gets Spring Fever
(M-G-M)
The Hardys Ride High (M-G-M)

LOUIS HAYWARD
The Man in the Iron Mask (U.A.)

JACK HALEY
The Wizard of Oz (M-G-M)

SIR CEDRIC HARDWICKE
On Borrowed Time (M-G-M)
Stanley And Livingstone (20th-Fox)

SONJA HENIE
Second Fiddle (20th-Fox)

HUGH HERBERT
The Great Waltz (M-G-M)

WENDY HILLER
Pygmalion (M-G-M)

WILLIAM HOLDEN
Golden Boy (Col.)

TIM HOLT
Stagecoach (U.A.)
Fifth Avenue Girl (RKO)

LESLIE HOWARD
Pygmalion (M-G-M)

FRIEDA INESCORT
Tarzan Finds a Son (M-G-M)
Woman Doctor (Repub.)

GLORIA JEAN
The Under-Pup (Univ.)

AL JOLSON
Rose of Washington Sq. (20th-Fox)

NANCY KELLY
Submarine Patrol (20th-Fox)
Jesse James (20th-Fox)
Stanley And Livingstone (20th-Fox)
Frontier Marshal (20th-Fox)

DOROTHY LAMOUR
Man About Town (Para.)
Disputed Passage (Para.)

PRISCILLA LANE
Yes, My Darling Daughter (W.B.)
Daughters Courageous (W.B.)
The Roaring Twenties (W.B.)

ROSEMARY LANE
Oklahoma Kid (W.B.)
Daughters Courageous (W.B.)

ANDREA LEEDS
The Real Glory (U.A.)

MYRNA LOY
The Rains Came (20th-Fox)

JEFFREY LYNN
Yes, My Darling Daughter (W.B.)
Daughters Courageous (W.B.)

JOEL McCREA
Union Pacific (Para.)

BARTON MacLANE
Stand Up and Fight (M-G-M)
Mutiny in the Big House (Mono.)

MARX BROS.
A Day At The Circus (M-G-M)

FRANK McHUGH
Wings of the Navy (W.B.)
Daughters Courageous (W.B.)
Dust Be My Destiny (W.B.)

VICTOR McLAGLEN
Gunga Din (RKO)

ADOLPH MENJOU
Golden Boy (Col.)

UNA MERKEL
On Borrowed Time (M-G-M)

RAY MILLAND
Beau Geste (Para.)

THOMAS MITCHELL
Stagecoach (U.A.)
Only Angels Have Wings (Col.)

FRANK MORGAN
Sweethearts (M-G-M)
The Wizard of Oz (M-G-M)

CHESTER MORRIS
Thunder Afloat (M-G-M)

WAYNE MORRIS
Heart Of The North (W.B.)

MOVITA
Wolf Call (Mono.)
The Girl from Rio

PAUL MUNI
Juarez (W.B.)

JEANETTE MACDONALD
Sweethearts (M-G-M)

FRED MACMURRAY
Honeymoon In Bali (Para.)

DAVID NIVEN
Dawn Patrol (W.B.)
Wuthering Heights (U.A.)
The Real Glory (U.A.)
Bachelor Mother (RKO)

MERLE OBERON
Cowboy And The Lady (U.A.)
Wuthering Heights (U.A.)

LAURENCE OLIVIER
Wuthering Heights (U.A.)

MAUREEN O'SULLIVAN
Tarzan Finds a Son (M-G-M)

GALE PAGE
Heart of the North (W.B.)
Daughters Courageous (W.B.)

CECILIA PARKER
Out West with the Hardys (M-G-M)
Sweethearts (M-G-M)
The Hardys Ride High (M-G-M)
Andy Hardy Gets Spring Fever
(M-G-M)

Continued on page 58
And Now, For a
Bigger and Better
NEW YEAR

EDWARD SMALL
Presents
MADELEINE CARROLL AND BRIAN AHERNE
in
"MY SON, MY SON!"
Howard Spring's Best Selling Novel
with
LOUIS HAYWARD
Henry Hull
Josephine Hutchinson

Directed by Charles Vidor
Screenplay by Lenore Coffee
Released thru United Artists
GEORGE ARTHUR
Our Leading Citizen (Para.)

HENRY BLANKE
* Juarez (W.B.)
* Daughters Courageous (W.B.)
* The Old Maid (W.B.)

SAM BISCHOFF
* Angels With Dirty Faces (W.B.)
* The Oklahoma Kid (W.B.)

HARRY JOE BROWN
† The Rains Came (20th-Fox)
† Hollywood Cavalcade (20th-Fox)

FRANK CAPRA
Mr. Smith Goes to Washington (Col.)

LESTER COWAN
You Can't Cheat An Honest Man (Univ.)

JACK CUMMINGS
Honolulu (M-G-M)

CECIL B. DEMILLE
Union Pacific (Para.)

E. B. DERR
The Girl From Rio (Mono.)

B. G. DESYLVIA
Bachelor Mother (RKO)

LOUIS EDELMAN
* Wings Of The Navy (W.B.)
* Dust Be My Destiny (W.B.)

JOHN FORD
Stagecoach (U.A.)

BRYAN FOY
Heart Of The North (W.B.)

SIDNEY FRANKLIN
On Borrowed Time (M-G-M)

ARTHUR FREED
Babes In Arms (M-G-M)

BENJAMIN GLAZER
* Yes, My Darling Daughter (W.B.)

SAMUEL GOLDWYN
Cowboy And The Lady (U.A.)
Wuthering Heights (U.A.)
The Real Glory (U.A.)

GEORGE HAIGHT
Story Of Vernon and Irene Castle (RKO)

HOWARD HAWKS
Only Angels Have Wings (Col.)

ARTHUR HORNBLOW, JR.
Man About Town (Para.)

NUNNALLY JOHNSON
† Jesse James (20th-Fox)
† Rose Of Washington Sq. (20th-Fox)

WILLIAM T. LACKEY
Streets Of New York (Mono.)

GREGORY LA CAVA
Fifth Avenue Girl (RKO)

MERVYN LEROY
Stand Up And Fight (M-G-M)
Wizard Of Oz (M-G-M)
Max Bros. At The Circus (M-G-M)

DAVID LEWIS
* Dark Victory (W.B.)
* Each Dawn I Die (W.B.)

ROBERT LORR
* The Dawn Patrol (W.B.)
* Dodge City (W.B.)
* Confessions Of A Nazi Spy (W.B.)

KENNETH MACGOWAN
† Story Of Alexander Graham Bell (20th-Fox)
† Young Mr. Lincoln (20th-Fox)
† Stanley and Livingstone (20th-Fox)

PAUL MALVERN
Wolf Call (Mono.)

JOSEPH L. MANKIEWICZ
Adventures Of Huckleberry Finn (M-G-M)

* Hal Wallis, Executive Producer
† Darryl F. Zanuck, Executive Producer

GEORGE MARKEY
† Submarine Patrol (20th-Fox)
† Kentucky (20th-Fox)
† The Little Princess (20th-Fox)
† Second Fiddle (20th-Fox)

GABRIEL PASCAL
Pygmalion (M-G-M)

JOSEPH PASTERNAK
Three Smart Girls Grow Up (Univ.)
The Under-Pup (Univ.)

WILLIAM PERLBERG
Golden Boy (Col.)

HARRY RAPF
Ice Follies Of 1939 (M-G-M)

J. WALTER RUBEN
Thunder Afloat (M-G-M)

ARMAND SCHAEFER
S. O. S. Tidal Wave (Repub.)
Storm Over Bengal (Repub.)

HERMAN SCHLOM
Pride Of The Navy (Repub.)

SOL C. SIEGEL
Man Of Conquest (Repub.)
She Married A Cop (Repub.)
Woman Doctor (Repub.)

EDWARD SMALL
Man In The Iron Mask (U.A.)

JOHN M. STAHL
When Tomorrow Comes (Univ.)

GEORGE STEVENS
Gunga Din (RKO)

HUNT STROMBERG
Sweethearts (M-G-M)
The Women (M-G-M)

RAOUL WALSH
The Roaring Twenties (W.B.)

WALTER WANGER
Stage Coach (U.A.)

WILLIAM A. WELLMAN
Beau Geste (Para.)

SOL M. WURTZEL
Frontier Marshal (20th-Fox)

SAM ZIMBALIST
Tarzan Finds A Son (M-G-M)
EDMUND GOULDING
The Dawn Patrol (W.B.)
Dark Victory (W.B.)
HENRY HATHAWAY
The Real Glory (R.U.)
HOWARD HAWKS
Only Angels Have Wings (Col.)
LAMBERT HILLYER
The Girl From Rio (Mono.)
GARSON KANIN
Bachelor Mother (RKO)
WILLIAM KEIGLEY
Yes, My Darling Daughter (W.B.)
Each Dawn I Die (W.B.)
HENRY KING
Jesse James (20th-Fox)
Stanley and Livingstone (20th-Fox)
HENRY KOSTER
Three Smart Girls Grow Up (Univ.)
GREGORY LA CAVA
Fifth Avenue Girl (RKO)
CHARLES LAMONT
Pride Of The Navy (Repub.)
SIDNEY LANFIELD
Second Fiddle (20th-Fox)
WALTER LANG
The Little Princess (20th-Fox)
ANATOLE LITVAK
Confessions Of A Nazi Spy (W.B.)
ROUBEN MAMOULIAN
Golden Boy (Col.)
GEORGE MARSHALL
You Can't Cheat An Honest Man (Univ.)
GEORGE NICHOLLS, JR.
Man Of Conquest (Repub.)
WILLIAM NIGH
Streets Of New York (Mono.)
Mutiny in the Big House (Mono.)
HENRY C. POTTER
Cowboy And The Lady (U.A.)
Story Of Vernon and Irene Castle (RKO)
GREGORY RATOFF
Rose Of Washington Sq. (20th-Fox)
SIDNEY SALKOW
She Married A Cop (Repub.)
Woman Doctor (Repub.)
Storm Over Bengal (Repub.)
MARK SANDRICH
Man About Town (Para.)
ALFRED SANTELL
Our Leading Citizen (Para.)
REINHOLD SCHUNZEL
Ice Follies Of 1939 (M-G-M)
LEWIS SELLER
Heart Of The North (W.B.)
Dust Be My Destiny (W.B.)
GEORGE B. SEITZ
Out West With The Hardys (M-G-M)
The Hardys Ride High (M-G-M)
Thunder Afoot (M-G-M)
JOHN M. STAHL
When Tomorrow Comes (Univ)
GEORGE STEVENS
Gunga Din (RKO)
RICHARD THORPE
Adventures Of Huckleberry Finn (M-G-M)
Tarzan Finds A Son (M-G-M)
W. S. VAN DYKE
Sweetharts (M-G-M)
Stand Up And Fight (M-G-M)
Andy Hardy Gets Spring Fever (M-G-M)
GEORGE WAGNER
Wolf Call (Mono.)
RICHARD WALLACE
The Under-Pup (Univ.)
RAOUl WALSH
The Roaring Twenties (W.B.)
WILLIAM A. WELLMAN
Beau Geste (Para.)
JAMES WHALE
Man In The Iron Mask (U.A.)
WILLIAM WYLER
Wuthering Heights (U.A.)
THE gains made by short subjects during the past year are indeed encouraging, if not altogether complete. Pairing of features in many instances forced many subjects to remain on the shelf. On the other hand, response of the exhibitors in the poll indicates that more theatres are following the "back to short subjects" trend now than since the policy of double features began some years ago.

Few will question the fact that short subjects in general are improving in quality year after year. Exhibitors, noting this improvement and according to the requests of patrons, arranged their program schedules so as to include a variety of subjects in at least one or two program changes a week. Others found that patrons, in spite of being offered two features, still demanded short reels on the same program.

According to the poll, the moving picture favored cartoons above all other types of short subjects, inasmuch as this type was far ahead of its nearest competitor—dramatic shorts. Based on actual figures, 67 per cent of the polls polled cartoons, while 16 per cent expressed their preference for subjects of a dramatic nature. Nine per cent voted for newsreels, 8 per cent for comedies and 6 per cent for musicals.

 Whereas in 1938 there was a strong preference for comedies, the "pic-throwing" reels took a sharp drop in favor during 1939. Cartoons, of course, retained their leadership, scoring an even greater percentage than heretofore.

As in 1938, Metro-Goldwyn-Mayer was again the leading short subjects producer last year, polling 44 per cent of the votes cast. With a score of 29 per cent to its credit, Warner Brothers took second place. In both first and second positions, M-G-M and Warners repeated their standings of the year before, with the exception that both scored higher percentages. Columbia and RKO-Radio did an about-face in 1939, the former winning third place with 10 per cent; the latter with 9. fourth place.

LEADING SHORTS PRODUCERS
1. Metro-Goldwyn-Mayer
2. Warner Brothers
3. Columbia
4. RKO-Radio
5. Paramount
6. 20th Century-Fox

STILL LIKE TO LAUGH

Mr. and Mrs. John Q. Public, according to exhibitors, rated most favorably to animated cartoons in 1939, just as they did the year before. Their increased response to dramatic shorts brought this type up to second place. Next to newsreels, comedies again made an excellent showing, proving perhaps, that audiences, more than ever, still like to laugh.

Not only a reversal of 1938 positions, but also a drop in percentages was borne out by the results of the poll as far as these two companies were concerned. Scoring 4 and 2 per cent, respectively, Paramount and 20th Century-Fox took fifth and sixth places among the producers of dramatic shorts.

With cartoons far ahead of the parade in types of short subjects preferred, it was only natural that the voters' selections of the outstanding short series played during the past year would be cartoons. Accordingly, the Walt Disney Technicolor cartoons featuring Donald Duck and Mickey Mouse and released by RKO-Radio were the favorites of 34 per cent of the exhibitors polled, while 22 per cent cast their votes for M-G-M's Crime Doesn't Pay Series. Warners' Historical Features in Technicolor were third for a vote of 9 per cent.

This bears out the results of the type-of-shorts ratings for, as noted in a preceding paragraph, dramatic shorts were second. It remained only for exhibitors to choose the Crime Doesn't Pay and Historical Feature series in second and third place to reveal the specific series of dramatic shorts preferred. Started too late to obtain a reasonable amount of votes in STR's 1938 poll, the Historical Feature series came through in 1939 to take its place among the leaders.

M-G-M was represented again, that company's series of Pete Smith Specialties ranking fourth with a vote of 7 per cent. In fifth position was RKO-Radio's March of Time series. Warners' Merrie Melody cartoons in Technicolor, Columbia's Three Stooges comedies, Warners' True Adventures, M-G-M's Our Gang comedies and Paramount's Popeye cartoons finished the race in sixth, seventh, eighth, ninth and tenth places, respectively.

That serials were not mentioned at all by exhibitors polled proves one of two things: either the weekly character plays are considered as features and therefore were given no consideration, or they are played on a specific day of the week for the benefit of children and action fans, thus limiting their appeal in comparison to other subjects.

It is well to accord a few words here to the ups and downs short subjects have experienced in the last decade. With the advent of talking pictures (in the late twenties), the short reel suffered an entertainment relapse. That is to say, the slapstick comedies of the silent era, which had amused audiences through the pantomimic gestures of their players became a problem for producers. There had been no need for dialogue; hence the action was often fast and furious. To give the characters voice meant that action had to be slowed up to permit dialogue. For a time, comedies hit a new low, and stationary hand and vaudeville acts, as well as cartoons with musical accompaniment, dominated the short subject field.

But it wasn't long before the producers acquired the technique, or formula, of combining the old with the new to achieve subjects of popular appeal. Then double features made their entrance, with more shorts collecting dust on the shelves than were flash on screens. Because of this, the number of subjects to be produced each year became fewer and fewer. Two-reelers, for example, dwindled down to the point where today, with few exceptions, they are almost an oddity. Practically all production centers are single-reelers.

How double features affect the production and distribution of short subjects is well known. But both the producer and exhibitor look to the other for a remedy. The producer needs that in order to keep up with extra playing time, he must make additional features on a low budget. The exhibitor, when asked why he cancels so many shorts, argues that the necessity of doubling up on features in order to get them played leaves no room for shorts. The former pleads with the latter to stop doubling and change to a policy of one feature and short subjects, although he (the producer) may continue production of low budget films. The latter says "give us fewer and better pictures—pictures with enough 'draw' to stand alone, and we'll play your short subjects."

Announced curtailment of production schedules, increases of single feature situations, portend an early favorable solution.

FAVORITE TYPE OF SHORTS
First: Cartoons
Second: Dramatic
Third: Newsreels
Fourth: Comedies
Fifth: Musicals
1. Disney Cartoons

RKO-Radio

This scene (left) is from "The Ugly Duckling," one of the Walt Disney Technicolor cartoons released in 1939. This series won first place by unanimous vote from exhibitors across the nation.

2. Crime Does Not Pay

Metro-Goldwyn-Mayer

Outstanding among dramatic subjects, this series is widely popular. "Drunk Driving" (right) won many awards from safety campaign officials, and was well exploited in most situations.

3. Historical Featurets

Warner Bros.

Significant events responsible for the growth of the nation are the subjects of this Technicolor series. At the left is a scene from "The Bill of Rights," one of last year's finest shorts.

4. Pete Smith Specialties

Metro-Goldwyn-Mayer

Audiences not only listen to Pete Smith's clever off-screen comments, they guffaw at them. He makes any subject a delight, as for instance, his treatment of "Set 'Em Up," shown at right.

5. The March Of Time

RKO-Radio

So that the average citizen can get the "story behind the news," this series occupies a high plane in screen journalism. Here is a scene (left) from "Soldiers With Wings," one of 1939's releases.

6. Merrie Melodies

Warner Bros.

Featuring "gags" that send patrons into roars of laughter, these Technicolor cartoons are in a class by themselves. This scene is from "Elmer's Candid Camera," to be released soon.

7. Stooge Comedies

Columbia

When those buffoons, Moe, Larry and Curly start their hilarious high-jinks, patrons roll in the aisles. They'll hit theaters soon in "Oh, You Nutty Spy," from which this scene is taken.

8. Your True Adventures

Warner Bros.

This series of dramatic true stories was enthusiastically received by theatregoers last year. Here's a scene from "High Peril," awarded first prize as the best 1938-39 Floyd Gibbons subject.

9. Our Gang Comedies

Metro-Goldwyn-Mayer

Year after year, children from 6 to 60 chuckle at the adventures of this well known "Gang." In the scene at the left, the group is taking "Time Out for Lessons." on the schedule for early release.

10. Popeye Cartoons

Paramount

Popeye is still the "tease" of adults and children alike. His trusty can of spinach gets him out of numerous dilemmas. One of last year's funniest cartoons was "Wotta Nitemare." (right).
THANK YOU, EXHIBITORS, FOR ALL YOUR EFFORTS IN MY BEHALF
The Leaders Survey

1. Regulation of the industry by legislation, specifically by the Neely Bill now before Congress has some exhibitor support, but more opposition 51
2. Self regulation by means of fair trade practice code, is favored by a large majority 51
3. Double features as a regular policy are shown in a minority of the country’s theatres 51

The legislative halls of the nation’s Capitol ring with the echoes and reverberations of the thoughts and words and opinions of men living in the big cities, the large towns, and the mere “wide places in the road.”

Natural enough, then that a question regarding legislation and one of the most controversial points now agitating the motion picture industry, should command first place in the report of The Leaders Survey conducted in conjunction with recording of box office performance for films.

No query in the questionnaire submitted to theatricals by STR and Leaders Of The Motion Picture Industry commanded so much voluntary expression in amplification of views held by those answering the question, as that which pertained to the Neely Bill. The bill now awaiting action by the Lower House since its passage by the Senate last summer, started as something concerned with the regulation of booking. It was dubbed the “anti-block-booking bill.” Had its sponsors been content to stand on that issue, possibly there would be right now a bigger percentage of exhibitors in favor of its passage. The bill after several red-dosings since its first introduction, has grown in its ambitions to regulate the film industry. How its passage might affect the industry is not a matter for discussion here. This is merely the place of recording the opinion of those who answered the following question:

**ARE YOU IN FAVOR OF THE NEELY BILL?**

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
<th>No Opinion</th>
</tr>
</thead>
<tbody>
<tr>
<td>27%</td>
<td>46%</td>
<td>28%</td>
</tr>
</tbody>
</table>

The bulk of those voting in favor of the Neely Bill were exhibitors operating smaller theatres in outlying towns or in towns nearby to circuit-operated theatres. As will be seen from some of the typical comment by exhibitors on the bill and its advantages or disadvantages, the problems of booking for these situations is a most important factor influencing opinion in favor of the bill.

**Typical Comment**

FOR

“Companies should stop forcing so many pictures... That is the only reason I am for the Neely Bill.”

“If I must submit to domination, I prefer that of the government to that of the producer.”

“The only way the independent theatre owner can get justice is with passage of the Neely Bill.”

AGAINST

“I'm not in favor of so regulating the industry, as the more regulation we have the more films are going to cost us.”

“The government through the Neely Bill should not interfere.”

“No. But if this bill had been written only for the purpose of eliminating block booking, I would favor it.”

**Self Regulation**

A related question was that which sounded exhibitor opinion regarding a method of self-regulation through the instrument of a code of fair trade practices. The issue of the code occupied the producer-exhibitor leaders and exhibitor organizations and individual theatre men through many months of intensive activity and at times bitter controversy. The long process of discussion, to say nothing of the laborious work put forth by the producers-distributors negotiating committee on the one hand and exhibitor organizations of the other resulted finally in the draft of a Code which the producer-distributors announced as making all the concessions possible to demands by exhibitor organizations. This Code then was offered to the heads of many exhibitor organizations for submission to their membership. The bitter fight at the Minneapolis convention of Allied States Theatre Owners, culminating with rejection of the Code, proved neither an end nor a beginning for the Code as written, because the Code was ruled out by the Department of Justice and its adoption by the industry forbidden.

Possibly the entire exhibitor body never before had paid such close heed to the inner workings of its own business as during this period of controversy over the make-up of a proposed Code. In consequence, the answers of exhibitors to the question in the Leaders Survey, represents a most mature and well considered reply to a specific question.

**The Question**

Do you favor industry self-regulation, via a code?

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
<th>No Opinion</th>
</tr>
</thead>
<tbody>
<tr>
<td>61%</td>
<td>11%</td>
<td>28%</td>
</tr>
</tbody>
</table>

An overwhelming vote in favor of self-regulation which takes on added significance in view of the division of opinion on the Neely Bill, on which there was not so wide a gap between the “Yea’s” and the “Nay’s.” How truly this vote in favor of self-regulation indicates a satisfaction and conviction that the industry will work out its problems satisfactorily, or is to a great extent predicated upon the ability of American business men, there is no way of telling. Be all that as it may, the fact remains that in answer to a plain question regarding the advisability of having the industry right its own difficulties, the majority answered emphatically in the affirmative.

**Double Features**

Reverting to questions which strike close to the operation of their showhouses and the make-up of the entertainment programs they offer the public, the matter of the much discussed Double Feature Bill took the position of next importance.

The subject of the Double Feature Bill never fails to arouse discussion. From the studios in Hollywood through the channels of distribution, booking, exhibiting and finally to the critics and the picture-goers themselves, there is always something to be said about the Double Feature. Listening to the talk pro and con, an observer gets only the bewildering impression that the industry wants the double feature, but not any one part or branch of the industry wants it. As usual, in such things the man nearest at hand who is offering the wares is blamed. In consequence, there

(Continued on page 52)
are many, perhaps a large majority, outside the industry who are under the honest misconception that it is the small theatre "in the hinterlands" that is responsible for dual bills. The Survey indicates that that is far from the truth. Many exhibitors not showing duals regularly or not showing them at all who amplified their vote with remarks attacking the double feature policy are definitely in the small-theatre-small-town-operator group. Moreover, the number of theatres now offering duals on a restricted basis of one or two days a week would be smaller, according to the Survey, were there a reduction of the number of pictures specifically made for dual situations. The double bill situation as revealed by the Survey is the result of a specific question.

**The Question**

<table>
<thead>
<tr>
<th>Do you show double features?</th>
<th>Yes</th>
<th>Occasionally</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>42%</td>
<td>37%</td>
<td>21%</td>
</tr>
</tbody>
</table>

Thus there is an actual minority of the theatres operating under a double feature policy. According to remarks made in connection with question, it is clear that a great majority of those theatres operating under a policy of occasional double featuring are not committed to the dual bill through voluntary action of their own or demand of their patrons. Factors connected with the production of features specifically aimed for double feature bookings and a surplus of pictures made necessary under booking conditions is the cause of much of the double featuring. This is made clear by some of the typical comment quoted below:

**Typical Comment**

"We have to double feature short length 'features' or it would break a man buying shorts."

"Our patrons do not want two features. I'd rather have a good two-reel comedy any time than a second feature and that seems to be the opinion of at least 95% of our patrons."

"Have one bigger town on each side of us but only run double features on Sundays to keep people from going out of town."

"We believe that double features are bad for the business. But what else can you do with features that run 58 to 65 minutes?"

Significantly enough, the Survey resulted in not one word of opinion in approval of the double feature—those who run them either taking the view that this is their answer in full, or that the practice is advantageous only on the grounds of necessity.

**Money Nights and Premiums**

Premiums and Money Nights followed the double feature as a widespread practice during the lean days of the depression. Like the double feature they continue on, though in waning existence, as an allied attraction to motion pictures. The premium-giving at theatres has been diminishing at a rate which seems to point to oblivion for the dishes and towels, etc.—though these have been replaced by a type of premium which is apparently gaining in popularity: the so-called book-night.

So far as money nights are concerned, they are not static—appear to be losing ground. The Survey did not find any evidence of enthusiasm for them so far as the exhibitors themselves were concerned.

In the matter of both money nights and premiums the Survey shows a shrinkage of these practices as compared to the results from last year's investigation of these two types of attractions at picture theatres.

**The Questions**

<table>
<thead>
<tr>
<th>Do you run Money Nights?</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>42%</td>
<td>58%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Do you offer premiums or giveaways?</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>15%</td>
<td>85%</td>
</tr>
</tbody>
</table>

Thus the giveaway practice, money or merchandise, while seemingly an almost general policy, is in force in a minority of the theatres of the land. Efforts made sporadically to abolish them altogether by inter-theatre agreement in certain territories have shown great encouragement, but the promises of adherence to the agreements, for the most part, later were honored in the breach, and so the giveaways continue, particularly in highly competitive areas and in cities, at that. The money night, calling for the lighted auditorium and a sort of audience-participation element has an undoubted appeal particularly in the community type of theatre where the common bond of neighborhood residence brings together people who otherwise are strangers. So far the only other device for satisfying this demand for expression of the community spirit is the organ feature with audience singing, or the musical reels which were developed by Max Fleischer, we believe, and which have appeared in a variety of forms since—without, however, finding any very considerable application.

**Film Stars in Radio**

Radio competition to the picture theatre is not a myth. Unquestionably the broadcasts of outstanding appeal keep people home during the evening hours which normally are the peak periods for theatre attendance. Radio, in addition, has been made more or less of a football for certain exhibitor group heads to set up as a windmill for jousting bouts in which it appears that they are champions of the oppressed theatremen. The appearance of film stars on radio programs, without doubt, presents a problem which the rank and file of theatremen view with the utmost seriousness and concern.

The subject of radio occupied an important place in the Leaders Survey. Frankly, the seriousness with which the problem of film stars in radio is taken by exhibitors generally cannot be over-estimated. There seems little doubt that the most successful personalities in radio greatly depend upon their appearances in the theatre—stage or screen— for their continuing appeal to the listening public of radio. In addition to the aspects of direct competition with the theatres wherein they have built up a large following with the public, the appearance of film stars on radio programs has another serious side. This is a point made by many exhibitors in amplying their votes on the radio questions in the Survey.

**The Questions**

<table>
<thead>
<tr>
<th>Does radio competition hurt theatre business?</th>
<th>Yes</th>
<th>No</th>
<th>No Opinion</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>55%</td>
<td>14%</td>
<td>31%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Do you favor barring film stars from radio?</th>
<th>Yes</th>
<th>No</th>
<th>No Opinion</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>61%</td>
<td>18%</td>
<td>21%</td>
</tr>
</tbody>
</table>

A most sensible attitude regarding the competition of (Continued on page 54)
Thank you, Mr. Exhibitor

Deanna Durbin
The Leaders Survey

(Continued from page 52)

radio was reflected in the remarks voluntarily offered by exhibitors in connection with the above questions. Theatre men generally are not so blind to realities as to believe that radio can be throttled because it presents difficulties to one or several groups of business men. It is not a question of seeking restrictive measures against radio that concern most exhibitors—since that logically is something that cannot be accomplished. But exhibitors are on firm ground when they take the stand that radio’s invasion of the field that the theatres have cultivated is something theatre operators and film producers who rely upon theatres as their medium of contact with the public must weigh as a problem to be solved by the industry itself. In other words, the exhibitor opinion that film stars who have been built up to their present popular standing through the pictures and the theatres, are jeopardizing their own standing with the public by reason of too frequent appearances in radio.

Since this is an analysis of facts issuing from sources that are rightly quite confidential, it is not meet that we should cite specific cases here. But the recurrent mention of certain stars as illustrative of the harm done to the stars themselves through regular appearances on the radio make the voluntary remarks of exhibitors on this subject most impressive. Therefore, it is suggested that those who seek illumination on this point refer back to the rating of stars in the exhibitor poll and for themselves consider the number of box office “names” which loomed large in previous years but which do not place among the outstanding attractions of the past year. Certain film stars are playing regularly in radio programs. Those same stars have had the advantages of inclusion in the casts of many pictures released during the period with which this poll is concerned. Several of them are not to be found among the top ranking box office stars as rated by exhibitors. Why? The answer is one that cannot be given here. However, we would call your attention to a point raised by one of the exhibitor’s remarks below. This, of course, is that the too-frequent appearance of a star either through the medium of radio or pictures, militates against the star as a figure commanding intense public interest. Apparently a picture star can have his choice of career and popularity in films or the radio. Trying to play both ends against the middle right now seems a precarious adventure. On the other hand a great deal of most constructive comment regarding radio and pictures is found in remarks of exhibitors queried in this poll. Many an exhibitor takes the view that film stars appearing on programs featuring the film itself has definite value to the box office. Properly presented abbreviations of the dramatic highlights of a film with the film stars playing their original screen roles, according to many exhibitors, have value in exploiting the picture.

These angles are revealed in the following:

Typical Comment

“We are definitely opposed to the appearance of outstanding film stars on radio every week. Special appearances for the advance publicity of particular pictures we believe is beneficial.”

“When pictures are dramatized over the air people who hear them don’t get as much out of a story as they would by seeing the play come to life on the screen, so it’s obvious they will want to see the picture that much more. In other words, I think radio is just a good advertisement.”

“I wish something could be done about movie stars broadcasting. This because there are quite a few of our customers who stay at home to listen to programs on which they appear.”

“Occasional radio appearances of stars on previews of pictures help. However, with so many movie stars on regular commercial
programs how can we expect the public to go to the theatre too and pay to see those stars?"

"I can’t see how picture stars can fail to realize that they are shortening their own useful life on the screen when they appear in radio shows. The old wheeze ‘familiarity breeds contempt’ still works. It requires about two weeks to kill the best song ever written simply by repetition on the air. The same holds true with personalities."

"Radio is the strongest competition a small theatre has at the present time."

"I am in favor of banning stars from regular radio programs. However, I believe as guest stars they help themselves and the exhibitor—that is if guest appearances are far enough apart—say not more frequent than six times a year."

"Radio competition hurts business up to a certain point but beyond that events itself up by the ‘plugs’ stars give their pictures or pictures."

"Several of our best drawing stars have ruined their box office value by wearing themselves out with the public by too many appearances on radio programs. These particular stars can stay on the air as far as this theatre is concerned—we take elimination on their pictures wherever possible."

Color Photography

A purely technical development in the art of production, the place of natural color photography as a definite factor of importance to the box office, was investigated in the Leaders Survey. Since the term Technicolor, though a trade name, has become more or less generally used to indicate natural color photography both within and without the industry, the question was submitted in this form:

The Question

Does Technicolor add to box office value?

Yes 77%

No 15%

No Opinion 8%

The result, showing a much greater interest than formerly in color photography so far as the showman booking for profit is concerned, is no doubt influenced by many outstanding examples of the improved color photography and its employment in the making of several of the biggest attractions released during the past year.

The top money picture of the year—"Jesse James"—was in Technicolor. Another was "Four Feathers," a notable production, and a box office attraction of greater substance than many industry observers judged it to be in advance of its release. Because the observers, taking off considerable from the potential because of the fact that "Four Feathers" was an imported film, apparently went astray in their figures by not valuing highly enough the popular appeal of the spectacle and drama, or putting too high a figure for discount on the score of "imported and not strong enough in marquee names." Both the professional reviewers of the newspapers and the general public, however, found stunning spectacle even more thrilling because of the excellent quality of the Technicolor photography. Still another example of how Technicolor entered into direct-seat selling by the theatres was "The Little Princess." Probably the most effective line of appeal to the public on behalf of "The Little Princess" was the exploitation of the fact that now Shirley Temple could be seen in all the true coloring of hair, eyes and costume. A Technicolor sequence was gratuitously dropped into the screen version of "The Woman," and as proved by reactions particularly in the theatres outside metropolitan areas, the move was a shrewd one on the part of the producers. For this was something which the rank and file of women and, since the pretty models dis-

(Continued on page 56)
Best Wishes

WILLIAM C. THOMAS
Associate Producer

"Apart from Walt Disney, I can't recall a single figure connected with motion picture creation who has given me so much solid entertainment in the theatre as Pete Smith."

—Ed Sullivan (Noted Hollywood Columnist)

LEWIS J. RACHMIL
ART DIRECTOR
SOL LESSER PRODUCTIONS
HARRY SHERMAN PRODUCTIONS (PARA)

CURRENT ASSIGNMENT
SOL LESSER'S "OUR TOWN"
RELEASED THROUGH U.A.

The Leaders Survey

(Continued from page 55)

played bathing suits as well as formal gowns, the men too found an added item of appeal. The second big money picture was in full Technicolor, this was "Dodge City." Other pictures in the 25 Leaders done in Technicolor were: "Kentucky," "The Wizard of Oz," "Hollywood Cavalcade."

In the Secondary Group the already mentioned "The Women," "Four Feathers" and "The Little Princess" were accompanied by "Sweethearts," "Heart of the North" and "Ice Follies of 1939" as Technicolor productions—"Ice Follies," like "The Women" only partly in the chromatic photography.

Magazine Advertising

Producer advertising to exploit pictures before the general public like that of all others has changed its form from time to time. There have been no signs of a return to the extensive outdoor advertising which years ago was an important medium used by producers. The display advertising logically seems to be something which the point of sale, that is the theatre itself, can do with greater effect. However, the switch from newspapers to magazines and back again to magazines, has been going on for years. In recent years newspaper advertising has been dropped for the bulk of producer advertising appropriations. This, naturally, has great advantages over magazines which reach the public. The magazine deadlines are so far in advance of publication that title changes and release date shifts which are necessary may make the advertising an almost total loss. Moreover, newspaper advertising which concentrates in areas where pictures will be playing many dates, both first and subsequent runs, gives exhibitors a decided advantage.

Within recent years there has been much discussion in the trade regarding the value of magazine advertising as a means of selling a picture to the public. Some examples of how release date changes made the magazine advertising on certain films ineffective were pounced upon by opponents of the magazine advertising as final clinchers to their argument that producers should let the theatre do the selling to the public with perhaps cooperative effort and expenditure in association with theatres in certain areas—some opponents even taking the stand that all producer advertising to the public was so much waste.

In view of the trade discussions of this matter, the Leaders Survey put the question up to the exhibitors; asked the following question.

The Question

Does producer advertising in fan and general magazines increase box office returns?

Yes 68%
No 17%
No Opinion 15%

A surprising result, because of the strong opposition of what proves to be a vocal minority, there is a widespread opposition in some quarters to producers making expenditures for space in magazines for the general public, on behalf of particular pictures. A considerable number of those voting "yes" qualified their vote with remarks that for their situations this type of exploitation by the producer did not have the value it appears to have for the first-run. These, of course, were operators of subsequent run theatres. Thus on still another score, the excessive clearance periods obtaining in many territories works against the producer as well as the house which must wait too long for playdates following the first runs in its territory. Much of the comment on the subject of advertising stresses this final point covered in this analysis of the Leaders Survey.
SIDEWAYS on the SURVEY RESULTS

WHAT THE PUBLIC WANTS:

Ever since there’s been a picture business men of ability and energy have been in both the production and distribution branches have tried valiantly to evolve a formula for success in the making of films. Story types, story types even production styles have been set up as possibly “sure-fire” in drawing crowds to the theatres. All the earnest and sincere effort, however, has gone the way of all striving to find a “common denominator” which simply doesn’t exist. Nothing makes this plainer than comparison from year to year of the types of films which have made the top brackets as money makers. The Leaders last year had “Alexander’s Ragtime Band,” “In Old Chicago” and “Boys Town” running in one-two-three order as the big money films. Only one of the three, “In Old Chicago,” had the flavor of the great outdoors in its story. This year, the outdoor action films run one-two-three. Which proves only that which has always been known—types have nothing to do with it. What the public wants is the picture that entertains, be it a musical cavalcade like “Alexander’s Ragtime Band” or a super western like “Jesse James.”

THEY GO FOR A GOOD TIME:

If there is any qualification to what is said in the first item of comment in these side glances, it is that while story types mean nothing, there is one thing certain about what the public wants, and that is a good time for their ticket money. The Leaders Survey sounded showmen on the matter of story types in general. The results, precisely what you’d expect: Modern comedy led by a very wide margin; modern drama came next; musicals came next, and the costume plays, of course, came in a very far-behind fourth.

FORECASTING A YEAR AHEAD:

Just how accurately the showman of the land can pick the product that seems to be best for the coming season is forcefully illustrated in a comparison of the results of this year’s box office performance and the estimation of various companies’ product carried in last year’s Leaders. The poll showed theatre men then rating the “best buy” for 1938-39 as: First, M-G-M; Second, 20th-Fox; Third, Warner Bros. The breakdown of picture Leaders by companies (page 26) shows this identical order of rating as a result of box office results for the 1938-1939 season.

PICTURES AND NAMES:

The happy combination of good role in good pictures and a blend of personality and acting ability is what makes the outstanding star. Showmen pick the stars on performance at the box office. How closely they have hewed to that line in nominating the Leaders among the stars in this poll is evident in the record of the stars’ pictures for the past season. With rare exceptions, (the exceptional Clark Gable being one) the top-rated stars are those who are identified with the big money films of last season. Mickey Rooney had all hits. Tyrone Power also, and on through the list you’ll find the “names” who had the highest averages of hits, in relation to the number of appearances made, are rated as the Leaders. This fact gives added proof of the accuracy of the poll as a “fact finder.”

SHORTS ARE GETTING STRONGER:

Notable feature of the results of the Leaders poll regarding the short subjects, is that there is a definite trend to the balanced program of strong feature with contrasting short subject as added attraction. Growth in popularity of the more serious type of short proves this. The big feature in the comedy style is in greater supply. And in theatres, which are so numerous, where the double feature can be avoided, the showmen are booking a quality short of the more serious sort, such as Warners’ Patriotic series, or M-G-M’s “Crime Does Not Pay” group.

BREAD AND BUTTER STARS:

Checking the snowstorm of questionnaires returned by showmen to this publication’s offices re-affirms a too-often taken-for-granted attitude regarding the Western Stars and their pictures. How the boys whose hard riding and spectacular heroics appeal to the American public! Gene Autry and Bill Boyd, the top men in the main art of exciting the screen patrons of all ages, have such a firm grip on their admirers that many in the film business are prone to overlook the vital fact that the successful western series are in reality the back-log which figures most importantly in keeping the fires of public enthusiasm for pictures burning brightly. The boys on top have some spirited competition looming, Roy Rogers, Charles Starrett and Tex Ritter are coming along fast as a result of good pictures and their own good work.
Here They Come!  
Courageous . . .  
Lovable . . . .  
Human . . . . .  
To Drive the Wedge of Happiness Deep into America's Heart!

THE SAGEBRUSH FAMILY  
featuring  
BOBBY CLARK  
13-year-old  
World's Champion  
Junior Cowboy  

Ready Jan. 28  
"THE SAGEBRUSH FAMILY TRAILS WEST"  
Original Screenplay by  
William Lively  

Directed by PETER STEWART  
Produced at Producers Pictures Corporation, New York, Ariz., Branch Studios  

Under No Circumstances Confuse These Screen Gems With Any Other "Western" Series.  

"THE SAGEBRUSH FAMILY" GROUP OF EIGHT (8) ENTERTAINMENT TRIUMPHS DEFY COMPARISON!  

Advance Bookings  
Now Being Alotted  

Leading Players  

ANN SHERIDAN  
Angels With Dirty Faces (W.B.)  
Angels Wash Their Faces (W.B.)  
Dodge City (W.B.)  

C. AUBREY SMITH  
Four Feathers (U.A.)  
East Side of Heaven (Univ.)  
The Under-Pup (Univ.)  

BARBARA STANWYCK  
Union Pacific (Para.)  
Golden Boy (Col.)  

JAMES STEWART  
Ice Follies Of 1939 (M-G-M)  
Mr. Smith Goes To Washington (Col.)  

LEWIS STONE  
Out West with the Hardys (M-G-M)  
Ice Follies Of 1939 (M-G-M)  
Andy Hardy Gets Spring Fever (M-G-M)  
The Hardys Ride High (M-G-M)  

ROBERT TAYLOR  
Stand Up And Fight (M-G-M)  

AKIM TAMIROFF  
Union Pacific (Para.)  
Paris Honeymoon (Para.)  
Honeymoon in Bali (Para.)  
Disputed Passage (Para.)  

SHIRLEY TEMPLE  
Little Princess (20th-Fox)  

SPENCER TRACY  
Stanley And Livingstone (20th-Fox)  

ARTHUR TREACHER  
The Little Princess (20th-Fox)  

CLAIRE TREVOR  
Stagecoach (U.A.)  

LANA TURNER  
Calling Dr. Kildare (M-G-M)  

JOHN WAYNE  
Stagecoach (U.A.)  

JOHNNY WEISSMULLER  
Tarzan Finds a Son (M-G-M)  

CHARLES WINNINGER  
Three Smart Girls Grow Up (Univ.)  
Babes in Arms (M-G-M)  

VIRGINIA WEIDLER  
Out West With The Hardys (M-G-M)  
The Women (M-G-M)  
The Under-Pup (Univ.)  

HENRY WILCOXON  
Tarzan Finds a Son (M-G-M)  
Woman Doctor (Repub.)  

LORETTA YOUNG  
Story Of Alexander Graham Bell (20th-Fox)  
Kentucky (20th-Fox)  

ROBERT YOUNG  
Honolulu (M-G-M)  

Continued from page 43  
GAIL PATRICK  
Man of Conquest (Repub.)  

ELEANOR POWELL  
Honolulu (M-G-M)  

TYRONE POWER  
Jesse James (20th-Fox)  
Rose Of Washington Sq. (20th-Fox)  
Second Fiddle (20th-Fox)  
The Rains Came (20th-Fox)  

ROBERT PRESTON  
Union Pacific (Para.)  
Beau Geste (Para.)  

LUISE RAINER  
The Great Waltz (M-G-M)  

CLAUDE RAINS  
Juarez (W.B.)  
Yes, My Darling Daughter (W.B.)  

GEORGE RAFT  
Each Dawn I Die (W.B.)  

BASIL Rathbone  
Dawn Patrol (W.B.)  

FLORENCe RICE  
Sweethearts (M-G-M)  
Stand Up and Fight (M-G-M)  

EDWARD G. ROBINSON  
Confessions Of A Nazi Spy (W.B.)  

MAY ROBSON  
Yes, My Darling Daughter (W.B.)  
Daughters Courageous (W.B.)  

GINGER ROGERS  
Story Of Vernon and Irene Castle (RKO)  
Bachelor Mother (RKO)  
Fifth Avenue Girl (RKO)  

CESAR ROMERO  
The Little Princess (20th-Fox)  
Frontier Marshal (20th-Fox)  

MICKEY ROONEY  
Adventures Of Huckleberry Finn (M-G-M)  
Hardys Ride High (M-G-M)  
Out West With The Hardys (M-G-M)  
Andy Hardy Gets Spring Fever (M-G-M)  

ANN RUTHERFORD  
Out West With the Hardys (M-G-M)  
Andy Hardy Gets Spring Fever (M-G-M)  
The Hardys Ride High (M-G-M)  

RANDOLPH SCOTT  
Frontier Marshal (20th-Fox)  
Jesse James (20th-Fox)  

NORMA SHEAREER  
The Women (M-G-M)  

SHOWMEN'S TRADE REVIEW Presents
Box Office Slants
Score Another Bull's Eye

We Point With Pride

THE RECORD TELLS THE STORY OF STR'S ACE PERFORMANCE IN RATING PICTURES

How We Called The Good Ones:

JESSE JAMES (20th-Fox)
"... smash box office... it is supreme entertainment"

DODGE CITY (WB)
"... tops in outdoor entertainment... a sure box office winner"

UNION PACIFIC (Para.)
"Hold-ups. Train Wrecks... one of grandest box office pictures"

KENTUCKY (20th-Fox)
"Powerful story plus excellent acting... box office bonanza"

MR. SMITH GOES TO WASHINGTON (Col.)
"Terrific... should outgross Capra's previous successes"

ANDY HARDY GETS SPRING FEVER (MGM)
"Excellent Hardy picture... guaranteed to be box office success"

BABES IN ARMS (MGM)
"All ingredients necessary for stupendous box office return"

WIZARD OF OZ (MGM)
"Thoroughly entertaining... here is a really big show"

STANLEY AND LIVINGSTONE (20th-Fox)
"Magnificent production... big names... should show big grosses"

GOODBYE MR. CHIPS (MGM)
"... hit from Leo... ranking well up amongst top films"

BACHELOR MOTHER (RKO)
"... top flight trouping... gay, spicy comedy... box office hit!"

OUT WEST WITH THE HARDYS (MGM)
"... outstanding picture in series... should do excellent business"

TARZAN FINDS A SON (MGM)
"Best of all Tarzans to date... most amusing of the series"

THE RAINS CAME (20th-Fox)
"... marquee names, huge spectacle... tremendous box office"

THREE SMART GIRLS GROW UP (Univ.)
"... Durbin better than ever... her biggest box office hit!"

THE HARDY'S RIDE HIGH (MGM)
"... will more than hold its own for grand box office results"

ADVENTURES OF HUCKLEBERRY FINN (MGM)
"... should be one of the season's biggest hits"

ONLY ANGELS HAVE WINGS (Col)
"... should be one of those legendary smash box office successes"

ROSE OF WASHINGTON SQUARE (20th-Fox)
"Mass appeal... fills bill to perfection as showman's delight"

DARK VICTORY (WB)
"Betty Davis scores again... sure to win box office honors"

GUNGA DIN (RKO)
"Magnificent... teeming with action... a top grosser"

HOLLYWOOD CAVALCADE (20th-Fox)
"... one of the top money makers of the year..."

ANGELS WITH DIRTY FACES (WB)
"... packs terrific wallop... should register heavily at box office"

YOUNG MR. LINCOLN (20th-Fox)
"... moving drama... can be sold to big box office results"

STAGECOACH (UA)
"... spectacular... crammed with all the box office angles"

How We Called The Bad Ones:

ADVENTURES IN SAHARA (Col.)
"... entire result is unsatisfactory and is poor material"

SCANDAL SHEET (Col.)
"... this is just program fair... it is not well done..."

WITHIN THE LAW (MGM)
"... fact that is old material takes away from entertainment value"

THEY ALL COME OUT (MGM)
"... blown-up two-reeler... lacks names for feature..."

KING OF CHINATOWN (Para)
"... strictly for the action half of dual bills"

BACK DOOR TO HEAVEN (Para)
"... food for thought but lacks entertainment values"

CONSPIRACY (RKO)
"This is only fair entertainment"

FIXER DUGAN (RKO)
"For: RKO this can only be called poor fare"

THE ESCAPE (20th-Fox)
"... cast unable to cope with story lacking in originality"

STOP, LOOK AND LOVE (20th-Fox)
"... values restrict it to second half of double feature"

MYSTERY OF THE WHITE ROOM (Univ.)
"Routine murder mystery... for lower half in dual situations"

UNEXPECTED FATHER (Univ.)
"Poor dialog... weakness of story handicap Baby Sandy"

COWBOY QUARTERBACK (WB)
"... exceedingly thin plot... unfunny comedy of football..."

SMASHING THE MONEY RING (WB)
"... highly implausible plot... complete lack of drawing names"

Accuracy  Honesty  Dependability
LEADING THE PARADE FOR 1939-1940

HAL ROACH STUDIOS’ 5 VOLUME SHELF OF HITS

Released thru UNITED ARTISTS
REVIEWED IN THIS ISSUE

Congo Maisie
The Fatal Hour
My Son Is Guilty
Oh Johnny, How You Can Love
Invisible Man Returns
Saint's Double Trouble
Man Who Wouldn't Talk
Heroes of the Saddle
Son of Ingagi
Green Hell

LEWIS MILESTONE

Who directed "Of Mice and Men" from the widely discussed novel by John Steinbeck. The film, produced by Hal Roach for United Artists release, is now showing in first runs throughout the country.
"THE SHOP AROUND THE CORNER" is the first picture of the new year that is sure to be on every critics' list as one of the best pictures of the year. A 'must' for everyone who goes to the movies."

—Sidney Skolsky in Nationally Syndicated Column.

SIDNEY SKOLSKY PREDICTS!

"Imagine, Leo, and it's only January!"

"And wait till he sees 'I TAKE THE WOMAN' and 'STRANGE CARGO,' and 'BROADWAY MELODY OF 1940' and 'NORTHWEST PASSAGE' and the others!"
Your Battle Too!

In various sections of the country mud-slinging orators spill their venom on the motion picture industry. Surprising as it may seem, the local theatre men, not only do nothing about it but actually seem to derive a lot of fun and pleasure out of seeing the industry which gives them their bread and butter being maligned and crucified.

Any spouting aimed at this industry will always find a welcome audience. Given a little encouragement, it can easily end up in some organized form of resentment against the whole industry and the local movie theatres as well. When nothing is done to counteract the adverse spouting, the general impression among those who listened is that everything said was true. And thus is recruited another regiment of industry-censors.

Many times since the inception of this publication seven years ago, we advocated an agency to counteract and answer at its source the mud-slinging thrown at this industry. The direct way of handling this for the local theatre men to acquaint the counter-acting agency with advance information about so-called forums, lectures, etc., against motion pictures, and failing that, to send them newspaper reports after the forum so that some intelligent answer in defense of the industry can be planted by the local theatre men with the newspapers of the community.

Only through coordinated effort can the wave of resentment and mud-slinging against the industry be met and answered intelligently so that the public will know the true facts and not the distorted nonsense they hear from the rostrum of some, so-called forum which, in reality, is nothing but a soap-box for the rantings of some misguided or disgruntled person or persons.

Fight fire with fire. But, for Heaven’s sake, don’t let these harmful propagandists go unanswered.

Product Curtailment

From advance indications and various rumors from the coast, it becomes more than mere conversation that several of the important major studios will cut their output below forty pictures for next season.

Curtailment of product is bound to result in a better quality if only for the simple and sensible reason that many story properties of questionable box office values will not have to be pushed into production for the purpose of maintaining a top-heavy production schedule.

Should the balance of the major studios follow suit, it will definitely bring about a radical change in policy in many theatres throughout the country. The theatres first affected will be those now operating on a double feature policy but with any curtainment of product they will have to switch some of their playing time to a single policy.

Several reasons have been attributed to the report about product curtailment. Some claim it is because of the possibility of the Needy Bill becoming a law. Others state that the studios are cutting down so as to concentrate on stronger box office material. Still others claim that it has something to do with the loss of foreign revenue.

Whatever the reason, we are firmly convinced that present production schedules are far too heavy to the health and prosperity of the industry. Fewer and better pictures is an inevitable step for the immediate future. As to its relation to the double feature problem, there can be little doubt but that fewer pictures will automatically eliminate the horrible crime of top-ranking pictures being shown on double feature bills.

So no matter from what angle you view it, the report has pleasant reverberations on the credit side of the ledger. It is our firm opinion, and has been for many years, that the top studios are grinding out too many pictures for the stability of the industry. Fewer pictures will almost immediately solve several irritating problems and bring about relief on numerous evils of our business.

A Matter of Opinion

One trade writer in discussing 20th Century-Fox's, "Swanee River," ventures the opinion that "Harmony Lane," made several years ago by Nat Levine for Mascot Pictures (both pictures were based on the life of Stephen Foster), had human qualities far superior to the present version of the same story. "Levine’s picture," he states, "tore at one’s heartstrings, whereas some situations in ‘Swanee River’ move one mildly."

"Harmony Lane" was a tear-jerker of the first water but the tears and the pathos were laid on so thick that it dropped out of the realm of entertainment and left the audience depressed. The net result was that the picture did little business at the box office despite the fact that it “tore at the heartstrings.”

"Swanee River" may not do as much tearing at the heartstrings but it seems to be tearing the patrons away from the fireside and radio and dragging them to the theatre box offices wherever the picture plays.

The comparison is plain. "Swanee River" is first-rate entertainment, beautifully produced and doing capacity business. "Harmony Lane" was a sad, dreary affair which was licked at the box office before it ever reached there because entertainment was played down and the depressing features of a maudlin story played up.

—“CHICK” LEWIS
Seek Women’s Aid in Fight

So Urges Kuykendall On Neely Bill

That exhibitors contact heads of Parent-Teachers organizations and other civic clubs: an effort to conduct the Neely Bill was contained in a plea made this week by Ed Kuykendall, MPTOA president, who, in a special bulletin, declared that meetings among exhibitors, themselves, were of little value in effectively fighting the anti-block-booking measure. The work must be done outside the industry, he contended.

A “pitiful minority” sponsored the bill, Kuykendall declared. He added that the bill could be carried to “those public spirited women who have been misled by the propaganda from the above mentioned groups.”

Neely Bill

Hearings in Feb.

A public hearing before the House Committee on Interstate Commerce will be afforded to proponents and opponents of the Neely Bill according to Chairman Clarence Lea of the Committee. The hearings are scheduled to start immediately on the conclusion of the hearings on the transportation bill set to begin Feb. 1. Allied leaders are so confident that the bill becomes law before March 1, the bill can reach the floor between April 1 and 15.

Universal’s eastern executives are met at the train, upon their arrival in Hollywood, by executives from the studio. Photo shows, left to right: J. H. Seidelman, foreign sales manager; Cliff Work, studio manager; Nate Blumberg, president: Matty Fox, assistant; W. A. Scully, general sales manager.

Allied Has Arbitration Plan

Seeks Method of Settling Disputes Connected with Clearance Problems

A definite plan to arbitrate disputes within the industry principally those arising from clearance has been proposed by Allied’s Board of Directors meeting in Washingtom this week. The distributors were to be invited to participate in the proposed scheme.

Other subjects discussed at the Allied directors meeting were the Neely Bill, quantity and quality of pictures, alleged excessive selling terms, stars on the air, 16 mm. competition, “Pot O’ Gold,” giveaways, parking problems and other laborers. The situation especially the effects of a local dispute on teaters throughout the country, was another subject dwelt in considerable length.

Schines Win Twice Against Gov’t.

The Schine Circuit won two decisions this week in the Government suit against it on anti-trust charges. The first one by Judge Knight in Buffalo District Court refused to grant a preliminary injunction against the Schine Circuit to restrain it from acquiring more theatres pending disposition of the government’s suit. The second victory was a decision allowing 22 demands in the Schine application for a bill of particulars.

FOR TWO PREMIERES

Zanuck, Schenck Here for Opening of 20th Pics

Darryl F. Zanuck, 20th-Fox production head, accompanied by Joseph M. Schenck, chairman of the board, arrived in New York Wednesday to attend the premieres of “The Blue Bird” and “The Grapes of Wrath,” the former taking place Friday evening at the Hollywood Theatre and the latest scheduled for Jan. 24 at the Rivoli. Accompanying the executives were Gene Mark-vy, associate producer of “The Blue Bird,” his wife Hedy Lamarr, Sidney Lelman and Jane Darwell.

Vallee May Produce For Republic

Hollywood—Teddy Vallee may be producer for Republic’s “Hit Parade, ” scheduled to go before the cameras late in March. The maestro is now making an intensive technical study of film production on the lot.

Goldsmith Here With New British Film

L. Goldsmith, who brought over prints of his production of the J. F. Kennedy book “Look Down,” said that film production in Britain’s capital will show a reduction of perhaps 40 per cent this year. He added, however, that the government is lending every assistance to film producers with the co-operation of technical experts from the Ministry of Information and other personnel to assist in this endeavor.
Fine Arts Will Establish Exchanges In All Centers

Company Headed by Franklyn Warner Will Make 42 Pictures For New Season

Franklyn Warner's Fine Arts Productions will establish a system of coast-to-coast exchanges. Most of them will be operated on the premises of the distinct Grand National exchange. Warner received back from Grand National the six pictures he made for that company, including "Shadows Over Shanghai," "Fighting Scouts," "Casper Brown," "Long Shot," "Panama Patrol" and "Exile Express." Meanwhile Warner has several stories ready for early production.

Sol Edward's has been appointing sales manager for the new year. When the time is ripe that the first of the new pictures is ready for release, it is expected that exchanges will be established everywhere ready to handle them. For the 1940-41 season, Warner has announced a calendar of 20 features and 16 outdoor action melodramas. The new company's branch managers will in effect be in business for themselves being responsible for their own territories and the revenue for each picture from them. The list of branch managers is as follows:

Marcel Mekelberg, Boston; Mac Vincent, booker, Cleveland; Charles E. Adams, Minneapolis; Phillip De Moines and Omaha; Ralph Peckham, Detroit; Had Hull, Indianapolis and Cincinnati; and Hankin, Kansas City; Eph Rosen, Minneapolis; Dick Perry, New York; Herb Green, Philadelphia; Max Shingold, Pittsburgh; Joseph Hartman, St. Louis; Joseph Kalbski Washington; Bradley Fish. San Francisco.

GERING TO HEAD N. Y. PROD. UNIT

Pascal Signed as UA Producer

To Make One Shaw Film Here, Another In England

Gabriel Pascal, producer-director of "Pygmalion," has been signed as a producer for United Artists on a three-year deal, according to an announcement by Mina Morley, chief of world-wide operations. Pascal will continue to film plays by George Bernard Shaw, who is a director of his company, and Robert Morley, who had the leading feminine role in "Pygmalion," will be seen in an English production of "Bricks Without Straw." E. W. S. Charles, a producer at Warner Brothers, and former Paramount and Columbia director, will head the company, whose first picture will be "Bricks Without Straw," by Charles G. Norris. Tins will be followed by "Song of Your Bugle," by Eric Knight.

Having arranged for the production of the pictures at a cost of about $300,000 each, Dunphy's connection with the enterprise is said to be strictly from a financial standpoint. Currently pending are negotiations for a studio, and arrangements to a deal for adequate distribution. Production is slated to get under way by April 1.
Will Quiz 26
Major Execs
New Move By Gov't May Delay Trial

The Government will examine 26 top executives in the show business according to an announcement made this week. These examinations will begin on Feb. 3 and continue until March 1, according to the plan. The officers of each company will be examined at a group at the offices of the Department of Justice in New York. The following executives have been summoned to appear on the dates mentioned:

Harry Cohn, Jack Cohn, and A. M. Warner, integrated Columbia, for examination on Feb. 5; N. J. Blumberg, William A. Scully and Charles R. Rogers, Universal, for Feb. 12; George J. Schaefer, Ned E. Depinet and Jules Levy, RKO, for Feb. 19; Adolph Zukor, Barney Bunker, Harry F. Agrell and Frank Freeman, Paramount, for March 6.


Set Wednesday as 69th Regiment Day
With Wednesday, Jan. 24, designated as 69th Regiment Day by New York's City Council, a gala time is planned at the Waldorf-Astoria to distinguish the 69th, the only units of Assemblies of military and civic leaders will gather for the 69th's reunion dinner and preview of "The Fighting 69th." Jack L. Warner, Pat O'Brien, George Brent and James Cagney will come here for the dinner.

Will Rogers Drive Apr. 16
Annual Short Subject Will Be Shown In Theatres When Collections Begin

Will Rogers National Theatre Week will begin Thursday, April 18, it has been decided by Major E. E. Thompson, RKO executive and chairman of the annual campaign. Proceeds from the campaign are used for the maintenance of the Will Rogers Memorial Hospital.

Collaborating with Major Thompson this year, are the executive heads of the free major circuits: namely, Charles C. Moskowitz, MGM; Joseph Bernhard, Warner Bros.; Leon Aetter, Paramount; John J. O'Connor, RKO; and Spyros P. Skouras, 20th Century-Fox; as well as Ed Ryan, MPTOA; Henry Braucht, ITOA; Dave Palmreyman, MPSDA; Max A. Cohen, ATO of N.Y., and Abram F. Myers, Allied. All have advised their organizations to aid the drive.

Mr. Thompson announced that the following General Sales Managers have accepted appointments on the committee representing the Distributing Companies: Neil F. Agnew, Paramount; Harry Buckley, United Artists; Edward Golden, Monogram; James R. Grainger, Republic; Ned E. Depinet, RKO; Abe Wolf, Columbia; Darryl Z. Zanuck, 20th Century-Fox; Frank Warner Bros.; and Herman Wobbler, 20th Century-Fox.

Jack Alicot, Martin Quigley, Jack Cohn, "Chick" Lewis, A-Mike Vogel; sitting Maurice Kan and Gertrude Mercier, at the meeting when the judging and selection of the eleven winners of Columbia's nationwide campaign contest on "Only Angels Have Wings" took place. $4,000 in prizes was awarded—the first prize, $1000, and ten prizes of $300 each.

Col. Names "Wings" Winners
Top Award in Nationwide Contest Goes to Holland; Ten Other Prizes

First prize of $1000 in Columbia Pictures' exploitation contest on behalf of "Only Angels Have Wings" was awarded Sid Holland for his campaign on the picture at the Elko Theatre, Elkhart, Indiana. Holland is now with the Schine Circuit in Goshenville, N.Y. He is the only person to have won prizes each of the last three years. The ten prizes of $300 each were awarded to Jack Levey and Al Zinke, balloonists, Broadway Theatre, Philadelphia; Pa.; James W. Walker, Fox, Alcazar Theatre, Belfair, Cal.; Richard D. Walsh and George H. McKenna, Lafayette Theatre, Buffalo, N.Y.; George Martin, Colfax Theatre, South Bend, Ind.; David Kamsky, Neighborhood Theatre, Inc., Richmond, Va.; George Parkinson, Iowa Theatre, Jefferson, Iowa; Jack Sidney, Loew's Poli Theatre, Bridgeport, Conn.; W. Osborne, Warners Theatre, Huntington Park, Califi.; E. R. Hardwick, Lyceum Theatre, Clovis, N. M.; Frank La Fere, Earle Theatre, Washington, D. C.

Sid Holland

"New York" to Open in Miami Jan. 31
"Little Old New York" will have its Miami premiere at the Lincoln Theatre, Jan. 31. The 20th-Fox picture will get all the trimmings on opening night, with bright lights, advanced prices, etc.

Cincy Indies Protest Drive-In Theatre
Cincinnati—Through its president, Wess Hess, Jr., the Greater Cincinnati Independent Exhibitors Association is protesting the erection of a Drive-In theatre here. The fact that children are to be admitted free and that the venture only operates part of the year are cited by Hess as detrimental to established exhibitors.

DEPINET DEFENDS BLOCK-BOOKING
Its Endavored By James Roosevelt in ' Debate

In an article appearing in the current issue of The Rotarian, abhishment of block-booking is favored by James Roosevelt and defended by Ned Depinet in a written article. Referring to the merits or demerits of the Neely Bill, both focus their attention on what Depinet considers is right or wrong. Roosevelt urges that producers provide exhibitors with means by which they can start contracting for a relatively long period and give them the opportunity to reject what they, as showmen, know will be "turkeys" at the box office.

Depinet, on the other hand, asserts that block-booking is the natural out-growth of the industry's progress and that the manufacturers provide a steady flow of worth-while merchandise. He concludes that the Neely Bill "would be disastrous to the industry as a whole."

DALLAS TO HOLD NAT'L. V. C. MEET
1250 to Gather In Texas City For 3-Day Convention

Dallas—Plans were going forward here this week in preparation for the national convention of the Chalet Club, slated to be held April 18-20, when 1250 prominent members of show business will get together here and "let their hair down" for a big time. Host to the invading horde of showmen will be R. K. O'Donnell, vice-president and general manager of the Independent Theatres and Chief Barker of the Dallas Variety Club, Tent No. 17. The three networks, NBC, Mutual and CBS will broadcast the festivities.

Bob Hope, motion picture and radio star, will be master of ceremonies. Darryl Zanuck, vice-president in charge of production for 20th-Fox, is expected to come along with many other movie executives. Among the scene notables having already accepted invitations to attend are Edgar Bergen and Charlie McCarthy, Spencer Tracy, Bing Crosby, Mickey Rooney and many others.
A GUIDE TO FUTURE BOOKING

Any pictures on which Advance Dope has been published are marked by asterisk (*). See booking guide for dates of publication.

[This Week: In Production—36; Being Edited—73]
[Last Week: In Production—39; Being Edited—73]

PARAMOUNT
Being Edited

PAROLE FIXER*
SEVENTEEN*
KNIGHTS OF THE RANGE*
DR. CYCLOPS (Tech.)*

ADVENTURE IN DIAMONDS*
UNTAMED (Tech.)*
WOMEN WITHOUT NAMES*
TYPOON (Tech.)*

SANDOWS*
OPENED BY MISTAKE*
LIGHT OF WESTERN STARS*
ROAD TO SINGAPORE*

DISCUT EATER*
AT GOOD OLD SWASH*
HIDDEN GOLD*
WAY OF ALL FLES*

SAFARI*
GOLDEN GLOVES*
WAR ALONG THE STAGE TRAIL*
BECK BUNNY RIDES AGAIN*

RKO-RADIO
Being Edited

VIGIL IN THE NIGHT*
SWISS FAMILY ROBINSON*
MARINES FLY HIGH*
BULLET CODE*
MILLIONAIRE PLAYBOY*
LITTLE ORVIE*
PRIMROSE PATH*
IRENE*

BILL OF DIVORCEMENT*
THE RAMPARTS WE WATCH*
March of Time Feature

In Production

ISLE OF DESTINY*
MY FAVORITE WIFE*
AND SO GODDAM*

PINOCCHIO
Cartoon Feature, Produced by Walt Disney, In Technicolor.

REPUBLIC
In Production

DARK COMMAND*
VILLAGE BARN DANCE*

20th CENTURY-FOX
Being Edited

CHARLIE CHAN IN PANAMA*
LITTLE OLD NEW YORK*
YOUNG AS YOU FEEL*

SHOOTING HIGH*

In Production

CISCO KID IN CHICAGO
Cesar Romero, Chris-Pin Martin. Directed by H. Bruce Humberstone.

DANCE WITH THE DEVIL
Tyrene Power, Dorothy Lamour, Edward Arnold, Lloyd Nolan. Directed by Henry Hathaway.

I WAS AN ADVENTURESS
Zorina, Richard Greene, Eric von Stroheim, Peter Lorre. Directed by Gregory Ratoff

TWINKLE TWINKLE LITTLE STAR
Ludie Darrell, John Payne, Roland Young, Mary Healy. Directed by Walter Lang.

In England

THIEF OF BAGDAD (Tech.)
Sahh, Conrad Veidt, June Dupree. Produced by Alexander Korda.

UNITED ARTISTS (Cont.)
In Production

MY SON, MY SON (Smith)*
THE WINTERER (Goldwyn)*
GREAT DICTATOR
Charles Chaplin, Paulette Goddard. Producer-Director, Charles Chaplin.

In Production

DANGER ON WHEELS*
RIDERS OF PASCO BASIN (W)*
HONEYMOON DEFERRED*
RIVER OF MISSING MEN*
DOUBLE ALIBI*
MY LITTLE CHICKADEE
Marx Bros., W. C. Fields. Directed by Edward Cline.

In Production

IT'S A DATE

BLACK FRIDAY

HOUSE OF THE SEVEN GABLES
Vincent Price, Margaret Lindsay. Directed by Joe May.

ALIAS THE DEACON

ENEMY AGENT

WARNER BROTHERS
Being Edited

CALLING PHILO VANCE*
TEAR GAS SQUAD*

GAMBLING ON THE HIGH SEAS*
MURDER IN THE AIR*
KING OF THE LUMBERJACKS*
FUGITIVE FROM JUSTICE*
CASTLE ON THE HUDSON*

VIRGINIA CITY (Tech.)*

In Production

MAGIC BULLET*
IT ALL CAME TRUE*
THREE CHEERS FOR THE IRISH*

SUNDAY'S CHILDREN
We shall meet again
Mervyn LeRoy, George Brent, Pat O'Brien, Blanche Barrow. Directed by Edwin Goulding.
6 MEN WAITING, while death sat off in the distance, like a vulture in a tree—and every man’s thoughts on the woman who had blundered into their hearts!
National Release—Jan. 26th

FAMOUS PRODUCTIONS presents

DOUGLAS FAIRBANKS JR. • JOAN BENNETT

in

REEN HELL

with JOHN HOWARD • ALAN HALE
GEORGE BANCROFT • VINCENT PRICE
and GEORGE SANDERS

Original story and screenplay by MARION FRANCES

Directed by JAMES WHALE
Produced by HARRY EDINGTON

A JAMES WHALE PRODUCTION • A NEW UNIVERSAL PICTURE
'Tis a Cold Month, But the Splendid Programs Make Our Heart Warm With Gladness

WITH so many programs coming in, it certainly is a Happy New Year so far, and to think that only two days of the month of 1940 have passed. We are highly elated that the response from Program Exchange readers has been so splendid, and the programs—well, they're splendid, too. By the way, how has the weather been in your neighborhood? Down around our office it was so cold and windy during the first and second weeks of January we nearly froze running to retrieve our wind-swept headgear.

But we must forget the weather and concentrate on programs. And for the first one we're going to concentrate on, is that issued by Sidney Poppay, manager of the Majestic Theatre, Gettysburg, Pa. His New Year's cover had a green background with white bells and young "1940" in the center. In the bells was such copy as "The Best Show!"—"My Year's Program Here!—"Plenty of Fun"—"Gala New Year's Eve Midnight Show," etc. It was a good-looking cover. We quote Poppay's theatre slogan: Where Friendly Service Waits You.

Another Calendar Program

Pardon us while we recover from the surprise—we have received a program from E. T. Landis, manager of the Princess Theatre, Monticello, Iowa. Landis, where have you been this time? Anyway, his program measures about 6 x 3½. It is the calendar type, with the exception that the dates are listed down the extreme left-hand side, with the attractions placed next to the dates on which they play. On the back is space for the address, two columns of jokes (Sample: "Was that your best girl I saw you with last night?"—"Necks best."). A two-for-one coupon, and a message from Landis to be patient this month, on which is an assurance that "during the coming year we shall constantly strive to furnish you and your family clean, wholesome entertainment."

From here, his program looks comparatively simple and not effective. Its plea to "please hang me up" and "refer to me often" is surely heeded by the majority of Monticello citizens. Let's hear from you again, real soon, Landis.

From the Rose Theatre, a new house in Levelland, Texas, comes, a fine calendar program. Not only the Rose, but also the Wallace, is operated by W. J. Blankenship. So, appropriately enough, the calendar suites for both houses. On one side is the—Your Application Blank—Clip and Mail Now!

Federal Express
Showmen's Trade Review
1501 Broadway
New York, N. Y.

Dear "Chick":—I hereby apply for membership in the STR Program Exchange, I understand that entry of my name in this column qualifies me for a wide range of exchange theatre programs with other theatres, but involves no other obligation.

Name ___________________________

Theatre _________________________

City _____________________________

State ____________________________

Sincerely yours,

Program Exchange
Showmen's Trade Review.

FEBRUARY

18th

PHONOGRAPH PATENTED BY EDISON, 1878. Offer a prize for the oldest phonograph in your community. With the current reawakening of interest in the phonograph this should get some interesting lobby displays. Tie up with local music stores. Make use of the fact that your sound equipment is a development of the phonograph.

19th

OHIO ADMITTED TO THE UNION, 1803. This day should be suitably observed by theatres in the Buckeye State in cooperation with local community celebrations.

20th

BETTER SPEECH WEEK. Sponsored by the National Association for American Speech, 174 West 76th St., New York City. Have an election contest on your stage in connection with the local schools. Of course, the topic can be some picture which you will shortly play.

22nd

WASHINGTON'S BIRTHDAY. A legal holiday in all states. Charge holiday prices, display flags and play patriotic subjects.

24th

NATIONAL SEW AND SAVE WEEK. Sponsored by the National Needlecraft Bureau, 385 Fifth Ave., New York City. Offer a prize of passes for the best sewing done by the local school sewing classes. Instruction in knitting might be given in the theatre during a morning.
Double-Barreled Selling On His Double Horror Show Is Fruitful

Horrors! Double horrors! But don't get scared. We're just expressing amazed pleasure at the swell campaign staged by Eddie Selette, manager of Warners' Albany Theatre, Albany, N. Y., on his double-horror attraction, "The Bride of Frankenstein" and "Dracula's Daughter.

In advance, Eddie (a) placed two 40x60's in the lobby, (b) had "sandwich" man carrying a double one-sheet around town, (c) used a combination trailer, (d) made announcements from the stage, (e) spotted a slide on the wall (which wall we don't know), (f) had two one-sheets displayed inside the theatre, (g) placed two 22x28's right by the doorman, (h) had an operating table with a wrapped dummy at the inside entrance, and (i) placed a first aid case with false teeth, hair dye, etc., with special copy at the entrance by the doorman.

During the engagement, the house took on an eerie appearance with (a) special front lighted by bunch lights and spots all with green gelatine, (b) the entire front under the marquee all in green lights, (c) eight paper skeletons hanging under the marquee, (d) illuminated skeleton mask strung along the entrance to the theatre with flashers, (e) illuminated skeleton mask in the box office window, (f) the dummy and operating table out on the sidewalk, (g) two headless dummies at each side of the box office, (h) green flares at sidewalk's curb at night, (i) entire theatre walls and ceiling in green light, (j) entire lobby in green lights, (k) first aid case near box office, and (l) cashiers, ushers and doormen all in nurses' and interns' uniforms.

Eddie (a) put on a swell campaign and (b) did the business.

A Rose to Every Lady...

200,000 free circulation was copped by Edgerton Wolf of the "Comet" in Philadelphia when he broke into Cecil Pennyeather's columns with the announcement that he was giving away a beautiful rose to every lady patron during the celebration of the theatre's 12th anniversary.

P.S.—The women responded!

FOR BETTER SHOW SELLING
Showmananalyses Have Appeared
In STR on Following Pictures

<table>
<thead>
<tr>
<th>Title</th>
<th>STR Date</th>
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<tr>
<td>Alfie's Uprising</td>
<td>Nov. 4</td>
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<td>Amazing Mr. Williams</td>
<td>Nov. 8</td>
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<td>Alibaba the Big Market</td>
<td>Nov. 14</td>
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<td>Babes in Arms</td>
<td>Oct. 14</td>
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<td>Balalaika</td>
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<td>Beau Geste</td>
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<td>Brother Rat and a Baby</td>
<td>Jan. 15</td>
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<td>Charlie McCarthy, Detective</td>
<td>Dec. 23</td>
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<td>Congo Mines</td>
<td>This Issue</td>
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<td>Destiny Rolls Again</td>
<td>Dec. 18</td>
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<td>Earl of Chicago</td>
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<td>Eternal Yours</td>
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<td>First Love</td>
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<td>Gertie Goode</td>
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<td>Goldilocks</td>
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<td>Gone with the Wind</td>
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<td>His Girl Friday</td>
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<td>Homeward Bound</td>
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<td>Housekeeper's Daughter</td>
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<td>House of Sinners</td>
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<td>Intermezzo, A Love Story</td>
<td>Sept. 23</td>
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<td>Joe and Edie Turn Clyde</td>
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<td>The President</td>
<td>Dec. 9</td>
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<td>Mc. Smith Goes To Washing</td>
<td>Oct. 21</td>
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<td>Misty in the Big House</td>
<td>Sept. 10</td>
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<td>Misty in the Big House</td>
<td>Nov. 7</td>
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<td>Nurse Edie</td>
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<td>Old Maid</td>
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<td>Racket Busters</td>
<td>Dec. 2</td>
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<td>Secret of Dr. Kildare</td>
<td>Jan. 6</td>
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<td>Swampy River</td>
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<td>Three Sons</td>
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<td>Three Sisters</td>
<td>Sept. 27</td>
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<td>U-Boat 29</td>
<td>Oct. 7</td>
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<td>Undersea Patrol</td>
<td>Sept. 7</td>
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<td>Women</td>
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Books on Screen Plays
Seen As Business Boon

A plan designed to aid exhibitors in realizing bigger grosses on their pictures has been inaugurated by the Handel Publishing Company of New York. Under the plan, the company offers a series of publications, beginning with Rudyard Kipling's "Light That Failed," priced especially to be given as souvenirs to patrons. It offers a dual appeal to exhibitors and executives, claim, that of stimulating today's receipts as well as creating a positive reminder of a forthcoming attraction.

As a gift night plan, it is said to have a more direct showmanship appeal and is less costly than many well-known merchandising plans. Following "The Light That Failed," produced by Paramoun, other well known stories now in production by other major producers will be treated in similar manner.

The books are full-length unabridged editions. In addition to the original story, a complete biography of the star or stars appearing in the photoplay is included, along with a half-tone illustration of the principal player, and other illustrations. Handel executives believe that with the plan, alert exhibitors can create many ways in which to stimulate business at the box office.

G. B. Odlum, well known showman, is acting in an advisory capacity in this new department of the Handel Publishing Company.

Teaser Campaign on "U-Boat 29"

"U-Boat 29" is coming to Chester! With this headline the staff of the Star in Philadelphia teased his neighborhood. The ad ran outside of the amusement page and read: "For only one afternoon a newspaper office. The paper had to inform callers that it was a picture due at the State Showmen's Trade Review

Conference of MGM Field Men on "Gone With the Wind"

Exploitation policy for "Gone With the Wind" and other Metro-Goldwyn-Mayer releases was discussed by William R. Ferguson, exploitation manager, who presided, at a one-day conference of M-G-M's American and Canadian field representatives, in the South Garden of the Hotel Astor, last week. Ferguson spoke about press books, advertising accessories, and publicity in connection with exploitation of "GWTW."

Part of the campaign will feature a nation-wide tour during which original costumes used in the filming of the picture, as well as artists' sketches and designs, from which they were created, will be exhibited in leading department stores and salons in connection with the film's engagements.

The costumes and other material will be moved from city to city in a van with specially constructed racks for the period apparel. The tour will be conducted by Capt. Volney Phifer and his wife, Mrs. Eloise Phifer, with Paul Kamey, publicity man, in advance.

The tour was scheduled to begin in Philadelphia, Jan. 10, just prior to the film's engagement at the New York and Earl Theatres, with Baltimore and Washington scheduled as the next stops. The tour will continue for at least six months.

In the photo above: front row, left to right: Miss Pat Reis, representing Howard Dietz; Jack Peters, Donalhue & Co., ad agency; J. J. Flynn, home office; W. R. Ferguson; Eddie Carrier and Mel Heymann, home office.

Extensive left: rear to front: H. W. Lambert; Omaha and Des Moines; Warren Sels; Detroit; Harold Marshall, Indianapolis; Charles Baron, Pittsburgh; Dewey Bloom, Toronto, Canada; N. B. Beck, San Francisco; James Shiller, Los Angeles; Claude Morris, St. Louis.

Left inside table, rear to front: J. E. Watson, Cincinnati; William Parker, Seattle; Ernest Van Pelt, Salt Lake City; C. C. Deardorff, Cleveland; W. G. Bishop, Chicago.

Outside right table, front to rear: C. K. Stern, assistant treasurer Loew's, Inc.; Morris Abrams, Minneapolis; Louis Orlof, Milwaukee; Paul Kamey, home office; Irving Waterstreet, Kansas City; A. L. Burke, Charlotte; Jack Walsh, Albany.

The Invisible Man Returns

(Hollywood Preview)

Univ. (DRAMA) 81½ mins. (Nat'l Release, Jan. 12)


Plot: Sutton, young scientist, rediscovers the formula used by his older brother to render a man invisible. He uses it—as a last resort—to save Price, his friend, and Nan, his fiancée, convicted of his brother's murder. Unfortunately, he seeks the antidote, knowing his friend will quickly go mad unless he finds it. Bevan, Price's guard, is imprisoned; Kellaway, Scotland Yard, is assigned to retake Price. By pre-arrangement, Nan meets Price at Harvey's, but is trapped. Bevan is able to force a confession from Napier that he gave false testimony. He also foils the attempt of Hardwicke, heir presumptive and Nan's suitor, to have her expose him. Again trapped when Kellaway fills the house with smoke, he pursues Hardwicke through the collarya, and is wounded in a battle which leads to Hardwicke's death, after he has been wounded and exhausted, he finally reaches Sutton's quarters. The hoped-to-be antidote fails. A blood transfusion is made, so as to try and operate; and they learn blood itself is the needed antidote.

Comment: Vastly improved photography, a story to keep an audience on the seat's edge most of the time and good casting make this a picture which should outstrip its predecessor of 2 years ago, with a fine camera illusion that will bring gasps. Vincent Price—only a voice for most scenes—scores a one-man campaign which will start youngsters and older folks saving your own inexpensively printed herald can be set by ringing one letter on each give-away with a circle printed in a second color. Announce that anyone collecting enough of these to spell out "The Invisible Man" will be given two tickets to see the picture.

Congo Maise

(Hollywood Preview)

MGM (COMEDY-DRAMA) 70 mins. (Nat'l Release, Jan. 19)


Plot: Ann Sothern, an American showgirl, stranded in Africa, Bee a hotel bill and stows away on a river steamer. On board she meets John Carroll, an ex-doctor who has become a rubber planter. The boiler bursts, so the captain, J. M. Kerrigan, puts his two passengers ashore, and they are forced to seek shelter in a medical station run by Shepperd Strudwick and his bride, Rita Johnson, but formerly run by Carroll. Ann assists Carroll when Strudwick is stricken with an emergency appendectomy, and also helps him quell the natives when the witch doctors gain control. The operation makes Carroll realize that he belongs to medicine, so he decides to stay, but only if Ann will stay with him, which she does.

Comment: This picture should establish the "Maise" series at the box-office, as it not only maintains the high standard set by the first, but it boasts of more hokum, cracking good humor and diverting situations than its predecessor, and is a grand piece of entertainment. Ann Sothern again handles the portrayal of the wise, wiskering heroine with marked ability, and no small credit is due Mary McCall, Jr., the scenarist, for her excellent dialogue which will keep your ears peddled for every word. Henry C. Potter's direction is fast, capitalizing the entertainment elements capably, and the supporting cast, headed by John Carroll, Rita Johnson and Shepperd Strudwick, all turn in fine portrayals. For exploitation see Showmanalysis on coming attractions.

FAMILY

Catchline: "Stranded in Africa..." she found it dreadfully hot, but she hung on. AUDIENCE SLANT: PLENTY OF GOOD HUMOR AND DIVERTING SITUATIONS TO MAKE IT A GRAND PIECE OF ENTERTAINMENT.

BOX OFFICE SLANT: SHOULD ESTABLISH THE "MAISE" SERIES AND BRING A STEADY FOLLOWING.

The Man Who Wouldn't Talk

(Hollywood Preview)

20th-Fox (DRAMA) 61 mins. (Prod. No. 30—Nat'l Release, Feb. 2)


Plot: Nolan, a South American miner, confesses to killing Stevens, gives an obviously phoney name and offers no additions in formulating a confession. Clarke, Ian Rogers, to satisfy her mother, 

... Continued on page 14."

For Additional Exploitation Ideas on These Pictures Consult the Encyclopedia of Exploitation
Better Heed Maisie's Advice—Far Be It From Us to Contradict Her

Since last June we'll bet that most exhibitors who played "Maisie" have been hearing such remarks among their patrons as "Wonder when another 'Maisie' picture's coming out?"—"Ya know, that 'Maisie' was one of the best pictures I've seen in a long time.

Even though we are not around a theatre as much as we used to be, at least not in an official capacity, we still hear "Maisie" referred to time and again. Multiply our observations by the effect that must have been created by this new screen classic all over the country and you have an excellent idea of the enthusiastic way in which she was received. "Maisie" is a trade-mark, if we may refer to it in that manner, that seems to be as well known to most American homes as the brand of cereal Junior consumers for breakfast.

Well, your patrons are due for another "Maisie" picture just as soon as you can get a date for it confirmed. This time it's "Congo Maisie" with the same actress portraying the character—Ann Sothern. If you were skeptical about the first film, you bow now by how well it "caught on." And you know, too, that it's going to be smart showmanship to get "em all decked up about "the blonde bomb-shell" well in advance, so that during the run of "Congo Maisie" most of the population will be in your theatre.

The teaser element is worthy of serious consideration. Don't confine it to your ads. Outside, the newspaper and your programs, begin teasing the public early. Get out tack cards with copies in black block letters announcing that "the amazing 'Maisie' is coming again in "Congo Maisie"—the super sequel to 1939's surprise hit." The figure of Ann Sothern shown in one-sheet size or in the 24-sheet has been taken from the set of stills. Look over the stills at your exchange, choose the one you believe most typifies "Maisie" (or rather "Congo Maisie"") and plant several of them in windows all over town with only this additional copy: "You asked for her again—you'll see her soon.

You could utilize that silhouette in Ad Mat A31 as the illustration for a blower giveaway. In addition to the title and playdate information, copy like this might be used: "Men fall for me faster than this blonde absorbs ink." A message from "Congo Maisie" (you'll find several of her sayings in the ad section of the press book) could be printed in reverse on the back side of the bloter and legible only when held to a mirror. Or, the invisible ink idea might be used for giveaways in which the card is heated and the message appears.

For your teaser ads, we'd suggest incorporating the "Congo Maisie says—" idea. If you can think of some clever quips to add to those in the press book—quips that will bring in your theatre and playdate—by all means use them. In any event, get the town talking even before you launch your regular selling campaign.

The setting of this picture is the tropics, and since in all probability you'll be playing it during the cold winter months, any stunts you create involving the background will attract more than just passing attention. For example, the front of your theatre dressed in tropical trappings while the theromometer registers freezing will make 'em stop to see what it's all about. You can't serve iced drinks in the foyer or mezzanine, of course, but hot drinks might do just as well. Each drink could be referred to as a "Congo Maisie." Restaurants and soda fountains around town could feature a "Congo Maisie" special.

For placement in parked automobiles, have several cards printed, bearing copy to the effect that "I'm back again in new love adventures in the tropics . . . come on over to the Blank Theatre and see me in the year's happy, howling hit—"Congo Maisie". To add an air of mystery, to have motorists guess which office girl might tell him that "your date will be Monday, Tuesday or Wednesday at the Blank Theatre with 'Congo Maisie.'" Following this should be a plug for the picture.

If the weather is ideal in your locality, you can have an attractive blonde, attired as nearly like the character in the picture as possible, visit stores and business offices around the business district, giving out heralds. If it's cold, have the girl stationed in the lobby or foyer of the theatre.

In the lobby, erect a large "eyes" display. Your artist can get the details necessary for this reproduction by consulting an occultist. Copies here along sides, or on, the display, should read: "This eye never closes for fear it might miss "Congo Maisie." Local optometrists or oculists might be contacted to cooperate with you on an "eyes have it" teip. "Poor eyesight," the tie-up copy might read, "Can cause you to miss much of the laughter and thrills of 'Congo Maisie' . . . have your eyes examined now. Or you might set up an eye-examination clinic in

-- January 20, 1940 --

Showmen's Trade Review
Man Who Wouldn't Talk
(Continued from page 12)

Mae Marsh, visits the accused, trying to prove him her long-lost brother. This he denies, but says he served in the same regiment and saw him die. She and Clarke check the war department records for survivors. The prosecution reaches Bacon first and his testimony identifies Nolan as the girl's brother and a convicted spy. Elizabeth Risdon, only woman jury member, is the lone vote against conviction. A surprise witness appears in a former German spy who establishes Stevens as the real spy. Nolan then takes the stand, is cleared and reunited with his mother and sister as a hero.

Comment: Small pace for a great majority of the scenes, indirect contrast to how Nolan's fans have been accustomed to from him, a transparent plot and an absence of romance. Williams, in this picture, which will do for nothing more than a supporting position on some bill with a bright, action-filled top feature. In its favor, and a credit to the players, is Director Burton, who got everything he could out of the story, are a number of clearly drawn minor characters. Williams, as usual, is Elizabeth Risdon's dissenting juror. Paul Stanton's prosecutor and Selmer Jackson's bit as a blind World War veteran Nolan are much handicapped by the lack of action, with at least a third of his time before the camera calling for getting still more excisered. Jean Rogers gives charm to the sister's part and Clarke plays a straight role as the defendant. Featuring this as a story dealing with espionage, to give it whatever timeliness possible, should help and you can still plug the appearance of Mae Marsh, silent days stars as the modern. Direct circula-

The Saint's Double Trouble

Hollywood Preview)
RKO DRAMA 69 mins. (Nat'l Release, March 8)

Credits: George Sanders, Helene Whitney, Jonathan Hale, Bella Lugosi, Donald MacBride, and others. From the story by Les-

The Box Office

Send for Supply of Petitions Direct
You'll be surprised at the eagerness of thousands of your fans to see "TUMBLEWEEDS"

CATCH: "Another episode in the amazing adventures of the Saint." AUDIENCE SLANT: A LITTLE TOO COMPLICATED FOR THE AVERAGE AUDIENCE. 

BOX OFFICE SLANT: OKAY FOR THE THEATRES WHERE THE SERIES IS ESTABLISHED.

Son of Ingagi

Sack DRAMA 66 mins. (Nat'l Release, Jan. 15)


Plot: Laura Bowman, a missionary from South Africa, brings back with her a jungle baby, whom she names S. Williams, who turns out to be the son of her home. Having known and loved the parents of Daisy Bufford, just the appearance of Alfred Garroward to S. Williams, some of her wealth to the couple. The ape-man murders her. By the terms of the will, the young couple move into Laura's house and there are more murders until the murderer is discovered and the house burned down with him in it.

Comment: In Negro houses, this film should draw them in and please. There are a few implausibilities here and there and much of the acting is rather wooden, which will probably be overlooked by the audiences who will see the picture. Laura Bowman's, in which the keeps old woman, is the most convincing character; but the jungle man gets her out of the way through the pictures. A few misses might have tightened a few of his scenes, thus speeding matters along; but again, this is a drawback that may be overlooked. Be sure Negro residents know of your show. Distribute heralds through their various clubs and organizations. Place window cards in all business establishments in the Negro section. (ADULT)

CATCH: "A young bride at the mercy of an ape-man monster." AUDIENCE SLANT: IT SHOULD BE SATISFYING ENTERTAINMENT TO COLORED AUDIENCES.

BOX OFFICE SLANT: IT SHOULD DRAW WELL IN COMMUNITIES PREDOMINANTLY NEGRO, OR IN NEGRO SECTIONS.

Note: For booking information, write Sack Amuse-

Oh Johnny, How You Can Love

Univ. COMEDY 64 mins. (Prod. No. not set—Nat'l Release, Jan. 5)


Plot: Brown, traveling salesman, meets Pegey Moran, on her way to New York. They get in the midst of a battle between gangsters and police, and are forced to travel Jenkins, a hoodlum, ride with them. Eventually at a road camp, Brown and Pegey fall in love with Jenkins. They rob at the saloon, killing both, but Jenkins was in the bar from Jenkins and his henchmen, who were trying for a "cut" of the award offered for Pegey. The lagered as kidnapped in the newspapers.

Comment: Here is a pleasantly diverting comedy for the family trade. The plot is

cast carry their parts well, with a standout performance by Jonathan Hale. The Saint stories are well known; so check out your local book shop and arrange window display and cooperative advertising. (FAMILY)
"Hell's Angels" New Version
Still a Great Air Spectacle

Dressed up with a prologue and with color added to certain scenes, "Hell's Angels" is still a powerful picture supercharged with exceptional exploitation angles and selling slants. In fact, it may now be considered a greater picture than ever before because of the way it has been speeded up.

Properly sold, "Hell's Angels" should give an excellent account of itself at the box office at the theatre regardless of run. Its 100 minutes unfold a fast-moving story of the air, told in a manner that should hold the audience to the end.

The picture is being distributed by Bob Savini of Astor Pictures through Astor's exchange affiliations and opens in New York at the Rialto Theatre.

thin, to be sure, but it moves briskly along a national highway to a road camp, thanks to Charles Lauton's capable direction. Most of the laughs can be attributed to Allen Jenkins, Donald Meek, and Juanita Quigley. Peggy Moran is an attractive "fly-whisker on skates" and does well, along with Tom Brown, as the second part of the romantic duo. The film takes its title from the song of the same name, with Betty Jane Rhodes vocalizing the number now ranking near the top of the Hit Parade. Other songs include "Sway, Chariot, Sway" and "Maybe You Like What I Like." The picture is light and gay, just the sort of thing to amuse average audiences. Your campaign should be keyed to cash in on the popularity of the title song. Use a sound and truck ballyhoo, playing "Oh, Johnny" recording, occasion-ally interspersed with a plug for your showing. Place a pep-box display in the lobby featuring the hilarious lowdown to the question, "What's he got that makes the girls say (title)."

Catchline: "A runaway romance that turns into a riot of fun and fireworks."  

AUDIENCE SLANT: GOOD DIVERSION FOR THE FAMILY TRADE.  
BOX OFFICE SLANT: WITH INTEREST IN THE TITLE SONG AT FEVER PITCH, THE PICTURE SHOULD DRAW MORE THAN IT WOULD OTHERWISE WITHOUT THE TITLE. IN SOME SITUATIONS, HOWEVER IT WILL NEED THE SUPPORT OF A STRONGER FEATURE.

My Son Is Guilty

Col.  DRAMA  63 mins.  
(Prod. No. 962—Nat'l Release, Jan. 12) 

Plot: Harry Carey is a policeman in Hell's Kitchen. When his son comes out of prison, Carey tries to get him to go straight, but Cabot, the son, has other ideas. However, he gets a job in the police radio station so that he can help his gang pull a holdup. He kills a policeman sent to trail him and Carey himself, shoots his own son when Cabot falls a gun on him.

Comment: This is just program fare with a story that Columbia has done before. The end of the plot is rather the very beginning and it's just a question of how long the picture is going to take to tell the story that the audience knows already. Harry Carey, though the real star of the picture gets third billing but you can afford to plug him hard after his first showing in "Smith Goes to Washington." If gangster pictures are favorites in your vicinity put this one over as a gangster picture with a punch. Otherwise, play on the father-son angle with newspaper contests on the best essays covering the subject of what the writer would do if he were a cop and his son a crook. Many of the stills provide good tiupes with local stores.

Catchline: "Hunted by the most merciless cop on the force—his own father."

AUDIENCE SLANT: JUST FAIR ENTERTAINMENT WITH A TOO OBVIOUS PLOT WHICH MAY MAKE THE AUDIENCE IMPATIENT FOR THE INEVITABLE END.

BOX OFFICE SLANT: NEEDS PLENTY IN THE WAY OF ADDED ATTRACTIONS.

The Fatal Hour

Mono. MYSTERY-DRAMA 68 mins.  
(Prod. No. 3967—Nat'l Release, Jan. 15) 

Plot: The murder of a detective acting in a smuggling case involving Chinese jewelry prompts Withers, police captain, to call in Karloff, Chinese detective. Facts gathered by Karloff and Marjorie Reynolds, newspaperwoman, show that Puglia, night club owner, is in on the smuggling with Hamilton, Johnson, Lita Cheveret, one of Puglia's entertainers, knows too much and is killed. The same fate befalls Hamilton. And to make it a foursome, Jason Roberts, a radio performer, who had evidence, also is "erased." Wong learns the murder of Lita was accomplished ingeniously through the aid of a remote control receiving set. He confronts the murderer.

Comment: Skilled theatre armchair detectives will probably have the murderer pegged long before Wong, but they'll enjoy learn-

"covered" himself. And that fact makes why he killed his victims and how he "The Fatal Hour" pleasing him fare for the masses. Monogram seems to endow the Wong pictures with all the "trimmings" for the detective's latest adventure is a first-rate program picture in all departments—acting, direction and production. Although Wong dispenses with Chinese maxims, the character, as played by Karloff, is an individual who talks little but listens and accomplishes much. Grant Withers, the harassed captain whose murder cases overlap one another, Marjorie Reynolds, Charles Trowbridge, Craig Reynolds and Frank Puglia, are uniformly good. Since a radio with remote control figures in the plot, it should be easy to arrange tiupes with local dealers. In the lobby place a circular disc, with photos of the suspects around the edge. Let patrons spin an indicator, with an attendant recording their names and the names of the characters on which the indicator stopped. Later, passes can be mailed to the winners.

Catchline: "Snugging ... murders ... Wong's most baffling case."  

AUDIENCE SLANT: GOOD MYSTERY FOR THE MASSES.

BOX OFFICE SLANT: PLAYED ON FAMILY NIGHT OR ON A WEEKEND. IT SHOULD GIVE A CREDITABLE ACCOUNT OF ITSELF.

Heroes of the Saddle

Republic  WESTERN  56 mins.  
(Prod. No. 965—Nat'l Release, Jan. 12) 
Credits: Robert Livingston, Raymond Hatton, Duncan Renaldo, Patsy Lee Pati sons, Loretta Weaver, Byron Foulk, and others. Directed by William Witney from the original screenplay by Jack Natfeder. Based on the characters created by William

(Continued on page 20)
MGM

Selected in a recent poll as one of Hollywood's younger players who will achieve stardom in 1940, Tom Neal was cast for the leading role in the newest "Crime Does Not Pay" subject, "Jackpot," the first roles were in the Crime Does Not Pay shorts. Right on the heels of her portrayal in a recent "Crime Does Not Pay" subject, "Think First," Ann Morris has also been rewarred with a principal role in "Jackpot."

With Alfred Switzer more interested in spring fever but more involved with spring cleaning, the latest Our Gang comedy "I Love Again," got under way this week. The one-reel comedy, directed by Edward Cahn, is the story of the Gang's leading man and his romance with Dottie, a girl that he met by the spring. Other members of the Gang, Mickey, Sparky, Buckweath, and Butch, share important roles. Others in the cast are Barbara Bedford, Hank Mann, Claire MacDowell, Billy Newall, and William Haines; and Charles Rich-ard Goldstone produce from a script by Hal Law and Robert McGowen. Sid Suliman is assigned director and Clyde DeVinna is the cameraman.

The "search-the-country-over" for the perfect American voice to speak the words of the Flag in the two-reel Technicolor Special, "Speak, America," ended right where it started on the MGM lot. And the perfect American voice is that of John Nesbit, originator of the dramatic Passing Parade series. Many of voices were heard by Terry O'Miller and Producers Jack Chertok and Richard Goldstone, but none seemed to fit the bill. Yesterday, the three trio listened to several of Nesbit's shorts and decided that his was the perfect voice. Nesbit starts recording the voice of theFlag immediately to meet the film's early February release.

Vitaphone

William McGann has been signed to direct the first two features in the new series featuring Elsa Maxwell and titled "How To Get Fun: Out Of Life." "Riding Into Society" will be the first picture in the group and is scheduled to start shooting on Jan. 22. How To Give A Party will follow immediately. Hollingshead is supervising the series.

Columbia

Buster Keaton's second two-reel comedy, "Rolling Down to Reno," was completed this week. Its gags are strung along a 3,000-mile railroad journey, and the yarn was selected by Keaton and Clyde Bruckman. Dorothy Appleby is the star's leading lady. Vernon Dent, Eva McKenzie, Johnny Tyree, Snowflake and Richard Fiske head the supporting cast, and Jules White both produced and directed.

Charlie Chase's second comedy of the month finds him a demon stamp collector. The story is by Charles B. Newall, directed by Elmo Ullman, and for philepists the studio will borrow the extensive stamp collection of L. Y. Y. Smith, of Columbia, for a feature-length comedy, "The Doctor Takes A Wife."

"A-Plumbing We Will Go" has just been agreed upon as the final release title for the recently completed Three Stooges features. Directed by Gray, Monte Collins, Eddie Laughton and

... NEWSREEL SYNOPSIS ...

(Released Saturday, January 20)

PARAMOUNT—Military ski demonstration at Fort Bragg, N. C., Frank Gower's hat in ring: Adventurers off to Bahamas; Quadraplets in Jasper, Ala.; Chamberlain, Maine: R.F.E.; Dozens of winter's further shipments of supplies; War fashion from Paris; B.F.F., men home on leave; Business goes on in Finland; Pope Pius visits Royal Palace; Venice wins mile classic; Hockey, N. Y. Rangers vs. Toronto Maple Leafs; Bobbedhitting at Lake Placid, N. Y.

MOVIETONE (Vol. 23, No. 38)—War in Finland; King Gustav releases Swedish war to Belgians provokes dealers; Holland on the alert; Big guns on Western Front; French front in train: French women's week in aviation factories: Man, celebrated Olson, Maine, Olaf; Father O'Hara named Bishop of Milan; Supreme War Council in France: Pug Plus Blues Royal Palace; Romana's King wins Revista; Duchess of Windsor works for Reds; New dance at Stork Club; Bathing beauties in Florida; Skiing in Lausanne; etc.

NEWS OF THE DAY (Vol. 11, No. 236)—War in Finland; Guns going in front: Mars along Magnot Line; Chamberlain at Front; Duchesses with Red Cross; Pope Pius visits Royal Palace (except Polvarajeh, Memphis and New Orleans); Bishop O'Hara made Bishop of Milan (Hin demann only); Minnesotans Harris new Governor (Memphis and New Orleans only); Quadruplets in Jasper, Ala.; Greenaway Packets vs. All Stars.

PATHÉ (Vol. 11, No. 53)—War in Finland; Pope Pius visits Royal Palace; Earl Browder on trial; Princess Juliana skating; Siege saves on Western Front; Georgiacheck for Island Utopia.

UNIVERSAL (Vol. 12, No. 842)—War in Finland; Submarine Ursula returns from victory; Leslie Howard retires from Cabinet; Canadian troops active in England; French artillery on Western Front; Duchess of Warsaw for her house; Four scenes in aviation factories; Quadraplets in Jasper, Ala.; Pope Pius visits Royal Palace; Sun tan salon at Miami Beach; Green Bay Packers vs. All Stars; Toronto Maple Leafs; Bobbedhitting at Lake Placid, N. Y.; Winter Olympics.

(Released Wednesday, January 17)

PARAMOUNT (No. 40)—Marines embark for war zones; Bomb plot round-up by G-Men; Wrestler arrives for matches; 91 die in mine blast; Fashions in hats; Scenes from Finland.

MOVIETONE (Vol. 22, No. 37)—Marines embark for war zones; Army Tank Corps displays war tactics; War dramas on in East; Season on in Miami, Fla.; Four scenes in Canada; Girl serves tea in plaza plane; Fashions in meowear; Lew Lowe and meidget; Hockey, N. Y. Rangers vs. Toronto Maple Leafs; Hikahs Inaugural; Golden Goves backs in Washington.

NEWS OF THE DAY (Vol. 11, No. 235)—Coal mine tragedy takes heavy toll: Bomb plot round-up by G-Men; Marines embark for war zones; Fashions in hats; Bob staking at Lake Placid, N. Y.; Mustall wins Kaiserman; Fishing in Florida.

PATHÉ (Vol. 11, No. 52)—91 killed in mine explosion; Bomb plot round-up by G-Men; General Motors turns out 25,000,000th car; Skaters set for national competition; Sailing season begins; Tobin in mine classic.

UNIVERSAL (Vol. 12, No. 841)—G-Men seize 17 in conspiracy; 93 dead in coal mine explosion; Marines embark for war zones; Fashions in hats; Glosa Jacobs in world's pistol champ; Circus Festa at Min-neapolis; Bette Davis gets film award; Bob stak- ing at Lake Placid, N. Y.; Venise beats Cunningham in miler; Mustall wins Hikahs Inaugural.

Preparing Dorsey for Scene

Here's news for your swing fans, so let them know about it. Jimmy Dorsey will soon be seen in a Paramount Headliner, "Jimmy Dorsey and His Orchestra." Here is Director Leslie Roush previewing the band that will be the subject for the new production at Long Island City.

Wilson Benge play supporting parts. The comedy will be ready for preview next week.

A new Charlie Chase comedy of domestic mixes goes before the cameras this week, with Ann Doran, Arthur Q. Bryan, Helen Lynd, Richard Fiske and Linda Winters in supporting roles. Harry Edwards and Elwood Ullman wrote the screenplay. Del Lord directs, and the production credit is shared by Lord and Hugh McCollum.

"Drunken Driving" Accused 1939 Award of Traffic Safety Group

The 1939 award of the Motion Picture Traffic Safety Committee has been won by Metro-Goldwyn-Mayer for its short subject, "Drunken Driving," an October release. The award is made yearly to the film which "most effectively encourages safer use of the streets and highways."

The trophy signaling the award was presented to Art Schmidt of The New York Lowel theatre department, at the annual convention of the National Safety Congress, in Atlantic City recently. All civic and fraternal organizations cooperating with the Traffic Safety Committee throughout the country will aid in exploitation and publicizing of the picture.

Delivery Trucks Are Banned in Tieup with Canada Dry on Short

The home office publicity department of RKO Theatres, Harry Mandel, director, tied-in with Canada Dry Ginger Ale, radio sponsor of "Information Please," to carry banners on their trucks for the metropolitan playdates of the short.

Fifty-four delivery trucks displayed date strips in a prominent position on the upper front of the trucks a full week in advance of the playdates. Valuable advertising accrued as a result of the tie-in for RKO Theatre box- offices in Manhattan, Bronx, Westchester, Brooklyn, Queens and Long Island.
FRANKIE MASTERS AND HIS ORCHESTRA

Prod. No. A9-5 Excellent
Para. Headliner No. 5 11 mins.

Comment: Frankie Masters and his musical aggregation display remarkable versatility to make this an entertaining short. Resorting to swing only once in a short sequence (sorry, jitter-bugs) Frankie takes the word "heart" for his inspiration and plays several melodies with "heart" in their titles—"Says My Heart," "Heart and Soul," "Peg O' My Heart," "Heart and Flowers," "The Curse of an Aching Heart," etc. The last number, "Key to My Heart," is a clever novelty. Vocalists include Frankie, himself; Marian Francis and the Masters Voices. Lesley Selander directed.

Exploitation: A display calling attention to Frankie Masters and this short subject should be planted in a music shop window. If a local band broadcasts, a contest in which radio listeners identify "heart" songs.

JUDO EXPERTS

Prod. No. 59-6 Excellent
Para. Sportlight No. 6 10 mins.

Comment: Fears of veritable "Casper Milquetoast" are considerably allayed after seeing this subject, for it is devoted to the sciences of Jiu Jitsu and Judo, the ancient Orient. A slight showman has no trouble at all overpowering a nuker. Defences against hold-up men, boxers, a man with a bayonet, etc., are clearly revealed. That the science is simple when mastered is proven by the fact that a fact that a small girl can throw her bowing opponent to the mat. Ted Husing's narration is good. The subject was produced by Jack Ford.

Exploitation: Local gymnasiums should be notified of your showing. If there are Judo experts in your community, perhaps you could arrange to have them demonstrate the science in the lobby.

THE MAD MAESTRO

Prod. No. W-82 (Tech.) Good
MGM Cartoon No. 2 8 mins.

Comment: Amid tumults, applause the maestro raises his arms for the concert to begin. With hair flying, violins swaying, horns blowing, the musicians go to town and the maestro leads--curing the mad whirl with his hands in various positions goes mad in his own peculiar way. The music reaches the crescendo and the maestro is driving the musicians at a fast pace until at the finish he collapses and they are in a state of exhaustion. Although not a Toscanini the Mad Maestro is quite a musician, at least his actions look good. Most people have at one time or another pictured themselves as conductors and should appreciate this cartoon. Produced by Hugh Harmon.

Exploitation: A contest from your stage offering a prize for the person who can display the best band leading gestures. Plug in your newspaper and program advertising.

THAT INFERIOR FEELING

Prod. No. F-143 Excellent
MGM Robert Benchley No. 3 9 mins.

Comment: Robert Benchley comes to the conclusion that when confronted with an emergency situation the average man expresses a feeling of inferiority internally by a feeling of guilt externally by an unmistakable guilty look. To prove this point Benchley depicts an average man in several situations, such as a wedding, registering at a hotel, an emergency at his bank. This short is done in the indomitable Benchley fashion and is extremely funny. The situations depicted should have the men in the audience wriggling with embarrassment and guilt because they at one time or another must have been part of a like circumstance.

Exploitation: Have a sandwich man stand in front of a rush and mail out the poster reading—"Are we men or mice?" The "Saturday Evening Post" recently ran an article on the life of the famous Benchley and this material should prove to make a good lobby display.

POUND FOOLISH

Prod. No. P-1 Excellent
MGM Crime Does Not Pay No. 1 20 mins.

Comment: This deals with the smuggling of articles through the Custom Inspectors and how it has been permitted to become a big-time professional racket by the same people who condone the practice. The story deals with the wife of a Customs official who regularly brings into the country underdeclared merchandise in order to save a few dollars and how she contacts a ring to bring in pieces of jewelry at a considerable saving. The inspectors finally suspect her and track down the entire organization. The short is produced with good timing and should hold the attention of your patrons. The cast includes Neil Hamilton and Gertrude Michael. The film was directed by Felix M. Feist.

Exploitation: Make up a lobby display of this colorful, thrilling film. In connection with the case of the wife of the New York Judge who was recently convicted for smuggling.

FIRST RUN SHORT PRODUCT

BROADWAY, NEW YORK

CAPITOL—Pound Foolish (MGM) rev. this week's Forlorn Victory (MGM) rev. 12-30-39.
CRITERION—Symphony of Swing (Vita); Peerless (Vita). rev. 12-30-39.
CLOSE—Green Haze (Vita); Good Night (Vita); Live Bait Pleasure (Col.) rev. 12-30-39.
PARAMOUNT—Shakespeare's (Spa) rev. 12-30-39. S p i n a c h (Par.) rev. 12-30-39.
RADIO CITY—Music Hall—Circle of film (RKO-M.).
ROXY—L'ifone in Paris (Col.); Screen Snapshots (Col.).

CHICAGO LOOP

(Week Ending January 20)

REPUBLIC OF FINLAND

Prod. No. 3,106 Very Timely
RKO-Radio March of Time No. 6 18 mins.

Comment: Following its policy of keeping abreast of the news, the March of Time takes up in this issue the struggle of the Finns to maintain their independence. Credible (but not contrived) footage of the siege of Leningrad, shots of the war and scenes from the embassies in Washington, the picture tells vividly its story of the heroic fight of the Finns. Except in those few shots where Communists predominate, the picture will receive enthusiastic praise as the cause of brave little Finland has excited considerable admiration.

Exploitation: It should be easy to get publicity on this because of the constant stream of news coming from Finland and appearing in your daily newspaper. Tie up with any Finnish relief unit and benefit show for the cause, if you think your community is minded that way.

MIRACLE AT LOURDES

Prod. No. M-75 Excellent
MGM Miniature No. 5 11 mins.

Comment: A party of men and women are discussing the theory that sick people who make pilgrimages to certain shrines for prayer and medication will be cured. One skulks through the crowd and another member of the party relates a story which he heard in connection with the shrine at Lourdes. A young doctor takes his wife, who is paralyzed for life, to the shrine although he, as a man of medicine, has no faith in the story. The prayers at the shrine are useless and the couple go back to the hotel. The wife, sitting at the window, sees her husband about to be trampled to death by a pair of runaway horses. She shouts to warn him and at the same time starts to accost the audience to decide whether her standing was a result of her pilgrimage or because of the shock she received when a similar near death. This latest of the What Do You Think series is an excellent short. The story is quite absorbing, it brings up a question that everyone has some idea about and is narrated in a fashion that will keep everyone interested. Cary Wilson is the narrator and Henry K. Dunn directed.

Exploitation: Miracles that are performed at Shines is a good topic for an essay or a debate. Perhaps you can locate through your church someone in your community who actually made a visit to Lourdes. This short is worthy of special mention in your newspaper advertising.

MAINTAIN THE RIGHT

Prod. No. S-104 Very Good
MGM Pete Smith No. 4 10 mins.

Comment: This film depicts the various stages of training that an applicant must go through before he can become a member of the Royal Canadian Mounted Police. The Royal Canadian Mounted Police is a trained organization and the narration of this film explaining its work is highly interesting and informative so near death. This latest of the What Do You Think series is excellent short. The story is quite absorbing, it brings up a question that everyone has some idea about and is narrated in a fashion that will keep everyone interested. Cary Wilson is the narrator and Henry K. Dunn directed.

Exploitation: Play up in your regular advertising. Arrange a lobby display of this colorful, thrilling film. In connection with the case of the wife of the New York Judge who was recently convicted for smuggling.
THOMAS MITCHELL was signed by Sol Lesser for one of the top roles in his first United Artists production, "Our Town", scheduled to go before the cameras this week under the direction of Sam Wood. Guy Kibbee and Stuart Erwin were also signed for featured roles.

"Mystery Ship", a stirring story of wartime sea raiders by Robert Grant, will be put before the cameras at Paramount at an early date. The cast will be headed by Ray Milland and Susan Hayward with Akim Tamiroff, Lynne Overman, J. Carrol Naish and Albert Dekker in top supporting roles. Eugene Zukor will produce.

Joan Davis has been assigned the leading comedy role in "Sweetheart of Turret One", which will costar Jon Hall and Nancy Kelly. The picture will go into production at 20th-Century-Fox late this month with Allan Dwan directing.

Universal has assigned Christy Caraniss to direct "Alias the Deacon", which goes before the cameras next week with Bob Burns in the title role. Richard Wallace, previously scheduled to direct the picture, will immediately take over preparations for the Gloria Jean production to follow her picture with Bing Crosby.

John Archer will play the lead opposite Barbara Read in the new RKO picture, "Curtain Call", which Producer Howard Benedict expects to send before the cameras on January 23. Frank Woodruff, noted producer of radio shows, will direct.

Three big musical numbers are now being planned by Producer Jack Cummings for MGM's production of "Two Girls on Broadway", which will costar Lana Turner and George Murphy. Cameras are scheduled to start shortly with Sylvia Simon directing.

Robert Benchley has been signed by Walter Wanger to add his wit to the scenarios now being prepared for "Personal History", which Alfred Hitchcock will direct. James Hilton is writing the screenplay with production scheduled for early February.

Claire Trevor has notified Republic that she will be well enough to report back to work on February 1, at which time the filming of "Dark Command" will be resumed, after a five-week layoff. Delay cost the studio around $250,000.

Lee Patrick has been signed by Warner Bros. for the part in "Saturday's Children", begun by una Merkel, who suffered a severe cold shortly after beginning her work in the picture. Miss Patrick arrived from New York to take her place in the cast which is headed by John Garfield and Anne Shirley.

Recording of the musical background for "Road to Singapore", which co-stars Bing Crosby, Dorothy Lamour and Bob Hope, was started at Paramount with Victor Young conducting. The picture was directed by Victor Schertzinger, who also contributed songs with Johnny Burke and James Monaco.

Helen Vinson goes into the leading feminine role in Universal's "Enemy Agent", which goes before the cameras this week under the direction of Lew Landers. Others set for featured roles include Richard Cromwell, Robert Armstrong, Jack Arnold, Charles Williams and Fritz Van Dongen.

Morian Briscoe, New York stage actress brought out from New York for a role in "Little Old New York", has been signed for "Brigham Young". Both assignments are at the 20th-Century-Fox studio.

John Litel goes over to the Columbia studio this week on a loanout from Warner Bros. for the leading role in "Men Without Souls". The picture is set to go into production immediately under the direction of Nick Grinde.

"Rhythm on the Rio Grande", Tex Ritter's next musical western for Monogram, got the "go" signal from Producer Edward Finney with Susan Dale in the leading feminine role. The picture is being directed by Al Herman.

Republic has dropped the script on "Wagon Westward" for the time being, and has assigned Joseph Moncure March to polish "Fortress Girls", which Robert North will produce. March rewritten on "Wagon" following the "Girls" chore.

A Good Way To Get Indigestion

Wonders what Fritz Feld is trying to serve
Director Gregory Ratoff while Zorina looks on and smiles. The two are currently working on 20th Century-Fox's "I Was an Adventuress", in which Zorina is co-starred with Richard Greene under the direction of Ratoff.

HOUSTON, January 20, 1940

He Knows What He Wants

Lous King, directing Paramount's "The Way of All Flesh", tells Akim Tamiroff, featured in the leading role of the picture, just what he should do to register the emotion necessary to get this important scene over. The sequence is where the former bank cashier, now a hobo, sits in the balcony of the theatre and listens to his son, now a great musician, play the violin for a wildly demonstrative audience.

Elisabeth Bergner is Signed for Lead in Paramount British Film

Elisabeth Bergner was added to the rapidly growing roster of top-flight players being recruited by Paramount for starring roles in pictures to be filmed by its British production unit. Previously announced for roles in British productions were Madeleine Carroll and Ray Milland.

As soon as David E. Rose, Paramount's production chief in the United Kingdom, arrives in London following an eight-weeks' stay in Hollywood, he will put four films into work, but it has not been determined in which of these Miss Bergner will be starred. Others, as yet unannounced, are scheduled to make journeys to England during 1940.

To Add Star Names

Harry Edington, who was recently appointed executive producer at RKO, announced this week that he would immediately bolster the studio's roster of stars and featured players. The new studio chief stated that RKO owned many valuable picture properties and that none of them would be screened without adequate name drawing power.

"Monte Cristo" Small's Next

"The Son of Monte Cristo" has been scheduled as Edward Small's next picture and will go into production upon completion of "My Son, My Son". Small's has set Louis Hayward for the leading role in the new picture which will be directed by Rowland V. Lee.

U's "Kaloha" Back to "Date"

Universal has gone back to the original title on the current Deanna Durbin picture, "It's A Date", discarding the recent change to "It Happened in Kaloha".
SHOWMEN'S TRADE REVIEW

January 20, 1940

Page 19

WANDERING AROUND HOLLYWOOD

with the "Oldtimer"

BURL I. LENHART and KENNETH BROWN, the two young comics who just about stole "The Underpop", will be seen in Universal's "Sandy Was A Lady", which is a darn good new for the fans who have been longing for their reappearance and so have the critics.

"Too Much for One Man", an original story by JULES FURTHMAN, has been purchased by MGM for the interior of Mexico on a hunting trip, but instead of quail and dove, the boys will be on the lookout for rare silver and gold trinkets. We suggest, in order to save the trip, that they go down to the Mexican quarters in Los Angeles.

Don't let anyone fool you with the story that "boy wonder" ORSON WELLES will not go through with his picture deal for RKO and don't be surprised if his first gets the "go" signal before the end of this month.

With the signing of GARY COOPER for the leading male role, CHEEZ D. DE'MILLE's "North West Mounted Police" should roll in about a month. Wonder if GARY will play the role of a Texas Ranger or a "Mountie"... or will he be a little of each. How about IVY LIPSHY for the "vamp" role, still to be filled.

Our bestest to FRANKLIN WARNER and his newly formed Fine Arts Producing and Distributing Corp. and may they produce and distribute for a long time to come.

Murphy Gets Long-Term Contract

On the strength of his performance with FRED ASTAIRE and ELEANOR POWELL in "Broadway Melody of 1940", GEORGE Murphy was signed to a new long term contract at MGM.

Hall Readies Next for Columbia

Director ALEXANDER HALL has finished preparations for the filming of "The Doctor Takes A Wife", his next assignment at Columbia. The picture is set to go before the cameras next week with LORITTA YOUNG, in the leading role opposite RAY MILLAND. Cast also includes GAIL PATERK, REGIONAL GARDNER and EDMUND GWINN.

"Frontier" for O'Brien

"The Thundering Frontier", an original story by NORTON S. PARKER, has been purchased by RKO as a vehicle for GEORGE O'BRIEN. Direction and production will be handled by DAVID HOWARD directing following O'Brien's next, "Lone Star Legion", which is scheduled to start early in March. O'Brien is now on vacation in South America.

"Boys From Syracuse" set for Ritz

The Ritz Brothers will be the headliners in "The Boys From Syracuse", famous Broadway stage success, which JULIE LINK will produce for Universal release. LEVY has signed ROECKER and HARR to work on additional songs to augment the original score they wrote for the legitimate production. Director and additional cast names will be announced shortly.

Fine Arts to Produce Immediately

With five scripts ready for immediate production, FRANKLIN WARNER, President of the newly formed Fine Arts Producing and Distributing Corp., announced that he will start shooting as soon as he can reassemble his organization. Scripts that are ready include "Dead Man Walking" by H. O. S. Submarine", "Derelict Street", "At Your Age" and "Interference".

Ratoff Speeds "Adventureus"

Director GREGORY RATOFF has put his troops on a daily overtime schedule in order to speed up completion of "I Was An Adventuress" so that some of the sound stages being used can be released for "Lillian Russell and Other 20th Century-Fox productions. RATOFF has 13 stages tied up, making construction of other sets impossible.

Republic Looking for Cowboy

Producer-Director GEORGE SHERMAN has interviewed over 25 candidates for the top role in the new western series to be made by the studio. Four men have been picked as possibilities, but the final selection will be made by studio head M. J. SHEIL when he returns next week from New York.

Blondell-Powell Co-Starred

JOAN BLONDELL and DICK POWELL have been signed by Paramount for the top roles in "I Want A Divorce", scheduled to go before the cameras around the first of March under the direction of RALPH MURPHY. The picture, based on the successful radio serial of the same name, will mark Powell's return to the screen after an absence of more than a year. George Arthur will produce.

"I Take This Woman" Completed

Final scenes were completed last week on MGM's "I Take This Woman", the HENRY LAMARR-SPENCER TRACY co-starring picture directed by W. S. VAN DYKE, after it was shelved about a year ago. Scoring will be rushed to meet an early release date.

29th Year in Motion Pictures

ALAN HALE's work in "The Fighting 69th" has brought him two important assignments at Warner Bros. The veteran actor, who begins his 29th year in motion pictures this week, will start in "Three Cheers for the Irish" immediately, going directly from that film into "The Sea Hawk". HALE also appears in "Virginia City".

Radio Stunt

New York Film Critics' Banquet last Sunday was a host's program over the entire N.B.C. network honoring the production and the players named as tops for 1939. The only selection to win the award was SAMUEL GOLDWYN'S "Thundering Heights", named the best picture of the year, re-enacted scenes from that film under the personal direction of WILLIAM WYLER. Left to right, members of the picture and radio cast: FLORA ROBSON, LAURENCE OLIVIER, MURIEL OBERON, DIRECTOR WILLIAM WYLER and GERALDINE FITZGIBBARD.
CONVICTED WOMAN

Col. Drama Jan. 31
Selling Names: Rochelle Hudson, Frieda Inescort, June Lang, Glenn Ford.
Director: Nick Grinde.
Producer: Ralph Cohn.
Story Idea: Innocently arrested and sent to prison because of her resemblance to a lady Raffles, Rochelle Hudson finds the inhuman treatment more than she can stand, so she contacts Glenn Ford, a newspaperman and gives him an exclusive story. His editorial changes the entire regime, placing Frieda Inescort in charge. Frieda then gets Rochelle a pardon and she suggests that Rochelle and Ford get married.
Catchline: "An unknown lady Raffles cost her her freedom."

BUCK BENNY RIDES AGAIN

Para. Comedy May 31
Selling Names: Jack Benny, Eddie Anderson, Ellen Drew, Andy Devine.
Producer-Director: Mark Sandrich.
Story Idea: Jack Benny is a radio star who, in the棵树 of a sister in law, Phil Harris gets him to go to Nevada, taking Rochester, to prove to the girl he's a good father to her son of the west. He makes a deal with Andy Devine to run his ranch, finally capturing a couple of real bad men, when his mask becomes blown in his face. Benny pays the ranch hands to allow him to bind them out and to soak them, when his girl shows up and discovers his ruse.
Catchline: "A roo[r, too[r son of the west."

THE WOMAN FROM HELL

Para. Drama Not Set
Director: James Horne.
Story Idea: Blanche Yurka has four sons, three of whom she trains to be outlaws, along with J. Carroll Naish, a killer. The fourth, William Henry, becomes an attorney. Henry breaks with Blanche after he discovers that she and her gang had held up a bank. Blanche goes to see Henry's son, and in her absence Naish leads the gang on a holdup. The trail finally brings Blanche to her death under the guns of the G-Men, led by Ralph Bellamy.
Catchline: "Their fortune in 'hot money' couldn't keep them from starving."

MY FAVORITE WIFE

RKO Comedy April 12
Selling Names: Irene Dunne, Cary Grant, Randolph Scott, Gail Patrick.
Director: Garson Kanin.
Producer: Leo McCarey.
Story Idea: Cary Grant marries Gail Patrick seven years after his wife, Irene Dunne had disappeared while on a scientific expedition. But Irene is very much alive and unexpectedly appears after having been marooned on a desert island with another scientist, Randolph Scott. The newspapers pick up the story and Grant is made a pretty bachelor before he has his second marriage annulled and he and Irene go back together again.
Catchline: "Troubles of a husband with two wives."

A BILL OF DIVORCIMENT

RKO Drama May 3
Director: John Farrow.
Producer: Robert Sisk.
Story Idea: Maureen O'Hara is engaged to marry Patric Knowles, when she suddenly learns that her father, Adolphe Menjou, whom she thought dead from an insane asylum and was heading for home. Fay Bainter, her mother, had divorced Menjou and was about to marry Herbert Marshall. Maureen gives up her own happiness, because of her fear of the streak of insanity in her blood. Menjou will take care of him for the rest of his life.
Catchline: "She threw away her chances of happiness for the sake of her parents."

British Pavilion Led in Number Of Films Exhibited at 1939 Fair

Never before in the history of motion picture was so many productions exhibited in connection with one project, as were shown at the New York World's Fair in 1939, according to Claude R. Collins, Director of Newsreels and Films. This compilation was by the New York office's foreign department, which officially reviewed and recorded all films exhibited, shows a total of 612 motion pictures exhibiting every known type of production. Of these films, 286 were standard 35mm. and 191 were 16mm.

In the number of films exhibited, the British Pavilion led the way. France was second and France third. Pictures were shown in 34 different auditoriums, the largest of which was the motion picture theatre in the General Motors Building, seating 612. The Russian Pavilion seated 350, while the Belgium, the Building seated 253. It is estimated that at least twenty million people saw the films on view in the various auditoriums.

Observers point out that a more general knowledge of foreign countries, such as England and France, could be gained by seeing the motion pictures shown at the Fair than by extended periods in study and travel within those countries.

Heroes of the Saddle

(Continued from page 35)

Colt MacDonald. Associate Producer, Harry Sayer.
Plot: The Three Mesquites take Patsy Lee Parsons under their wing when her father, their pal, gets killed. They have Patsy in an orphanage for a while and on one of their visits discover the orphanage is being run as a sweat shop and that the children are being exploited for the financial gain of their keepers. In order to reveal the situation, the Mesquites, with the aid of Loretta Weaver, find the orphanage and kidnap all the children. The superintendent, with his henchmen, seek to recover the children and join the Mesquites before the police get on the trail. Their plan fails, however, and the authorities learn the truth.

Comment: This western has a few innovations which should add to its interest. First, the villains are sympathetic, officials instead of the usual rascals or crooked bankers, and second, the picture includes a thrilling fight that's different from the usual free-for-all. Orphanage officials seem poor opposition for the Mesquites but in reality they're tough enough to make the trio shoot their way out of several situations. Adding to the excitement is the kidnapping of the entire orphanage, a stunt difficult for most but easy for the Mesquites. May Hatton's antics with the children should be good for a laugh or two, while Patsy Lee Parsons, as the orphan in whose safety the trio is interested, is a cute youngster and adds considerably to the enjoyment of the film. With its varied appeal and because of a novel plot situation, this film should please both children and adults. Arrange a children's display of cowboy larrikins and orphanage boys.

Catchline: "Triple thrills as three dare devils take the plains ride to desperate new adventures."

AUDIENCE SLANT: IT'S GOOD ENTERTAINMENT

BOX OFFICE SLANT: WHERE THESE BOYS HAVE A FOLLOWING, THIS WESTERN SHOULD HAVE THEIR FANS READY AND WILLING AT THE TICKET WINDOW.
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<thead>
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## MARCH OF TIME

Inside the Madison Square Garden: An Excellent 1939–40 Film...

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“Slightly Honorable”

(United Artists-Wagner)

Hollywood, Jan. 26—As sally a comedy as was ever made in Hollywood, Walter Wanger’s “Slightly Honorable” produced and directed by Tay Garnett, becomes more as by virtue of its rather grimly ironic handling of a subject that is a favorite with the critics, “Slightly Honorable” has been matched by few pictures in the last year.

Abundance of credit for the class of the offering must go to Tay Garnett, who both produced and directed and prepared the presentation, in addition to carrying on the leadership in the direction and the production. As a result, the film is a constant surprise to the old film clowns, manages to maintain genuine suspense and maintains the constant kibbling, O’Brien shows an interesting and agreeable change of pace from many of his more serious roles. Flappiness and romantic entanglements are becoming less and less to the point. And here he has a co-star that gives him a fair run of the mill and a fascinating performance. A film that will make a great hit with those who are interested in the old tradition of the silent picture. A.O. & H.

JOAN REDFERN
Photography: A. ARNOLOD
Production: PAT O’BRIEN, EDWARD ARNOLD, BRODERICK CRAWFORD, RUTH TERRY

Motion Picture Daily

“Slightly Honorable”

With Pat O’Brien, Edward Arnold, Broderick Crawford, Ruth Terry

(HOLLYWOOD REVIEW)

HIGHLY ENTERTAINING MURDER MYSTERY MARKED BY FRESH TREATMENT THAT CLICKS EASILY.

This is a highly entertaining murder mystery, which has been given fresh treatment in every department. Tay Garnett has injected several clever directorial touches and has maintained suspense. O’Brien gets production credit on the picture, which is presented by Walter Wanger. The picture opens with a splendid sequence, which contains much bright, logical exposition. O’Brien is top grade, with Pat O’Brien, Edward Arnold, Broderick Crawford and Ruth Terry heading the cast. Terry Terry is outstanding, but is overshadowed by O’Brien, a lawyer who has become very wealthy. He is a sly figure and is cleverly handled by O’Brien. When O’Brien is asked to defend Arnold, a lawyer, he agrees, and in the course of the trial he discovers that Arnold is a crook. O’Brien is so well handled that the audience is kept in suspense throughout the picture. The picture is a success, and is one of the best pictures of the year. A.O. & H.

Film Daily

“Slightly Honorable”

With Pat O’Brien, Edward Arnold, Broderick Crawford, Ruth Terry

(NEW YORK POST)

“She should click easily!”

Film Daily

“Slightly Honorable”

With Pat O’Brien, Edward Arnold, Broderick Crawford, Ruth Terry

(NEW YORK POST)

“Matched by few pictures in past year!”

Daily Variety

When the critics are UNANIMOUS... you can bet it’s BOX-OFFICE!

WALTER WANGER PRESENTS

“Slightly Honorable”

A TAY GARNETT PRODUCTION WITH

PAT O’BRIEN, EDWARD ARNOLD, BRODERICK CRAWFORD, RUTH TERRY


Released thru

UNITED ARTISTS
REVIEWED IN THIS ISSUE

The Blue Bird
Grapes of Wrath
Wolf of New York
Adventure in Diamonds
Chip of the Flying U
Lone Wolf Strikes
Lambeth Walk
Bad Boy

January 27, 1940
Vol. 32 No. 1

CHARLES E. ("CHICK") LEWIS
Editor and Publisher

SINGLE COPY — TEN CENTS
GET HOT MR. TYPEWRITER!

Tell the folks why Leo's ROARING:

THE SHOP AROUND THE CORNER
(Margaret Sullivan, James Stewart)

I TAKE THIS WOMAN
(Spencer Tracy, Hedy Lamarr)

BROADWAY MELODY OF 1940
(Fred Astaire, Eleanor Powell)

THE MAN FROM DAKOTA
(Wallace Beery, Dolores Del Rio)

NORTHWEST PASSAGE in Technicolor
(Spencer Tracy, Robert Young)

STRANGE CARGO
(Clark Gable, Joan Crawford)

YOUNG TOM EDISON
(Mickey Rooney)

NEW MOON
(Jeanette MacDonald, Nelson Eddy)

AND ROAR! ROAR! ROAR!
M-G-M THE FRIENDLY COMPANY!
The Neely Bill

The current activity of its opponents to defeat the Neely Bill is interesting from many angles, more particularly because, for the first time, it actually dwells on the Bill itself rather than consisting of a smoke-screen of the imaginary results which will follow its enactment.

STR’s attitude on this Bill is too well known. This was the first trade paper in the field to wage an intensive battle against it, but strictly from the exhibitor angle.

We still like our foremost objection to the bill even though the newer opponents are stressing their own particular views. We said from the very beginning that the Neely Bill is a step in the direction of government regulation and control of the motion picture industry and despite claims to the contrary from the proponents and supporters of the bill, we still say so.

We also still maintain, just as we did time and again during the past years, that impressive objection to the bill MUST come from the exhibitors and the various women’s organizations throughout the country with whom the local theatreman has good contact. Through these two mediums a powerful and impressive front can be presented when the lower house opens its hearings.

Those who are fighting for the defeat of the measure must not lose sight of the fact that the opposition side is not only strong but well organized and in a position to counteract your efforts with a few of their own. All of which makes the fight the kind that must be handled with some degree of intelligence and control.

△ △ △

“Abe Lincoln In Illinois”

To all of the raves and compliments that have been heaped upon this picture to date, we thought it would be tough to add anything to them. And in all truth we did contemplate over the typewriter for quite some time.

Maybe it would simplify matters if we just told you that the picture is “magnificent.” Certainly it is worthy of the best playing time any picture could ask for and besides it has been so beautifully produced that it ought to be a MUST for every man, woman and child.

No one who has seen both the play and the picture will dispute our statement that here is one of the rare occasions when the motion picture version of a great play is greater than the play itself. And when you stop to consider that the play was one of the outstanding events of the legitimate stage, then you can possibly gather the full import of what we are conveying herewith.

It appears that Harry Goetz has landed back in production with both feet.

Why Stop At Arbitration?

Now we even have Allied asking for arbitration. Unless our aging ears deceived us in Minneapolis last June, they wanted nothing, no-how, from the distributors, or words to that effect. That is, unless they could write the script themselves. The abuse heaped upon all who opposed their views, is ancient history.

But as long as Allied has finally come around to practically the identical arbitration set-up that was offered in Minneapolis, why stop there? What about some of the other trade concessions that were kicked around and maligned at that never-to-be-forgotten shindig?

Is it possible that Allied leaders have seen the light and decided that “a little at a time” is better than nothing at all or, the questionable something it had long hoped for from legislation and litigation?

They are to be congratulated on what appears to be a genuine desire for peace within our industry. Peace formulated by the industry and not through the medium of enforced legislation. So let us hope the distributors will take up the cudgels again and salvage something out of what was once considered a complete wreck.

(Paging Bill Rodgers.)

△ △ △

“The Blue Bird”

Up to this time we thought Walt Disney had a complete monopoly on screen fantasy through the medium of his famous animated cartoons.

We now know otherwise. 20th Century-Fox has brought to the screen one of the most enchanting bits of fantasy it has been our pleasure to see and no matter from what angle you view it, it must be a foregone conclusion that “The Blue Bird” will do a terrific business.

Very wisely, the production brains of this company did not make this another Shirley Temple vehicle. Shirley simply enhances an already magnificent production through her fine portrayal of Mytyl. But there are too many other contributing factors to the complete success of this picture to label it as belonging to any one person.

“The Blue Bird” has started to wing its way across the entertainment world and in its path we safely predict a succession of SRO engagements for all of its run right down to the last play dates. The reasons should be obvious to everyone. It holds absolute appeal for both adults and children and brings to the silver screen a colorful Technicolor, a grand story, directed with a master’s touch, produced on an elaborate scale — but not so as to detract from the beauty of the story being told — and acted by a perfect cast.

—“CHICK” LEWIS
ZANUCK HITS 'PIC YANKING

May Seek to Halt Short First Runs

Arriving in New York last Fri-
day, to promote the world premiere this week of "The Blue Bird" and "The Grapes of Wrath," Darryl F. Zanuck, vice-president in charge of production, declared that his company, if necessary, may resort to protective contractual clauses to stop the practice of exhibitors controlling both first runs and sub-
sequent showings away from pictures early in the run so as to make a larger profit at the expense of the distributor.

Zanuck said 20th-Fox would fight the practice in every way possible, adding that he hoped the company's top-bracket films would "protect themselves." Besides attending to $400,000, will also con-
fer, while here, with Sidney R. Kent, Herman Wolber and Joseph M. Schenck, who accompanied him to New York.

The number of pictures on the company's 1940-41 schedule will probably be determined at the conferences, Zanuck said. Types of films to be made will lean to-
toward the dramatic. Although 14 million-dollar pictures were on the current schedule and just as many on release, the company's top-bracket pictures were not yet decided for next season, the company will not aban-
don its series pictures.

No reply to the scathing indictment he made of the way the Fabian circuit handled a 20th-Fox film in an upstate town by yank-
ing it when it was doing SRO business has been received by him. Zanuck, who arrived in New York, said the story would be "The Roundup," based on a well-
known Klansman who was the leader of a group of bishops that were arrested in that state a few weeks ago.

Production Budget Rises

Company Will Range Product Budget for '40-41 from $350,000 to $2,500,000

Here to attend the preview of the 1940-41 schedules, which was held Wednesday evening, Jack
L. Warner, Warners' production chief, asserted that the company will range its 1940-41 produc-
tion budget from a minimum nega-
tive cost of $350,000 to $2,500,000. This increasing of studio expendi-
ture, he said, was in accordance with the policy of complete "B" picture elimination so that maxi-
mum grosses can be attained.

At the same time, he said, that the easiest thing is to turn out such pictures because that the company can put in less money and the company can put in less money and the company is in his con-

vention, he said, that if the right kind of pictures are made, "no amount of money can be made in the industry.

During the past few years production costs have risen enor-
mosly, he pointed out, and placed the percentage boost over that period at from 300 to 400 per cent. Contributing to this rise were various factors all along the line, he said.

Berkson, Mills Form Screenact Pictures

J. S. Berkson and B. H. Mills, former Republic franchise holders in Albany, Buffalo and Detroit, have formed Screenact Pictures, Inc., to distribute pictures nation-
ally through the States Rights market. Ready for release are "War Angels," a 14-week run with an all-talking cast, a series of 6 Tim McCoy Westerns and a series of 6 Action thrill-o-Dramas. Berkson is now on a sales trip which will take him to Detroit, Cleveland and Cincin-

Unusual Premiere For Republic Film

Republic is offering a brand new idea in world premiers Friday evening when "Village Barn Dance," a new musical, is re-
wanted at the Village Barn, New York's only country night club. Republic promises all the usual fix's of a Hollywood premiere, including personal appearances of Mayor LaGuardia and other distin-
guished New Yorkers, and such screen stars as Gene Autry and Judy Canova. The festivities will be broadcast over a coast-to-
coast Mutual Network.
Allied Resolves to Campaign For Immediate Arbitration

Procedure is Nearly Like That in Code; Rejection of Plan Seen

Washington—In session here last week, Allied's board of directors made its demands for campaign for the establishment of arbitration involving clearances, buying out and other major issues. The procedure outlined in the proposed Code, with one exception, was identical to the Code's arbitration clauses that were expressed by Allied's directors, except representation by the theatre's lawyer was formally said with every show of courtesy you'd expect from an employer of the theatre. As a matter of fact, New York's "Finest" do a job that could well be a model for state employees. When "Gulliver" was standing them down to 8th Ave., it was the cops who were kiadiing the pictures lined up for the show, and showing even more good humor toward the crowding and moving than the theatre's化身 outside men.

What a kick Hal Roach would get out of this! His films have pictures, and cops, and seats, and posters, and uniforms and cars, and not the last time we rode in a taxi with him, Roach was on the edge of the seat, watching the cops. When the cab drew up sharp at a light and the upraised hand of a cop, he grinned approvingly and said, "Boy, do they have cops sure tellin'."

The glamour that has been all over Hollywood, His Majesty set an example to those who are scared of going to films, as many of his Majesty and other members of the Royal Family, to see "The Three Brothers at the Circus," at the Empire... His Majesty paid like any other cinema goer. To the surprise of many, he heard of the death of ROY SIMMONDS, 22nd Century Fox's popular publicist. His Majesty is ARTHUR DENT and JOE FRIEDMAN. They were both born in 1898. Their careers were marked by their work with friendly celebrities, and their contribution to the film industry was recognized by many tributes from the critics around the world. The screen is not only in front in public interest, and it's only when you arrive at the papers from those points where they show three features for a 20-cent afternoon and a quarter for nights, that you feel there's still something screwy somewhere—a monkey wrench clattering around in the works.

LONDON Observations

By Jock MacGregor

Taking advantage of the later cinema hours, His Majesty set an example to those who are scared of going to films; as many of his Majesty and other members of the Royal Family, to see "The Three Brothers at the Circus," at the Empire... His Majesty paid like any other cinema goer. To the surprise of many, he heard of the death of ROY SIMMONDS, 22nd Century Fox's popular publicist... His Majesty is ARTHUR DENT and JOE FRIEDMAN. They were both born in 1898. Their careers were marked by their work with friendly celebrities, and their contribution to the film industry was recognized by many tributes from the critics around the world. The screen is not only in front in public interest, and it's only when you arrive at the papers from those points where they show three features for a 20-cent afternoon and a quarter for nights, that you feel there's still something screwy somewhere—a monkey wrench clattering around in the works.

January 27, 1940

SHOWMEN'S TRADE REVIEW

Page 5

Important Dates

Jan. 27-28: Columbia western sales meet, San Francisco.
Jan. 27: Actors' Fund of America benefit, Winter Garden.
Feb. 24-26: National Film Critics Convention, Memphis, Tenn.
April 19-20: National convention Variety Club of America, Dallas, Texas.
April 22: Will Rogers National Theatre Week.

leaves have been set up to September of this year. Replying to a question as to whether or not MGM would make pictures in the East in accordance with Mayor LaGuardia's campaign for New York production, he said Nicholas M. Schenck, president, would have to answer that one, but that it was his own belief that pictures could be made anywhere.

"Northwest Passage," which was to have been released in two parts, will be distributed in a single version. If successful, a follow-up production will be made.

Buffalo First Run

A first run engagement of Alliance Films "Dead Men Tell No Tales," has been set for the Mercury, Buffalo, N. Y.

MGM WILL MAKE 52 FOR 1940-41

Schedule Won't Be Affected By European War

Despite the fact that the European war has caused a great deal of territory to be lost to American film companies, there is no intention on MGM's part to pare its production schedule for next season, Louis B. Mayer, vice-president, in charge of production, said this week on his arrival in New York from the Coast.

There will be 52 pictures for the 1940-41 season, according to current plans. Mayer said the company's schedule was such that re

Silverstone, Helpin

To Represent Pascal

Emmanuel Silverstone and Morris Helpin have been engaged to represent Gabriel Pascal in the same capacities in which they serve Alexander Korda, it was announced this week by the new United Artists producer.
6 QUIT N.Y. ALLIED UNIT
Resign In Split On Neely Bill

Max A. Cohen's New York Allied organization has again been split wonder with six members representing its theatres in the Albany unit resigning Mitchell A. Connery, who was district vice-president of the unit, led those who resigned. The split came following a meeting at which a resolution favoring passage of the Neely Bill was voted, despite the fact that the organization has been on record as opposed to passage of the bill—a fact which led to its expulsion by National Allied.

The split had been expected for some time, as several up-state members had been opposed to Max Cohen's campaign against the Neely Bill and had stated so at meetings. Finding reorganization impossible, they resigned. They have not stated whether they would join the Allied unit affiliated with National Allied which the latter tried to organize this summer following Cohen's expulsion.

DENBOW, JR. NAMED
Will be Para's Vice-Presy in Charge of Theatres

Sam Denbow, Jr becomes Paramount's vice-president in charge of theatre operations. Although Paramount's announcement this week stated he would join the theatre department staff on Jan 20, it is reliably reported Denbow will fill the office left vacant by Y. Frank Freeman, now a top studio executive. Duties relating to film buying and theatre operations now handled by Leon H. Neter will be divided between Denbow and Neter to assure real estate and corporate and general problems of theatre policy will continue in the charge of Leonard Goldenson.

Gabriel Pascal, famous producer-director, was added to the United Artists producer roster last week when he signed a three-year contract with the company following transatlantic negotiations with Murray Silverstone, chief of world wide operations of United Artists. Pascal, producer of "Pygmalion," will work with George Bernard Shaw in bringing the playwright's "Major Barbara" to the screen as his first contribution to the UA schedule. Shown at Shaw's London home at the signing of the contracts are, left to right, George Archibald, of United Artists, Shaw, Pascal, and E. T. Carr, general manager of United Artists in England.

STUDIOS AHEAD ON RELEASES
With Season Half Over, 57% of the Total Commitment Is Released or Being Edited

With the season past half over, production is well along for the major companies, most of them having delivered half of their commitments or having them in the editing process and ready for delivery as release date is upon us. Out of a total of 513 pictures promised for release during the 1939-40 season, 215 have been delivered while 77 more are being edited and will be ready for release. Only 22 pictures are in production, a rather low figure which is expected to jump in the early spring when the studios begin production in 1940-41 products.

Paramount is farthest ahead with 63 out of its commitment of 92 pictures released or in the cutting rooms. Three of the Harry Sherman Hapagoin Casady pictures have been released and the other three are being edited. 20th Century-Fox also has a large part of its commitment completed with 32 pictures already released out of a total of 32 and 5 more being edited. MGM has released 22 out of its minimum commitment of 44 and has 7 more being edited. United Artists has made a better showing this year than ever before with 13 pictures already released and 8 more in the cutting rooms of a record number of 32. Data will be delivered before the end of the season to give UA the greatest number of releases it has ever had.

"U" Shows Profit

Universal shows a profit of $1,153,321 after all charges, for the fiscal year ending last Oct 28. The company reports a net income of $1,574,078. The company had shown losses for the previous years.

"U" Plans 57 For 1940-41
Frank Lloyd Producing Three Specials

Contemplating no curtailment of production for the 1940-41 season, Universal may even make more pictures. It was announced this week following the return of company executives from studio conferences.

Tentative plans at the present time call for 40 features, seven double features, seven westerns and three specials to be produced by Frank Lloyd who, in association with Jack Skirball, this week put final signatures to the contract that brings Lloyd into the Universal fold.

His pictures will be budget productions cast with important players and devised by the screen top flight writers.

Although producing on the Universal lot, Lloyd will not make his headquarters there until completion of "Tree of Liberty," which he is currently producing at Columbia. It is known that Skirball will precede him on the lot to prepare for preliminary production arrangements. No decision has been reached for the first Lloyd picture for U, though several important properties are said to be under consideration.

President Nate J. Blumberg, William Scally, sales manager, J. Cleerey Codwin, chairman of the board, and Joseph Seidelman, head of the foreign department, radio and programme sales, have been busy making travel plans for the completion of this season's commitments were discussed and the groundwork laid for the coming season.

FIRST TO SEND IN REGISTRATION

Dallas—Tom Clemmons, secretary and treasurer of the Jefferson Amusement Co. Beaumont, Texas, was a mong the first to send in his registration fee for the forthcoming Variety Club National Convention to be held here April 18-20 and which will be attended by many prominent personalities from the stage, screen and radio.

Not only did Mr. Clemmons send in his own registration fee, but also indicated that two of his associates in the Jefferson organization.
FOR BETTER SHOW SELLING

Showmanalyses Have Appeared In STR on Following Pictures

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<tr>
<th>SHOWMANALYSES</th>
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<td>Allegeheny Uprising</td>
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<td>Amazing Mr. Williams</td>
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<td>American Models</td>
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<td>Babes In Arms</td>
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<td>Betty McGuire</td>
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<td>Charlie McCarthy, Detective</td>
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<td>Especially Yours</td>
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<td>Flying With Father</td>
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<td>Homesteader's Daughter</td>
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<td>Hunchback of Notre Dame</td>
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<td>International Spy</td>
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<td>Rebecca</td>
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<td>Secret of Dr. Kildare</td>
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<td>Silent Capers</td>
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<td>That's Right, You're Wrong</td>
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<td>Thunder Afloat</td>
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<td>Women's War Bond</td>
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Petitions Available for Hart Fans

If theatremen are in doubt concerning the legibility of William S. Hart fans, let them distribute petitions in their situations. Such a petition has been made available by Astor Pictures Corporation in connection with the release of "Tumbleweeds." Containing a review of the picture, the petition also has several lines to be signed by the true fan of the motion picture actor, William S. Hart in requesting that "you make it possible for us and other residents to see your pictures on the screen for the first time.

According to official spokes-men, these petitions have made it possible for Hart fans the country over to indicate their desire to see "Tumbleweeds," and have cast doubts from the minds of many exhibitors who are often skeptical of the reception that may be accorded a re-issue.

Novel Window Displays Feature

Scene Stills from "Hunchback"

Very often stills from major productions may be placed for display purposes with leading business establishments and book stores in the city where the film is to be shown. An example of this was in New York City where the RKO-Radio and Music Hall publicity departments supplied Liggett's, Whelan's, and the Pennsylvania drug store chain with displays of stills from the New York's most prominent book store, with an exhibit of stills from "The Hunchback of Notre Dame" and "Hunchback" as background for the various editions of the novel and were featured in the company's stores in Radio City.

STR Leaders' Survey Reveals Some Interesting Facts on Selling Pictures

FROM the survey conducted by STR for its annual "Leaders of the Motion Picture Industry," some facts regarding the current forms of show-selling are of such interest to many in the industry. Particularly interested, should be those who are responsible for advertising, the theatre sales accessories, for the gearing of material to the existing methods of exploitation at average theatres is one of the most important incentives of those supplying exploitation aids for their films.

From answers to the question as to the show-selling forms used most regularly and with greatest effectiveness, the following facts were gathered:

Practically every theatre depends upon two mediums as their most important contact with the public. Newspaper advertising and screen trailers. No matter what other form of show-selling was utilized, these two always topped their merchandising efforts.

The next most important medium for attracting patrons was front displays. And, frankly, we were amazed as we had no idea that so many theatres used this form of advertising to such a great extent. Apparently, more and more theatres are adopting this medium as a definite part of their campaigns. Next in the order of their selections was window cards. This has always been an old reliable form of theatre advertising and new mediums have failed to cut down or eliminate it. It still remains as one of the theatreman's best bets and was almost neck and neck with front displays.

Circulars and Heralds

Fifth in preference is circulars and heralds. These sales helps have always been helpful and most important, profitable for the theatremen. Their use is wide and varied and especially for lending emphasis to forthcoming attractions.

Sixth: House programs. This medium for distribution or direct mailing once enjoyed widespread popularity in almost every theatre in the land. Came the depression and with it a dropping off of this approach. But with better lines running during the past few years we find the house program, in a hundred different forms, coming back into its own. Our Program Exchange will back this up.

Seventh: Posters and posting. Here again is a form of show-selling that slipped for several years from its exalted spot as one of the leading forms of advertising and is again mounting in favor. We knew it was staging a strong come-back but until the survey was completed we had no idea how strong.

Eighth and Ninth: Merchant tie-ups and Street Ballyhoos. These are, of course, two forms of show-selling that vary according to local tastes and the theatreman's ideas of how he can emphasize his attractions.

We realize that there are several other forms of show-selling which were not covered by our survey, but the methods reported above were sufficient to give definite indication of the trends in the various classifications. As such they should prove interesting to all theatre men everywhere.

C.B.E.

Monogram Closes Radio Tieup With "Uncle Don"

Monogram is working in cooperation with Uncle Don of the Monogram radio section on a child talent contest. This program, which is sponsored on nineteen stations throughout the nation and available to radio listeners of the coast to coast network, is heard daily at six p.m. This is the third-annual contest of this nature. Paramount co-operated with Uncle Don in 1938, Twenty-Fifth Century-Fox in 1939.

The contest, which is to run from January to June, is open to children in every state in the Union. The grand prize is a speaking part in a Monogram picture which will go into production in May. Upon the return of the winners to New York, the children will make personal appearances on Monogram radio programs, and a number of the contestants are expected to make regular appearance with and without Uncle Don.

This is one of the biggest exploitation stunts the company has had for a long time. Every day, from now to the end of May, the company will be mentioned as being connected with the contest. Comments will be made on the company's players, productions and other studio information. Every time either of the winners makes an appearance, Monogram will receive credit.

Posters will be displayed in all schools in the Metropolitan area in connection with the contest. The Board of Education has placed its stamp of approval upon the idea and will permit the winners to leave school for the trip to Hollywood. Posters will credit Monogram as well as all applications to contestants, all news releases sent out by Uncle Don and the Mutual Network.

The winners, who are flown to California by United Airlines, will be made honorary members of the United Airlines Fleet. The boy will receive a pilot's outfit, the girl a hostess' costume.

Twenty judges will choose the final winners, basing their decisions on the following five points: (1) Singing, dancing and musical ability; (2) Dramatic ability; (3) Action and general reading; (3) Memory work and presentation; (4) The answers to a set of questions suitable for the contestants' age. These questions have been approved by the New York Board of Education; (5) Physical appearance, which is required for the contestants.

Preliminary auditions will be held in the WOR studios in New York City.
February Brings Holidays, Lent Wise Showmanship

Throughout That Month and Well Into March Be Alert In Show-Selling Activities

IT'S true that most of February will be taken up with Lent, but at the same time there are other things in the wise show-man's year which will take but little of his attention. He will be doing everything in his power to keep business at a profitable level. And he'll be thankful for the holidays, for despite its brevity (only one day longer this year because of Leap Year), February has about as many days of observances as any other month. Let's go through the month, on into March, making note of the outstanding features, filling every opportunity.

On February 1 will be the 131st anniversary of the election of George Washington as president of the United States. Among the historical short subjects, such as Warners' "Bill of Rights," "The Declaration of Independence" and "Sons of Liberty," might be featured on your program. Questions as to the election dates of succeeding Presidents might be asked in your programs or in your school publications with passes offered for the correct answers. If the Groundhog sees his shadow February 2 or even if he doesn't, it still will be Groundhog Day. Tie this up with your current advertising. You might say, for instance: "If the Groundhog sees his shadow or not, no matter what the weather will be for the coming weeks, your theatre will show "Buster Brown, biggest" in motion pictures. Or, you might say that while one can't always depend on the Groundhog's action February 2, he can always depend on your theatre having a good show week in and week out. You should be able to concoct other clever lines.

Cooperate With Dramatic Clubs

The week of February 4-11 has been hailed as National Drama Week. During this week you can cooperate with the high school or college dramatic clubs by permitting them to put on a one-act play in your theatre as a special attraction one evening. On the premises, provide a Little Theatre group in your community, this offer should also be directed to its members. Perhaps you could foster an amateur dramatics club, staging "tryouts" for prospective members as a special added attraction each evening during National Drama Week.

On Wednesday, February 7, Lent begins and will continue until Palm Sunday, March 17. About fifteen days earlier than last year, this period by another good reason why you must display wise showmanship if you expect to steer through February and well into March without scattered sails. During this time you must maintain friendly relations with the ministers, for it will be they who will help you secure the attendance of the people and to whom you will have to come for advice as to whether or not their parishioners should attend a movie. Many people, in strict adherence to the religious occasion, will forego movies entirely. But if you choose clean entertainment, if you point out to the ministers that the majority of films are clean and have a moral, and if you invite these men of the cloth to attend special previews of some of the attractions you will show, such activity should be so well received, be of great benefit to the box office.

Thus, as we bring more holidays to your attention, keep this in mind; they will all be playing a significant role in the period of Lent. At the same time, regardless of holidays, we will suggest an idea or two to keep your theatre actively before the public.

The 150th anniversary of the birth of Charles Dickens, as well as the 84th anniversary of the beginning of long distance telephone service between Chicago and New York, also take place on February 7. So, even though Lent is beginning with Ash Wednesday, another occasion on which you can capitalize. In honor of Dickens, you could revive "David Copperfield," or you could tie up with school and public libraries as well as book shops. A prize might be offered for the oldest Dickens book, or group of books, owned by a resident of the community.

Feature Story in Newspaper

If you wish to tie in with the establishing of long distance telephone service, seek the newspaper and wire photo displays. Feature story for newspaper use might be written in which there is an explanation of how the long distance telephone avoided an emergency in your theatre this day. You might also be an appropriate one on which to bring back "The Story of Alexander Graham Bell."

Here's a way to maintain that feeling of goodwill between your theatre and the public, so that it will still be a very pleasant Groundhog Day. Tie this up with your current advertising. You might say, for instance: "If the Groundhog sees his shadow or not, no matter what the weather will be for the coming weeks, your theatre will show "Buster Brown, biggest" in motion pictures. Or, you might say that while one can't always depend on the Groundhog's action February 2, he can always depend on your theatre having a good show week in and week out. You should be able to concoct other clever lines.

Contact Local "Lincoln" Firms

All business firms which have adopted the name of Lincoln in which have based their policies, on the ideals of "The Great Emancipator" should be contacted for cooperative newspaper and wire photo displays. Feature stories for newspapers could be offered for prizes for the best essays, or the best drawings, of Lincoln. If you begin to see hearts and Cupid with his arrow in your sleep a day or two ahead of February 14; if your wife's disposition is especially bad, and you figure the Valentine's Day is due on the fourteenth. And to tie in with your theatre the occasion, you can be certain of scoring a few days ahead (boys and girls, a little extra effort on which the greetings are exactly alike to be your guests); play an attraction with a strong love interest; invite the oldest married "sweet hearts" in town to see the show as your guests (good publicity should result from this); or have them wear the hearts you made for your front display. The short subject, "Frankie Masters and His Orchestra" (re-viewed last week) is appropriate for exhibition on this day, as inasmuch as the band features "heart" songs.

At all states, February 22 will be a legal holiday, for it will be the 208th anniversary of the birth of George Washington. Here again, historically minded men and women. You'll no doubt give greater emphasis to this date than to February 1 (anniversary of Washington's election), which is as it should be. Novelties hatched could be distributed to patrons as reminders of the "cherry tree" incident, bearing tags with copy to the effect that "Washington could not tell a lie, and neither can we—" with the whole family on Washington's birthday."

Tie in with school history classes for the better themes on any notable incident of Washington's presidency. Write about. Biographies and books based on the certain phases of the life of the Father of Our Country should be featured by book dealers in special window displays.

By this time, women of the community will begin to wonder what they are to wear for Easter. Take that as your cue to stage an Easter Style Show, with flowers and the像个 yard, perhaps you could be able to furnish decorations tied in on the venture. Department stores and the newspapers are willing to cooperate with you in the presentation. Get school sewing classes to design fashions appropriately for the Easter holiday. Have them display them around town, with your theatre credited as sponsor. Many of the winning styles might be displayed in the lobby, but be sure they are not the creations of those who would want to handle them.

Tips on Spring Gardening

Many people will be thinking about gardening as it approaches. As it is an excellent time to have a talk on the history of gardening and planting in the lobby to answer questions? Tie up with seed dealers for endorsements on seeds and gardening implements.

In March, one of the most worthwhile occasions of which you should take advantage will be Girl Scout Week, celebrated from the 12th to 18th. Like the Boy Scout Anniversary, the importance of these activities should be planned. The boys will have had their day; now let the girls have theirs.

With the termination of Lent on March 17 we will also come to an end of the "Patricks," provided some aspect of their attitude is in green, to be your guests. Just be sure to get in touch with the director, and watch out for those who might try to "chisel" free admissions. If your company allows, perhaps it would be wise to feature an Irish-made film.

You should always be careful, of course, no matter what the occasion, to keep your advertising from becoming "sensational" or exaggerated. But especially should you heed this warning during Lent. Be sure your best behavior at all times. Be active in civic affairs. Be "on the floor" as often as possible, interest your patrons. In following the suggestions we have outlined here, you will, we feel sure, be lessening the usual "poor business" stigma that faces exhibitors from Ash Wednesday to Palm Sunday.

Chakeres Studies His Pictures; Uses Different Selling on Each

M. H. Chakeres, manager of the Regent Theatre in Philadelphia, and a man who understands and utilizes the two entirely different campaigns to ballyhoo two completely different pictures. On "The Wizard of Oz" he utilized the window of the "W" and the billing card, 22"x30" card. Popular priced books of the picture completed the display. On "The Marx Brother," he was in the exact duplicate of the costume of the picture walked around the town for two days and everywhere his costume completely accurate the robe was obtained from Wittenberg College.
Make Civic Celebrations, A 69th Regiment Dinner And Big Parade the High Spots of Your Campaign

MANY are the reasons why Warners' "The Fighting 69th" seems destined to "go places" at the box office with the benefit of a socko advertising and exploitation campaign. In the first place, average audiences revel in laughs, pathos and drama; add to this biographical fact and you have the ingredients that, once your opening has taken place, should account for even greater patronage as the engagement continues.

What showmen want, of course, is a picture that lends itself to tremendous exploitation possibilities: that gives them a chance to contact community leaders and plan civic celebrations. And that's what "The Fighting 69th" offers. True enough, the cast is all-male, a fact which at first would tend to disturb those who realize that romance and feminine interest are usually necessary to attract the women. But on the other hand, forgetting all about this, you can focus so heavily on the other angles and make your campaign so stirring and impressive that you'll have no need to worry about the absence of women from the cast.

This is the proper place, we believe, to insert a warning. Just because of the chaos abroad don't get the mistaken impression that plunging the horrors of war in your advertising and suggesting such horrors through pictures and war implement displays in the lobby will benefit you. Keep away from any "horror" angles whatsoever, for "The Fighting 69th" is not that kind of a picture. And now that this warning has been firmly implanted, let's continue with our cautions.

Our advice would be, assuming you have set your playdate, to get in touch with every civic organization in your locality—American Legion Posts, Rainbow Division, 69th Chapters, Women's Auxiliaries and other groups. If possible, arrange a private preview with these groups in attendence. Still better, and certain to grab a lot of publicity, would be the staging of a "Fighting 69th" get-together dinner at a local hotel at which time the picture could be screened for the groups present. Already much interest has been aroused among Rainbow Divisions, 69th Chapters, etc., all over the country, which means that your local groups will be ready to back your showing to the limit.

A get-together dinner, of course, should reap plenty of publicity in the press and over the radio. And if there is the least doubt of its effectiveness, the result of such an event in New York for the film's engagement at the Strand would dispel it. Here, the dinner took place at the Waldorf-Astoria as the reunion of the old 69th Regiment was celebrated following a heavy barrage of advance publicity. The day of the dinner had been designated as 69th Regiment Day by the New York City Council. Not only in New York, but in cities all over the country, more than 25 dinners and previews took place on Jan. 24, all backed by radio plugs.

Highlights of the New York dinner were carried over the blue network of NBC, Governor Herbert L. Lehman of New York, James Cagney and Pat O'Brien, Major General Hugh A. McCollum, Col. William A. Dornan, Jack L. Warner, vice-president in charge of production for Warner Brothers, and Col. John J. McCauley, who participated in the broadcast. High army officers, including Major General Frank McCoy, former commander of the U. S. Second Corps Area; Major General William N. Haskell, and Leo T. McCauley, Irish Consul General, were among the distinguished guests.

On the afternoon of Cagney and O'Brien at Grand Central Terminal, the 69th Regiment was on hand to greet the stars, along with the 69th's 40-piece band.

Prior to the dinner the picture was plugged through many different broadcasts. In addition to this, there was an avalanche of publicity in the metropolitan newspapers. Multiply the publicity accorded the New York dinner by that accorded the 69th Regiment reunion celebrations all over the country on the same day and you can readily see for yourself that this type of promotion has proved to be far above the ordinary. That's why we have dealt at length with it here—to convince you that the same sort of activity in your community will reap splendid results.

Service clubs, such as Kiwanis, Rotary, Lions, etc., are active in every community. Enlist their support in your campaign by prevailing on them to dedicate luncheons in honor of the troops. If every member of the 69th could be a special guest. Furthermore, more luncheons might be broadcast, if you have such facilities in your community.

The fact that Joyce Kilmer is faithfully portrayed by Jeffrey Lynn should interest education-minded school authorities, as it makes it possible to extend your campaign to cover educational institutions.

If you want to get the whole town out, just let the news get around that a giant parade including the Boy Scouts, the American Legion Post Band, and other patriotic organizations are going to put on a big parade the afternoon or night of your opening. Everyone loves a parade—always bear that in mind.

Displays of officers' uniform insignia and service medals could be displayed in the lobby, with fans invited to identify them. When you see the posters on "The Fighting 69th," especially the 24- and 6-sheet, you'll immediately recognize their possibilities as cutouts to highlight your front display. On the back of the press book is a beautiful dedicated layout which could be used for dedication exercises at your theatre on opening day, with the tablet being unveiled.

Keep in mind that the public likes to laugh, and that this entertainment quality must be stressed in your selling campaign. Our best advice to you is to plan your selling activities as nearly along the same lines as the New York campaign as possible, adding stunts here and there as are needed to suit conditions in your locality.

N. Y. CAMPAIGN HIGHLIGHTS

1. James Cagney, Pat O'Brien and J. L. Warner met by 69th Regiment, Staff Officers and Color Guard on arrival in New York.
2. Magazine, Syndicate and special writers interview the stars.
3. Pat O'Brien appears on "We, the People" radio program.
4. Special chartered United Airlines plane brings 20 newspaper columnists and correspondents to attend 69th Regiment reunion dinner. They are met by 69th's band.
5. Father Duffy honored by ceremony at Times Square, with Cagney and O'Brien laying wreaths at his statue. Kate Smith participates in program, broadcast over a national program.
6. "Fighting 69th" reunion and banquet at the Grand Ballroom of the Waldorf-Astoria, with a special showing of the picture a highlight of the evening.
7. Veteran of the 69th Regiment appears as guest on Fred Allen radio program.
8. Officers in uniform and their ladies attend gala opening of the picture at the Strand Theatre.
9. Cagney, O'Brien and Col. William J. Donovan appear as guest stars on Kate Smith radio show. A sequence from the picture is dramatized.

New, Novel and GOOD

It's a new idea, sure to catch on in any town and grab plenty of attention. Inasmuch as the nation is quiz-mad these days, in the newspaper or in your program you print a Movie Star Quiz (like that reproduced here), either with answers appearing on another page or answers withheld and prizes awarded for correct answers. Perhaps Cagney and O'Brien are now ready, and it's a safe bet there'll be more later on other Warner players.
I have just learned of the writing of a contract between National Screen Service and Paramount Pictures Inc. whereby you will continue to release trailers for Paramount and in addition will take over Paramount’s accessories business. Personally and in behalf of the Allied Directors I congratulate you on this happy outcome of your negotiations. In addition I congratulate the responsible officers of Paramount on their vision in continuing relations with a company that has served the exhibitors and the industry so well. Allied has often expressed concern at the entrance of distributors into the trailer business and the coming of trailer with necessary supplies of feature pictures. We have felt that the trailer business having to do with advertising was a distinct enterprise and should be kept separate from the distribution of pictures. We are happy that Paramount has decided to maintain this distinction and to confine its trailer business to the old established and reliable National Screen Service. We hope that other distributors now in the trailer business will see the wisdom of following a like course. Your entrance into the accessories field doubtless will give rise to some problems at first but based on experience we are confident these will be adjusted to the satisfaction of the exhibitors. This is an auspicious beginning for 1940 and we hope your success will continue through the year.

Abram F. Myers, Chairman of the Board, Allied States Association of Motion Picture Exhibitors

Mr. George Dembow
National Screen Service
New York City

I am sure I express the sentiments of exhibitors everywhere, when I congratulate National Screen Service, through you, because of the recent signing for the handling of screen trailers for Paramount Pictures. Most exhibitors that I have contacted, and that includes many, are of the opinion that centralized handling of coming attraction trailers would be much more beneficial to them, than to be forced to buy trailers from various sources.

And I feel that they are of the same opinion as to advertising generally, I mean by that, a highly specialized organization to supply all advertising matter on all products, could not help but be beneficial to exhibitors, to replace the haphazard methods of securing material from many different sources.

Ed Kuykendall

Herman Robbins, President
National Screen Service Corporation
630 Ninth Avenue, New York

Congratulations to you and your company on deal just consummated covering distribution of all advertising accessories both trailers and paper. I have fought many years against distribution of trailers by independent film companies figuring that the individual exhibitor would suffer both in service and cost. This trend was dangerous and I am happy to note change in right direction. While distribution of paper by your company is new I am hopeful it will be productive of improved service and lessened cost.

Col. H. A. Cole

Herman Robbins
National Screen Service
630 Ninth Avenue, New York

Paramount’s initiative in transferring the sale and distribution of their standard accessories together with renewal of their trailer franchise to National Screen is a most commendable move and for which Paramount and National Screen should both be congratulated. More important even than as it affects these companies are the resultant benefits that will be derived by exhibitors of every description, and in saying this I am sure that I sense the opinion of not only the membership of my organization but the exhibitors at large. Specialization in a selected field can always mean more product to both buyer and seller, and the benefit to both buyer and seller will be derived by exhibitors of every description.

Max A. Cohen
Allied Theatre Owners of New York
OUTSTANDING EXHIBITOR LEADERS AGREE THAT HERE IS ONE PLAN WHICH BENEFITS ALL!

HERMAN ROBBINS, PRESIDENT
NATIONAL SCREEN SERVICE
630 NINTH AVENUE, NEW YORK

I HAVE JUST BEEN RELIABLY INFORMED THAT YOU HAVE CLOSED A DEAL WITH PARAMOUNT PICTURES WHEREBY YOU ARE AGAIN GOING TO DISTRIBUTE THEIR TRAILERS AND IN ADDITION THE PARAMOUNT STANDARD ACCESSORIES. ALLOW ME TO CONGRATULATE YOU ON THE COMPLETION OF THIS DEAL. PARAMOUNT IS ALSO TO BE CONGRATULATED. THERE IS NO QUESTION BUT THIS DEAL WILL WORK OUT ADVANTAGEOUSLY TO THE THEATRE OWNERS OF THE COUNTRY INASMUCH AS NATIONAL SCREEN HAS ALWAYS BEEN VERY POSITIVE WHEN THE ANNOUNCEMENT IS MADE IT WILL MEET WITH SPONTANEOUS APPROVAL BY EVERY THEATRE OWNER IN THE COUNTRY. EXTENDING TO YOU THE SEASON’S GREETINGS AND A HEALTHY PAT ON THE BACK TO BOTH YOU AND PARAMOUNT I AM SINCERELY W. AL STEFFES

HERMAN ROBBINS
NATIONAL SCREEN SERVICE
630 NINTH AVENUE, NEW YORK CITY

HAVE JUST LEARNED OF PARAMOUNT NATIONAL SCREEN TRAILER ACCESSORY ARRANGEMENT. THINK THIS WISEST MOST SENSIBLE BUSINESS DEAL IN MANY A MOON FROM BOTH EXHIBITOR AND PRODUCER STANDPOINT HENCE MY CONGRATULATIONS TO PARAMOUNT AND NATIONAL SCREEN. WHAT CLASS OR LOCATION CAN HELP BUT BENEFIT ADVERTISING THROUGH CENTRALIZED SOURCE OF DISTRIBUTION. NATIONAL SCREEN HAS ALWAYS SERVED EXHIBITORS WITH PROGRESSIVELY GOOD SCREEN ADVERTISING AT REASONABLY LOW RATES. INCLUSION OF ACCESSORIES UNDER SAME PRINCIPLE USED IN TRAILER DISTRIBUTION SHOULD MEAN FOR A WIDER RANGE OF LOBBY ACCESSORY SERVICE CONCENTRATED IN ONE SOURCE WHICH CANNOT DO OTHER THAN PROVE BOOM TO INDUSTRY ENTHUSIASTIC ABOUT ANY INNOVATION HELPFUL TO INDUSTRY. SO CONGRATULATIONS AGAIN.

HARRY BRANDT, INDEPENDENT THEATRE OWNERS ASSN., INC.
Here is a list of all companies including the number of pictures released, those released and completed, being edited and in production. For casts and credits consult the booking guide.

**COLUMBIA**

**COMPLETED**
- Hidden Power
- These High Gray Walls
- The Lost City
- All Hail the Chief
- Miracle on Main Street
- Blonde Brings Up Baby
- Stranger From Texas (W)
- Beware Snadows
- Mr. Smith Goes to Washington
- Aiming Mr. Williams
- Convicted Woman
- Pioneers of the Frontier (W)

**BEING EDITED**
- Cafe Hostess
- Exquisite at Large
- My Son Is guilty
- Music in My Heart
- His Gold Friday
- Taming of the West (W)
- Two-Fisted Runners (W)
- Ten Days in Paris
- Outpost of the Mountains (W)
- Lone Wolf Strikes
- Convicted Woman
- Pioneers of the Frontier (W)

**IN PRODUCTION**
- Too Many Husbands
- Mrs. Without Souls
- Doctor Takes a Wife

**MGM (Continued)**

**BEING EDITED**
- Northwest Passage
- New Moon
- Strange Cargo
- Min From Dakota
- Young Tom Edison
- Three Little Mothers
- Edithon the Man
- Broadway Melody of 1940

**IN PRODUCTION**
- Two Girls on Broadway
- Forty Little Mothers
- Edithon the Man
- Dr. Kilgore No. 4

**MONOGRAM**
Sold 30 features, 16 Westerns. Completed 7 features, 6 Westerns, 1 extra release. Being Edited 1 Western. In Production 1 feature, 1 Western.

**COMPLETED**
- 1933 Flying Over Texas (W)
- 1932 Westbound Stage (W)
- 1931 Rescue Rangers (W)
- 1930 Gentleman From Arizona (W)
- 1930 Fighting Man (W)
- 1930 Phantom Rider (W)
- 1931 Roll, Wagons, Roll (W)
- 1931 Secret Space (W)
- 1930 Young Flight (W)
- 1930 Hidden Enemy

**BEING EDITED**
- Pioneer Days (W)

**IN PRODUCTION**
- Liberty Rhythm
- Rhythm of the Rio Grande (W)

**PARAMOUNT**

**IN PRODUCTION**
- Woman From Hell
- Down Went McGuity

**RKO-RADIO**
Sold 54 features, 6 Westerns. Completed 17 features, 2 Westerns. Being Edited 11 features, 1 Western. In Production 2 features.

**COMPLETED**
- 3938 Call of the Canyon
- 3937 Riders of the Sea
- 3936 Our Neighbors—the Carters
- 3935 Red Skies of Night
- 3934 Lasso, Kid
- 3933 All Western Have Secrets
- 3932 Gallivants' Travels
- Adventure in Diamonds

**BEING EDITED**
- Opened by Mistake
- Light of Western Stars
- Road to Singapore
- Rattler's Rhythm
- At Good Old Siwash
- Hidden Gold (W)
- Way of All Flesh
- Safari
- Golden Gloves
- Riders Again

**IN PRODUCTION**
- Gypsy Lady
- Rhythm of the Rio Grande (W)

**REPUBLIC**

**COMPLETED**
- 905 Malo Street Lawyer
- 916 Days of Jesse James
- 916 Calling at Midnight
- 915 Calling All Marines
- 914 Sabotage
- 913 Letters Creepers
- 912 Mary Ann Burns
- 911 Covered Trailer
- 910 Arizona Kid (W)
- 909 Kansas Teenz (W)
- 908 Cowboys From Texas (W)
- Wolf of New York

**IN PRODUCTION**
- Dark Command

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**Summary of Feature Product**

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Total: 513
216
75
32
FEATURES RELEASED UP TO DATE

TWENTIETH CENTURY-FOX


UNIVERSAL (Continued)

door pictures, "The Mikado," and 1 from Harry Edington.
Being Edited 4 features. 1 Western. In Production 5 features.

WARNER BROTHERS


UNITED ARTISTS

Sold 32 pictures as follows: Goldwyn—2, Roach—5, Selznick—3, Wanger—6, Korda—5, Small—7, Chaplin—1, Fairbanks—1, Lesser and Lubitsch—1, Loew—1.
Being Edited 7 pictures as follows: Goldwyn—1, Roach—3, Wanger—1, Korda—1, Selznick—1, Small—1.
In Production: 2 pictures as follows: Lesser—1, Chaplin—1.

COMPLETED

22 Elul Maxwell’s Hotel for Women
29 Chicken Hugan Family
33 Stanley and the Ironstone
44 Quick Millions
55 Adventures of Sherlock Holmes
66 Charlie Chan at Tresure Island
11 Rains Came
83 Stop, Look and Love
99 Here I Am a Stranger
109 The Escape
77 Hollywood Canteen
144 Pack Up Your Troubles
188 Shipyard Sally
124 1900 Moe a Year
199 Heaven with a Barbed Wire Fence
240 Great Days of Wrath
211 Little Old New York

BEING EDITED

35 Charlie Chan in Panama
52 Young as You Feel

IN PRODUCTION

39 Viva Colo Kid
38 Earthbound
38 I Was an Adventurer

Twinkle, Twinkle, Little Star
Sailor’s Lady

WOLF OF NEW YORK

"You call yourself a lawyer, but you’re as big a criminal as any you’ve ever defended."

EDMUND LOWE • ROSE HOBART

JAMES STEPHENSON • WILLIAM DEMAREST
ANDREW TOMBS • BEN WEIDEN

IN PRODUCTION

Great Dictator (Chaplin) Our Town (Lesser)

IN PRODUCTION

It’s a Date (W) Black Friday (W)
Alias the Deacon (W) House of the Seven Gables (W)

IN PRODUCTION

Calling Philo Vance Tear Gas Squad
Gambling on the High Seas
It All Came True

IN PRODUCTION

Magic Bullet Sev. Hawk
All This and Heaven Too

IN PRODUCTION

Three Cheers for the Irish Saturday’s Children
We Shall Meet Again

UNIVERSAL

Sold 40 features. 3 from Harry Edington, 7 Westerns, 7 outdoor pictures and "The Mikado."
Completed 17 features, 4 Westerns, 5 out-
Down Goes Our Hand Into the Hopper and Up Comes a Good Selection of House Programs

THIS week we have a large assortment of programs from which, we've intended to devote a few lines to the weather, inasmuch as many exhibitors must be interested in the weather right now but we have changed our mind. Not a word will we say concerning the report at this writing that a cold wave is due to sweep down on the United States from the north. If it cause you probably felt it, even if you're way down south where all of us would like to be right now.

And so, not saying a word about the weather, we shall reach deep into the program hopper and pick out the first publication. It's from W. S. Samuel of the Rex Theatre, Arp, Texas. This particular one features the caption and on the back is a budget for a couple who wish to live on $15 a week. Here's how it's done: Beer, $8.80; Wife's Allowance, $1.65; Meat and Groceries, on credit; Rent, pay next week; Life Insurance (wife's), 50c; Cigars, 50c; Movies, 8c; Slot Machines, 80c; Pin-Game Club, 75c; Hot Tip on Horse, 75c; Dog Food, 60c; Hot Dogs, 40c; Poker Game, $1.20. All added up, this amounts to $16.65, just $1.65 over the budget. Since it means going into debt, the advice is to cut out the wife's allowance of $1.65. And there you have it. Simple, isn't it? Perhaps you can use this next novelty budget on your program in conjunction with a picture dealing with the humorous side of marriage.

All right, let's dip into the hopper again. This time we come up with a program from R. E. Hutchinson, who manages the Alamo and Geni theatres in Newnan, Georgia. It was a Christmas folder printed in red with a green border. On the front, accompanying the illustration of a puppy, were the words, "You're Doggone Right. With the inque, there's neither need nor danger. Here's your Christmas greeting. Other pages contained cuts of attractions to play at the Alamo. The program was small, yet bright and clever enough to grab one's attention. May we hear from you again real soon, Mr. Hutchinson?

Come up on the next draw is a copy of Screen Hits, that tabloid publication which emanates from the Princess and Varsity theatres, managed by Burgess Walton.

Good-Looking Inside Page

If you want them to read the inside pages as well as the front and back, you must have a layout and the material to fill it that will capture their attention. Women compose the largest part of your patronage; hence a page that seems worthwhile. It's from the program of Burgess Walton, Columbus, Miss. We always have to take time out when Screen Hits makes its appearance, because there's so much interest in it. This little newspaper ranks along with Cinenag as a type of house program that develops constant readers. On the front page, Walmont runs a story about the "Impressive Line-up of Pictures for Showing in Columbus," in which all the films booked to play the two theatres during January are listed. Also on the first page is the regular column, "Hollywood Lowdown." Other stories concern current or coming attractions. Across the bottom is a slogan, "Attend a Movie Tonight and Every Night!"

Column of Hollywood Fashions

Features of the second page include Hollywood Fashions, another column ("Hollywood Gadabout"), a number of stories and attractive art. We're reproducing this page, so take a look at it and see if you don't believe it constitutes good make-up. Time is passing by, so we must leave Walmont and his Screen Hits. But we'd like to receive more copies.

We knew we'd eventually pick this one from the hopper, and we've been disappointed before. It's from Pringle's Ideal Theatre. Regarding "Safety," Tom has this to say: "All 5 cars used by the management and staff of the Ideal Theatre had successfully completed the year 1939 without a single summons or warning for traffic violations. Why not string along with them? Next year let us report the same good news about the whole community!" Wouldn't it be nice if exhibitors everywhere could report the same good news? We'll bet Tom has plenty of boosters behind him in his safety campaign in Toronto, Canada.

Our next selection, The Rempeier, which comes from Levelland, Texas, is still at the top among mimeographed programs. Getting out a program of this type isn't so easy, for it has to be planned carefully as to layout and then just as carefully typed, for to make an error means that the whole thing must be done over again. But the result is well worth the effort. One of the "Cheerful Chirps" in this week's issue declares that "most so-called self-made men are really the revised work of a wife and several daughters."

Well, here we go into the hopper for our final pick, and out comes Pearce Parkhurst, manager of the State Theatre, Torrington, Conn. We note, from glancing at the front page of his program, that seven acts of vaudeville are playing at the State every Sunday. We'd like to know how the policy is working out.

The hopper is empty now, waiting to be filled again, so we'll take leave of you until next week. Meanwhile, the more programs we receive, the merrier. Why not send us yours?

Plenty of Promotion on "Torpedoed"

At very little cost and promotion mostly on the cuff, Bill Wolf, manager of the Alhambra Theatre in Philadelphia, sent special heralds on "Torpedoed" to schools, "L." stations and through the Richmond section. Star endorsement, screen guarantee, special lobby displays and tie-up of the film with the "Royal Oak" disaster put the picture over.

Money Dates

FEBRUARY

25th

VICTOR HUGO born, 1802. The birthday of the great writer in France is the time to play "Hunchback of Notre Dame," one of his best stories. Literary societies can be interested in the anniversary and much made of it in connection with the picture even though your date is after this.

26th

U. S. ACQUIRES CANAL ZONE, 1904. This is a good time to play a picture with a background of the Panama Canal. There are lots of features and shorts of this description.

29th

LEAP DAY. This is the extra day we get this year because it's a Leap Year. And this is also the day when the girls propose to the men. You can take advantage of this fact in your advertising of your current attraction, especially if it should be a comedy with a little romance in it.

MARCH

1st

NEBRASKA JOINED THE UNION, 1867. This occasion should be observed in the land of the Cornhuskers with theatre participation in any local events.

2nd

TEXAS INDEPENDENCE DAY. This is a great occasion in the Lone Star State and it should be suitably observed in every way.
Impressive Strides On The Road to Stardom Were Made
By Jane Bryan and Maureen O'Hara: GWTW Skyrocketed

Vivien Leigh to Heights of Stellar Glory; Women Ahead In An Almost Male-less Year

And Baby Sandy, a boy until the word got around that "he" was a 'female,' made his cinematic debut in "Unexpected Father" and "Little Accident." Those who saw Alexander Korda's "Four Feathers" were awed by the impossibly tall and thin, flaming red-haired nymphet, which revealed the natural beauty of June Duprez, the 20-year-old English beauty. Later, on careful studies of her, reviewers began to describe the Swedish discovery, Ingrid Bergman, after they had seen her opposite the likes of Howard in "Dinner at Eight," "Frieda," and "Cavalcade," A Love Story." Another comparative newcomer to films is Ruth Terry who, although she has had bit roles in "Love and Hilda," "Hold That Co-ed," "Alexander's Ragtime Band" and "Elsa Maxwell's Hotel For Women," flashed in prominence as both feminine lead and co-star in Walter Wanger's "Slightly Honorable." These were among the outstanding feminine screen "finds" of 1939. Stangely enough, the males were in the minority. But at Paramount, Vivien Leigh, Maureen O'Hara, Anna Sten, and a few others doubt that he was more than a mere flash in the pan when he followed-up his splendid performance in "Underworld" with an impressivly portayal of one of the brothers in "Beau Geste." The search for a suitable follow-up to the title role to which he was added, William Holden to Columbia's roster. At Universal, young Robert Stack was the subject of many seasoned screen candidates for the opportunity to be "Deanna Durbin's leading man in "First Love." After careful search, Stack was chosen by Joe Pasternak for the coveted role. In the same film, was Louis Howard, recruited, after many previous failed attempts. Although in a supporting role, Howard was effective and is destined to appear in many more. Universal's "Blonde," or "Baby Dumping," Republic has "something," according to the present wave of westerns, has displayed remarkable dramatic talent. Aside from these and possibly one or two others, the feminine promise of the screen must, in order to get been seeing by casting, while starting material was being introduced into the twelve months of 1939, had John Payne and Dennis Morgan, and Payne handled his role in "Garden of the Moon," but the picture was not half successful as it was. According to the story, Dennis Morgan, whose biggest role to date has been the male lead in a B production, "Waterfront."
Showmen's Trade Review

January 27, 1940

The Blue Bird

20th-Fox Fantasy (Tech.) 83 mins.

Cast: Shirley Temple, Sally Eilers, Cary Grant, Luise Rainer, Helen Twelvetrees, Katy Jurado, Charles B. Fitzsimons.

Plot: A fairy story in which the fairy godmother, Tyltyl, who has been given the power of life by the Blue Bird, helps a little girl, Jane, to fulfill her dream of becoming a famous actress.

The Grapes of Wrath

20th-Fox Drama 129 mins.

Cast: Henry Fonda, Jane Darwell, Ozzie Nelson, Joanne Dru, Donald Crisp, Francis Ford, Alphonso Bedell, Eddy McCallum, Robert Young.

Plot: Based on the novel by John Steinbeck, the film tells the story of the Joad family as they leave Oklahoma during the Great Depression and try to find work in California.

Legion of Decency Ratings:

For Week Ending Jan. 27

SUITABLE FOR GENERAL PATRONAGE

The Bluebird

SUITABLE FOR ADULTS ONLY

The Farmer's Daughter

SUITABLE FOR FEMALE AUDIENCE ONLY

The Grapes of Wrath

SECRET FOUR

For Additional Exploitation Ideas on These Pictures Consult the Encyclopedia of Exploitation
to return them. Richards, handling the case, invokes an old promise of help from the Lone Wolf (William), who uses his Butler, Blore, to help. Joan Jerry, daughter of the murdered man, proves clumsily helpful through too much assistance. When Baxter's gang kill Richards, William finds he must not only outwit the crooks, but clear himself of a murder charge. He does this by circulating a story the pearls stolen were imitation, and that he has the original. The cops and robbers chase ends with William neatly ducking out of a clever squeeze play.

Comment: Not the best of the Lone Wolf series, and hampered by mediocre lines and a transparent plot, the valiant efforts of William as the suave near-criminal, and Director Salkow's introduction of some clever individual touches fail to lift this beyond the rank of a program attraction. William's work and Blore's comedy are the highlights, with Joan Perry decorative enough but lacking the archness and fire needed for the meddlesome debutante's part. Principal selling efforts will be best spread between linking this one with previous Lone Wolf pictures, and capitalization on Warren William's personal following. Picture plugs in the program should be easier than for most pictures of this group, since both Joan Perry and Astrid Allwyn wear several sharp costumes. Library and book-store window tieups with Louis Jones Vance books offer an inexpensive aid. Set a card for use in jewelry stores should be easier than for any of these pictures of pearls and this copy: "One of these strings of pearls is a copy of the genuine article. Crooks in the Lone Wolf Strikes couldn't tell which. Can you?"

(ADULT)

Catchline: "He gambled with death to keep a promise."

AUDIENCE SLANT: THE MYSTERY AND ACTION FANS SHOULD FIND THIS TO THEIR LIKING.

BOX OFFICE SLANT: SHOULD DO ABOUT AVERAGE FOR THIS TYPE OF ATTRACTION.

So Say They All!

It's New!
It's Original!
It's Fascinating!
It's On FILM!
It's Not A Game Of Chance!

KEEN-O-KWIZZ

A Series of Single Reels

January 27, 1940

SHOWMEN'S TRADE REVIEW

Page 17

Adventure In Diamonds

(Hollywood Preview)

Para. Drama 72 mins.


Plot: Brent makes the acquaintance of Isa Miranda, charming visitor from England, through his promise to show her the diamond mines. Kingsford, mine superintendent, gives her a stock of stones, and Brent helps her get them out; then helps Bruce, the chief of detectives, try and trap Loder, whose confederate she is. They fail. She is offered freedom from prison to act as Brent's wife in the attempt to trap another diamond stealing ring, and both of their lives are risked before the trap is sprung, with Loder among the leaders. For her aid, she is pardoned.

Comment: Lively in spots, this feature moves along at such a slow pace a really bolster Isa Miranda with American audience, or make this anything better than a supporting feature. Acting honors belong to Brent, as the American who falls for the beautiful law-breaker, Nigel Bruce as the chief detective for the jewelers' syndicate and John Loder as the suave head of the gang, who always manages to leave someone else in the danger spots. Isa Miranda photographs well, but the hackneyed lines and surprise situations give her little chance to really impress. The most unusual scenes are those showing the actual process of mining diamonds. Window and ad tieups with jewelry stores offer the most natural method of arousing advance interest. If there are manufacturing jewelers in your city, arrange for one of their number to address the high school classics on his methods, tying in the fact that the picture shows all the preceding stages. Isa Miranda's popularity in Italy and South American warrant added advertising in the foreign language press, if your city has a Latin group of any size. John Loder's absence from the American screen for eight years might be made the basis of a drama page contest, with fans asked to list his earlier Hollywood roles. A tropical lobby during and preceding the showing can be used. If a jirnlicksha is available, it can be put on the street with a Negro boy pulling it for a ballyho.

(Catchline) "She stole everything, from diamonds to hearts."

AUDIENCE SLANT: BECAUSE OF ITS SLOW ACTION, IT WILL SERVE BEST IN SUPPORT OF A FAST ACTION OR THRILLER PICTURE.

BOX OFFICE SLANT: GEORGE BREN'TS POPULARITY PLUS A CAMPAIGN TAKING FULL ADVANCE OF THE MANY SELLLING ANGLES WILL HELP ITS BOX OFFICE APPEAL.

The Lambeth Walk

MGM Comedy 66 mins.


Plot: Lane, poor but happy in Lambeth with his sweetheart, Sally Gray, suddenly finds himself heir to the earldom of Barford. Despite every effort, he cannot accustom himself to his new surroundings without Sally. He threatens to leave, but is prevented from doing so when Hicks, former head of the household, introduces a new

(Continued on page 25)

Jan. 13, 1940 P. M. 11:39

Bal614 46 NT 2 Extra-Lowell Mass. 13

Motion Pictures Specialties

551-Fifth Avenue—New York City

Keen-o-Kwizz opened tonight to very favorable and enthusiastic audience firmly convinced that after opening tonight Lowell will be Keeno conscious audience reaction excellent as soon as they found everyone plays had five 100 percent answers first night unquestionably will build into capacity grosses.

Norman C. Glassman
Rialto Theatre—Lowell, Mass.

* See Your Local Franchise Holder For Screening

National Distribution Thru

Motion Picture Specialties, Inc.
551 Fifth Avenue
New York, N. Y.
Lessons on Safe Driving Garner Publicity for MGM Crime Short

In playing the short subject, "Drunk Driving," Wally Caldwel, manager of Loew's Valentine Theatre, Toledo, used the opportunity to drive home some needed lessons on safe driving as well as garner a bigger crop of publicity. He tied up with the Toledo Times, the police department, the automobile clubs, and the radio stations. The Community Traction Company, Gas Company and the Federation of Women's Clubs. Street announcements were made by the police department loudspeaker-equipped Safety Scout car. Cautious drivers were noted by motorcycle police and license numbers published with guest ticket awards. It was the first time in the history of Toledo that tickets were given out by the police as a reward rather than as a punishment!

Letters on "Drunk Driving"

For his engagement of "Drunk Driving," the M.G.M. studio does not pay subject, Manager Harold Rankin of the Plaza Theatre, Tilbury, Ontario, Canada, sent a personal letter to leading citizens (with a pass enclosed) in which he said they were "asked to write to the Minister of Highways to draw this subject to the attention of the leading citizens of this community, and feel you would be doing a service in recommending this to your associates."

Letter on "Monroe Doctrine"

A message from Roy Robbins, manager of the Karkin Theatre in Philadelphia, boosting the importance of the short, "The Monroe Doctrine," was rushed to all public and parochial schools as well as universities. Robbins' exceptionally well-written letter, not only gave the impression of the dignity and importance of the picture but also invited the educator to see the film. A very effective way of advertising a short subject!

One Sheet on "Information Please" Short Reels

An excellent campaign on the first of the "Information Please" series was staged recently by Manager Walter Henshel of the Palace Theatre, Dallas, assisted by Forrest Thompson, publicity director. Along with the regular feature trailer, Henshel ran another on the short subject one week in advance of playdate. In the lobby he placed a banner mounted on an easel setpiece, and moved it to the front when the subject opened. He also used a special setpiece tying in with Station KGKO and Canada Dry.

As for newspaper advertising, a special one-column by three-inch display was used in afternoon papers the day before the opening and in the following morning papers. The subject was plugged, too, in combination ads.

Newspaper publicity consisted of an advance column and are in the News on Thursday prior to the opening. Another advance story appeared the following day (Friday) in the Dispatch-Journal, and Uncle Jake's Sport News gave the short a plug.

Advance and current plugs were made over Station KGKO, which carries the regular "Information Please" weekly broadcast. In the many Exhibiting Building at the State Fair of Texas, a special setpiece tying in the picture with the sponsors of the radio program was on display in the Canada Dry exhibit.

If anyone in Dallas wanted information as to where and when they could see "Information Please," Henshel and Thompson certainly gave 'em that information with their swell campaign.

**NEWEST MAX FLEISCHER**

One Sheet on New Series

Stock one-sheet available from Paramount on the new Max Fleischer Stereoscope series of short subjects. The first subject in this group, "Way Back When A Triangle Had Its Points," will be nationally released in February.

Excellent Campaign Sells First of "Information Please" Short Reels
Paramount

The first subject in Paramount's new series of twelve Max Fleischer Stone Age cartoon shorts, titled "Way Back When" a trio of Shepards — Shemp, Curly and Larry — has been completed. In this new group of shorts cave men and women and prehistoric animals gallop through a series of comedy situations.

Vitaphone

Lucile Fairbanks, niece of the late Douglas Fairbanks, will join Elsie Maxwell, expert party-giver, in "Riding Into Society," which will be produced as one in the Maxwell series on "How To Get Fun Out Of Life."

Columbia

Noah Beery Jr.'s debut as a comedian in "The Glove Slingers" was so successful that a series of four repeat performances will be made starring Beery and using the same other principals. "Glove Slingers No. 2" as it is tentatively titled, will enter production about Feb. 15. Clyde Bruckman and Ewart Adamson have been assigned to write the original story and screenplay. Jules White will continue to produce and direct, and other featured players to return include Shemp Hardman, Beery's manager, and Paul Hurst as the young prizefighter's trainer.

Jan. 23 saw a new Andy Clyde two-reeler start. Ewart Adamson wrote the story, which presents Andy as a railroad station agent who has melodramatic adventures with bandits. It is being directed by Del Lord and co-produced by Lord and Hugo McCollum.

Buster Keaton has been signed for two more comedies on the 1939-40 schedule. This will bring his season's total to four. Jules White will continue to direct the frozen-face comic and at the same time supervise production.

A new Charley Chase comedy, as yet untitled, was completed under writer Charles MacLean's cavalcade of marital mayhem and woe was scripted by Harry Edwards and Elwood Ullman. The supporting cast was headed by Ann Doran, Vivien Hoyt, Olive Moore, Helen Lynd, Richard Fiske and Linda Winters. Del Lord, in addition to directing, shared the production responsibility with Hugo McCollum.

MGM

For years a director of dances in Broadway musicals, more recently a director of musical shorts, Sammy Lee gets his first chance to direct straight drama, which starts production soon, the latest John Nessbitt "Passing Parade" one-reeler, "The Hidden Room." The new one-reeler deals with the part luck has played in the lives of many men, including Clive of India and Roentgen, inventors of the x-ray. Jack Chertok and Richard Goldstone are producing.

With the casting of three stars of the silents in the latest Our Gang picture, "In Love Again," audiences will be given the chance to see their old-time favorites on the screen. The leading characters are Harold Lloyd, original member of the Keystone Cops; Claire MacDowell, Biograph star, and Barbara Bedford. Edward Calm directs the comedy, Jack Chertok and Richard Goldstone produce.

A preview of a short subject has transformed one reel of John Nessbitt's "Passing Parade" series into two separate short subjects. The film previewed, the latest in the series, told under the one-reel numbers in the Passing Parade, "The Secret Seven," "The Red Rose," and "Science Finds a New Use" last, dealing with a high sea adventure on the high seas by the aid of wireless messages, was well received so it has been decided to make it a two-part one-reel subject. To take its place, Nesbitt will present another "cliff" dealing with the "Art and Science of Doodling." Jack Chertok and Richard Goldstone are the producers.

Library Shorts Displays

Increase Reader Interest

Library displays on short subjects are not only a splendid means for promoting the particular film to which the exhibit is devoted, but are proving an excellent method of increasing reader interest in booklets dealing with material allied to the picture's theme, in the opinion of Frederick L. Myers, publicity director for the Cleveland Public Library.

He points specifically to Metro-Goldwyn-Mayer's Crime Does Not Pay short, "Drunk Driving," which in the form of a three window display, recently, at the library's main branch.

Myers, who has been cooperating with MGM for the past year and a half in exploiting short subjects, asserts that the "Drunk Driving" exhibit aroused so much interest that the library was packed. So great was the interest in the exhibit that, following their viewing of the short, there was so great a demand for such books as "In the Mood" and "Polly in the Moonlight at the Wheel" and "Man and the Automobile," that the shelves were in constant use.

For the "Drunk Driving" exhibit, Myers used the catchline, "Alcohol plus Gasoline equals Accidents." Stills from the photoplay were supplemented by actual photographs of accidents, in which intoxication was the major factor, as well as pamphlets and detailed statistics showing the number of accidents caused by drunk drivers, all secured through the cooperation of the Cleveland Police Department.

This display is now being shown at a number of the city's branches and is being publicized in each of the 1,331 library's divisions throughout the city and environs.

Many libraries make much of presenting short subject displays which have proved boon to both the exhibitor and the library. They include "While America Sleeps," recent Crime short, which prompted numerous requests for volumes on citizenship and democracy, "The Story of Alfred Nobel" a Passing Parade, which brought great demand for books on Nobel and the Nobel awards, and "The Man That Didn't Be Printed," another Passing Parade, which created a run on literature concerning freedom of the press.

As a result, Myers says, he has discovered that libraries are becoming more and more receptive to displays on short subjects whose subjects are of vital and of universal interest as these.

King Stages Successful Campaign

Manager Frank King of the Midland Theatre, Newark, Ohio, built a successful campaign for the March of Time Unit "Life in the Northeast," with a town in a farming community and local merchants cooperated through theatre posting in their store windows and an ad in the advertising. King also placed a large number of stories and art in the Newark newspapers.

LAND OF ALASKA NELLIE


GGM Traveltalk No. 5

Comment: James A. Fitzpatrick guides the viewer through Alaska and among other scenes dwelt on is that of the famous roadhouse operated by Alaska Nellie. It is from this that the subject gets its name. The interesting subject showing some beautiful Technicolor shots of our Northern territory. All very interesting, and it's likely that many of the menfolk may hang around to see that second sequence again. Jerry Fairbanks and Robert Carisle produced the subject.

TOUCHDOWN REVIEW

Prod. No. 19-3 Good Resume

Para. Paragraphic No. 4 10 mins.

Comment: As a rule, reviews of last season's football highlights are often boring. But this one, capably narrated by Bill Slater, is anything but that. First, Bill swings his camera around the corner for a 20-second visit with various coaches. Then come highlights of the game. With the aid of a tricky camera trick, "tweens" in the "sticks" of the game, a "kick" out of this pickup.

Exploitation: Posters should be displayed in schools, gymnasiums and athletic clubs. The sports editor of your local newspaper should be persuaded to discuss the subject in his column. High school and college publication editors should also be induced to "sound off" about it.

POPULAR SCIENCE NO. 3

Prod. No. 19-3 Interesting

Para. Popular Science 10 mins.

Comment: Aerial mapping in all its phases is revealed in the first item, from the photography of the landscape of the land from a plane to the drawing of contour maps. Next comes a visit to milady's bathroom in which a pretty model demonstrates how easy all is with modern conveniences. The silly professor gets off another of his equally silly musings, and the final item is a view of the method being used for preserving different types of blood indefinitely. It's have been accorded a humorous touch. Football fans or not, most audiences will get a "kick" out of this pickup.

Exploitation: Get the attention of students of science. If possible, perhaps you could display a large aerial survey map on the lobby wall. Department stores should be contacted for displays of bathroom accessories.

MOUSE EXTERMINATOR

Prod. No. 1703 Fair

Col. Phantasy Cartoon No. 3 6½ mins.

Comment: The cat, which is in the mouse exterminating business, goes off to catch a mouse who proves to be very elusive. The mouse gets the better of the argument right along, especially since under cover of its flight, it emerges from its hole to deliver telling blows at its tormentor. The subject is just fair and not to be ranked with first class cartoons from either this producer or others. This is one of the last made by the late Charles Mintz.

Exploitation: Give a good plug and mention in your lobby programs and newspaper ads.
Lloyd Nolan returns to Paramount for a role in Cecil B. DeMille's "North West Mounted Police"; the studio's forthcoming Technicolor production. Nolan joins Gary Cooper, Joel McCrea, Madeline Carroll, Robert Preston, Akim Tamiroff and Lynne Overman in the historical drama.


James Roosevelt is negotiating with Warner Bros. for a loan of Claude Rains for one of the principal roles in his first picture, "The Bat". Roosevelt is dickering with other top names and a top director for the production.

Universal's "Sandy Is A Lady", will be directed by Charles Lamont with starting date scheduled for January 29th. The cast, besides "Baby Sandy" includes Michele Auer, Billy Lentsart and Kenneth Brown. This will be Lamont's third film starring "Sandy".

James Ellison has been assigned the male lead, opposite Lucille Ball, in RKO's "The Romantic Mr. Hinklin", set to go before the cameras immediately, under the direction of Ray McCarey.

Henry Hathaway, currently directing 20th Century-Fox's "Dance With The Devil", has been set at the same studio to direct "Brigham Young". The deal was made with Paramount where Hathaway is under contract.

As a result of his splendid work in "A Bill of Divorcement", Patric Knowles has been signed to a long term contract by RKO. The young British-born actor also will be remembered for fine portrayals in "The Spellbinder", "The Came Back", "The Honeycombin' Over" and "Another Thin Man".

Next two pictures on Hal Roach's United Artists schedule will be "Captain Beware" and "Captain Caution". "Turnabout" is scheduled to go before the cameras around the middle of February with an all-star cast under Roach's direction.

**Star Honored**

**Bette Davis**, Warner star, is honored by a reception given her by Republic. Magazine following presentation of its annual award for the most distinguished contribution to motion pictures during the past year. Left to right are Douglas W. Church, motion picture editor of Republic; Hedra Hopper, Ralph Morgan, Bette Davis and Jean Hersholt.

**Testing Deanna's Makeup**

Cinemagographer J.e. Valentine, who has photographed all six of Deanna Durbin's hits, tests the star's new makeup for Universal's "It's A Date" through his light meter.

**Fine Arts Signs Directors**

Franklyn Warner, head of Fine Arts Producing and Distributing Corporation, has signed Phil Rosen to direct "At Your Age", and Otis Garrett to direct "If This Be Treason", the first two productions to get under way. Warner is completing arrangements for his new distributing organization, and expects to start the cameras rolling within the next two weeks.

**Cromwell Directs "Susie Slagle's"**

John Cromwell, who just completed "Ab Lincoln in Illinois" for RKO, has been signed by Paramount to direct the screen version of Augusta Tucker's novel, "Miss Susie Slagle's", which Arthur Hornblow will produce.

**Four Stars in "Mortal Storm"**

Margaret Sullivan, James Stewart, Robert Young and Frank Morgan have been assigned the leading roles in MGM's "The Mortal Storm", a dramatic story of the disintegration of a happy community in present-day Germany. Adapted from the screen by Phyllis Bottome, the picture will be produced by Sidney Franklin and directed by Frank Borzage.

Robinson in Comedy

Edward G. Robinson's next assignment at Warner Bros will be "Brother Orchid", a comedy based on an original story by Richard Connell. The picture will start when Robiinson returns from New York and the world premiere there of "The Magic Bullet", in which he portrays Dr. Paul Erdlich.

Mowbray Joins "Curtain Call"

Alan Mowbray has been added to the cast of RKO's "Curtain Call" scheduled to go before the cameras next week. Barbara Reed and John Archer will play the romantic leads under the direction of Frank Woods. Howard Bennett produces.
STAR AND DIRECTOR ON SET

Actor Brian Donlevy (left) and Director Preston Sturges, stage a rehearsal, for the next scene of Paramount’s “Down Went McGinty,” while cameramen, propmen, electricians, etc., prepare the setting.

NEW MUSICAL MAY DEVELOP AT MGM

DANCE TEAM OF TURNER AND MURPHY

“Two Girls on Broadway,” the last word in streamlined musicals, got off to a rhythmic start at MGM, and promises to bring to light a brand new dance team in the persons of LANA TURNER and GEORGE MURPHY. The picture also serves as an introduction to the MGM lot for JOAN ROBETTS, who is co-starred with Murphy and Miss Turner.

JACK CUMMINGS, who has produced such other successful musicals as “Honolulu”, and the recent “Broadway Melody of 1940”, is again at the helm as producer, with S. SYLVAN SIMON directing.

“Maybe It’s the Moon”, is the title of a new song with music by WALTER DONALDSON and lyrics by Bob Wright and Chester Forrest, which will be one of the featured numbers in the picture.

McDonald Directs “Missouri”

Republic has assigned FRANK MCDONALD to direct the next Weaver Bros. and Elvira film, “In Old Missouri”, slated to roll February 23, with ARMAND SCHAEFFER producing. Before starting “Missouri”, MCDONALD will handle the megaphone on the next Gene Autry starrer.

“INSIDE TRACK” BOUGHT BY RKO

“Inside Track”, a dramatic story by Howard Nostrand which was recently published in The Elks Magazine, has been purchased by RKO and will be produced by Bert Gilroy. BERT HOLMES has been assigned to the screen adaptation.

READIES “SOUTHERN AMERICAN WAY”

Director SIDNEY LANFIELD, fully recovered from a throat infection that put him on the shelf after completing “Swanson River”, has started preparation for “Southern American Way”, his next assignment for 20th CenturyFox. LANFIELD left for New York to film background sequences for the production.

GETS COMEDY SPOT IN “HOPALONGS”

El BRENCIO, Swedish comic, was signed by Producer Harry Shearer for the top comedy spot in the 1940-41 series of Hopalong Cassidy features in support of William Boyd, potential star of the features.
**RHYTHM OF THE RIO GRANDE**

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<thead>
<tr>
<th>Mono.</th>
<th>Western</th>
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<tr>
<td><strong>Story Idea:</strong> Tex Ritter and his pal ride into town to discover why so many ranchoes are being burned down by the bandits, Martin Garralaga. He finds that it isn't the bandit who is causing all the trouble, but a man who has been trying to frighten the ranchoes into selling their property to him, because he is the only one who knows of the gold in the valley.</td>
<td><strong>Catchline:</strong> &quot;He pitted his wits against the cunning of a crook.&quot;</td>
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**MY LITTLE CHICKADEE**

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<tr>
<th>Univ.</th>
<th>Comedy</th>
<th>Feb. 9</th>
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<tbody>
<tr>
<td>Selling Names: Mae West, W. C. Fields, Joseph Calleia, Dick Foran.</td>
<td><strong>Director:</strong> Edward Cline.</td>
<td><strong>Producer:</strong> Peter Cowan.</td>
</tr>
<tr>
<td><strong>Story Idea:</strong> On a train going to a small frontier town, Mae West, a wise-cracking, all-city cafe singer, meets W. C. Fields. He proposes marriage and she consents because she sees bundles of money in his carpet bag, and she gets Donald Meek to perform a false marriage ceremony. Fields is appointed Sheriff but when he learns that the ceremony was false and Mae is in love with someone else, he leaves for his &quot;oil interests&quot; in the East.</td>
<td><strong>Catchline:</strong> &quot;She swept through the Wild- and-Woody frontier like a tornado.&quot;</td>
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**BLONDIE ON A BUDGET**

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<tbody>
<tr>
<td>Selling Names: Penny Singleton, Arthur Lake, Larry Sims, Daisy.</td>
<td><strong>Director:</strong> Frank R. Strayer.</td>
<td><strong>Producer:</strong> Robert Sparks.</td>
</tr>
<tr>
<td><strong>Story Idea:</strong> Arthur Lake tries to sell Penny Singleton the idea of a two hundred dollar membership in a Club—which she refuses. Angry, he goes to a movie with an old sweetheart, and takes a chance on winning a hundred dollar prize at the door. Penny, conscience-stricken, withdraws the money from their funds for the Club membership; while he, winning the prize money, buys her a fur coat she wanted. In the meantime, the Club burns down, but the money is returned to their savings account.</td>
<td><strong>Catchline:</strong> &quot;Blondie figures out a way to get what she wants.&quot;</td>
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**PASSPORT TO ALCATRAZ**

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<th>Drama</th>
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<tr>
<td>Selling Names: Jack Holt, Noah Beery, Jr., Cecilia Calleja, Clay Clenect.</td>
<td><strong>Director:</strong> Lewis D. Collins.</td>
<td><strong>Producer:</strong> Larry Darmont.</td>
</tr>
<tr>
<td><strong>Story Idea:</strong> Jack Holt, special investigator, is told to track down the enemy responsible for the dynamiting of a munitions plant. He impersonates a customs inspector who has lost his passport — thus contacting C. Henry Gordon, a man who poses as a photographer. Through a ruse, Gordon takes him to Clay Clement, head of the sabotage ring. He catches the men in the act of destroying another plant and arranges for the capture of the whole gang.</td>
<td><strong>Catchline:</strong> &quot;His most dangerous assignment ... the capture of a sabotage ring.&quot;</td>
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**HOUSE OF SEVEN GABLES**

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<th>Univ.</th>
<th>Drama</th>
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<tr>
<td>Selling Names: Margaret Lindsay, Vincent Price, George Sanders, Nan Grey.</td>
<td><strong>Director:</strong> Joe May.</td>
<td><strong>Assoc. Producer:</strong> Burt Kelly.</td>
</tr>
<tr>
<td><strong>Story Idea:</strong> George Sanders accuses his brother, Vincent Price, of killing their father, because he believes the legend that somewhere in their house a deed for a million acres of rich land is hidden, and he wants to inherit it for himself, to imprison—but Margaret Lindsay, their cousin, inherits the house. After twenty years she finally learns from John to sign a document that clears Price—and when he is set free they marry.</td>
<td><strong>Catchline:</strong> &quot;A family curse that only love could remove.&quot;</td>
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**BLACK FRIDAY**

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<th>Univ.</th>
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<tbody>
<tr>
<td>Selling Names: Boris Karloff, Bela Lugosi, Stanley Ridgel, Anne Gwynne.</td>
<td><strong>Director:</strong> Arthur Lubin.</td>
<td><strong>Assoc. Producer:</strong> Ray Reynolds.</td>
</tr>
<tr>
<td><strong>Story Idea:</strong> Boris Karloff, famed brain surgeon, saves the life of his friend Stanley Ridgel, by transplanting the brain of a criminal to Ridgel after a motor accident. Recovered, Ridgel acts strangely and Karloff purposely encourages these actions to find out where the dead criminal had hidden all his loot. He is defeated in his purpose when he has to kill Ridgel in order to save his own daughter's life—and is himself sentenced to die for murder.</td>
<td><strong>Catchline:</strong> &quot;He thought his contribution to science permitted murder.&quot;</td>
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**WE SHALL MEET AGAIN**

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<tr>
<td>Selling Names: George Brent, Merle Oberon, Pat O'Brien, Geraldine Fitzgerald.</td>
<td><strong>Director:</strong> Edmund Goulding.</td>
<td><strong>Producer:</strong> David Lewis.</td>
</tr>
<tr>
<td><strong>Story Idea:</strong> Merle Oberon and George Brent meet in Hong Kong, each unaware of the tragedy of the other's future. They fall in love and spend two wonderful weeks aboard a boat bound for San Francisco. Pat O'Brien, a detective, is taking Brent back to prison to die for a murder and Merle guards the secret of her incurable heart ailment that leaves her only a few months to live. They separate. She is the dock, planning to meet again New Year's Eve.</td>
<td><strong>Catchline:</strong> &quot;She guarded her secret to the end.&quot;</td>
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**TEXAS EXPRESS**

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<tr>
<td>Selling Names: Charles Starrett, Iris Meredith, Kenneth MacDonald.</td>
<td><strong>Director:</strong> D. O. Collins.</td>
<td><strong>Assoc. Producer:</strong> Leon Barsha.</td>
</tr>
<tr>
<td><strong>Story Idea:</strong> Charles Starrett and his father, Edward LeSaint, own one of the two stage lines in a frontier town. Iris Meredith and Bob Nolan own the other one. Kenneth MacDonald, unscrupulous banker, steals both lines when they start to build a new road. MacDonald gets his henchmen to cause trouble between the two families. LeSaint discovers the plot and gets killed, then Starrett wrings a confession out of MacDonald.</td>
<td><strong>Catchline:</strong> &quot;He destroyed their threat of aggression for all time.&quot;</td>
<td></td>
</tr>
</tbody>
</table>

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**I WAS AN ADVENTURER**

<table>
<thead>
<tr>
<th>20th. Fox</th>
<th>Drama</th>
<th>Apr. 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Selling Names: Zorina, Richard Greene, Peter Lorre, Eric von Stroheim.</td>
<td><strong>Director:</strong> Gregory Ratoff.</td>
<td><strong>Assoc. Producer:</strong> Nunnally Johnson.</td>
</tr>
<tr>
<td><strong>Story Idea:</strong> Zorina is living in Paris, has been living the life of a rich man, and now she is married to Eric von Stroheim, and they have a child.</td>
<td><strong>Catchline:</strong> &quot;She used her wiles to trick innocent victims.&quot;</td>
<td></td>
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</table>

(More Advance Date on next page)
Chip of the Flying U

Univ. Western 55 mins. (Prod. No. 4000—Nat'l Release, Nov. 24)


Plot: Brown meets Doris Weston, his boss' sister when she arrives from the East after having been given ten days to save his medical school. She绝不把他喜欢, and he decides to leave. Meanwhile the owner of a neighboring ranch, made to buy Doris' brother's ranch for nefarious purposes like storing munitions before shipment to a foreign country. Brown stays around and settles matters catching the gang who stole the payroll to force the ranch's safe and capturing Doris' love.

Comment: This is rather an ordinary Western with a little stunting on some phases of the production. Some of the situations are quite unanswerable, but probably the average Eastern fans will overlook such little inconsistencies as the fact that there aren't enough munitions involved to make any difference, etc. It's pretty standard stuff as Westerns go with Bob Baker doing the scripting that Johnny Mack Brown hasn't learned to do yet. He has little else to do though he was once a Western star in his own right. The vaccination of the story is brought in with cowboy accessories in the lobby and such novel gags as free admission for anyone who comes to the theatre in horse costume.

Catchline: "Born to fight and living by fist and gun."

AUGUSTE SLANT: THE AVERAGE WESTERN FAN WILL FIND THIS SATISFACTORY. BOX OFFICE SLANT: SHOULD DO AVERAGE BUSINESS.

Bad Boy

Atlas Drama 66 mins. (Nat'l Release, Dec. 13, '29)


Plot: Johnny goes to New York to make good. When his office constantly haunts before him the money he has on the horses, Johnny decides to go in for gambling. After some time goes far as to forge a spurious order for supplies in order to get more money. Found guilty, he is jailed. Helen MacKellar, his mother, comes to the city, and snubs floors at night to help take care of her son and herself. Then Johnny comes to the head of Rosalind Keith, a gold-digger, goes from bad to worse, until he is brought home from a police chase mortally wounded.

Comment: This picture smacks of the old 10-20-30 melodramatic school, and might appropriately be termed, "Where is My Wandering Boy Tonight?" The bond between the hero and his mother seems fast from the beginning, but it is hard to believe that Johnny could suddenly head a shady enterprise and order tough men to get his cattle in Arizona or Nevada, "Sure, boss." For those who are not too particular in their screen fare, for women as well as for the younger generation, the "Bad Boy" will find a receptive audience: for moderns, it will be a little too stilted to hold a place in the average showing. Downs at times seem unsure of himself. Rosalind Keith, Helen MacKellar and Holmes Herbert do creditably. Arrange a meeting and Son matinee. Get the support of public officials in having your showing, inasmuch as the picture shows tell-tale signs of

CATCHLINE: "His mother was his best girl until a scheming woman bored him to disgust and degradation."

AUGUSTE SLANT: SENTIMENTAL AND MELODRAMATIC ENOUGH TO MAKE AVERAGE AUDIENCE MORTIFIED, NOT LIKELY TO BE APPLAUDED BY MODERNS. BOX OFFICE SLANT: STRONGER FEATURE SUPPORT WILL HELP HIS OTHERWISE HEAVY SELLING WILL BE NECESSARY.

For booking information, write Atlas Film Exchange, Inc., 723 Seventh Ave., N.Y.C.

Wolf of New York

Republic Drama 69 mins. (Prod. No. 918—Nat'l Release, Jan. 15)


Plot: Stephenson, brains of a bond-sealing criminal gang, is sought by Cowan, district attorney. Lowe has found a place in his office for Murphy, and placed in his custody. When police detect a gang member, the Wolf of the fact he is a henchman of Stephenson, secures an acquittal. The police inspector is disposed of, and Stephenson's men are caught. The real murder confesses. Wishing to save his face for the next election, the Governor forces Cowan to appoint Murphy to succeed him. After several harrowing adventures, Lowe brings Stephenson to justice.

Comment: "Wolf of New York" is a fast-moving melodrama certain to please the masses. A better-than-average program offering, it unfolds a plot that entertains and intrigues by virtue of the fact that the direction and performances are surprisingly good. Directed by Leslie White and AnthonyHC. Belogoff. Photographed by Regice Lanigae. Film Editing by Jack Edelstein. Art Direction by Elmer Clifton. Directed by, William McGann. Associate Producer, Ewen McCandless.

AUGUSTE SLANT: THE WOLF OF NEW YORK IS A GOOD FILM. THE PLOT IS INTERESTING AND THE DIRECTING IS GOOD. BOX OFFICE SLANT: SHOULD DO AVERAGE BUSINESS.
COLUMBIA
Being Edited

OUTSIDE THE 3-MILE LIMIT*
Bullets for rustlers (W)*
BLAZING SIX SHOOTERS*
FIVE LITTLE PEPPERS AT HOME*
TEXAS EXPRESS*
PASSPORT TO ALCATRAZ*

I MARRIED ADVENTURE
Travelogue Feature.
Made by Mrs. Osa Johnson.

M-G-M
Being Edited

NORTHWEST PASSAGE (Tech.)*
STRANGE GARGOYLES*
YOUNG TOM EDISON*
MAN FROM DAKOTA*
FLORIAN*
BROADWAY MELODY OF 1940*
NEW MOON*

In Production

FORTY LITTLE MOTHERS*
EDISON THE MAN
Spencer Tracy, Gene Reynolds, Rita Johnson, Lyne Overman. Directed by Mervyn LeRoy.

DR. KILDARE #2
Lauren Bacall, Lew Ayres. Directed by Harold Bucquet.

TWO GIRLS ON BROADWAY
Lana Turner, George Murphy, Joan Blondell, Richard Lane. Directed by S. Sylvan Simon.

MONOGRAM
Being Edited

PIONEER DAYS*

In Production

RHYTHM OF THE BIG GRANDE*

In England

LIBERTY RADIO
Oona Wynyard, Clive Brook.

A GUIDE TO FUTURE BOOKING

Any pictures on which Advance Depe has been published are marked with an asterisk (*). See booking guide for dates of publication.

[This Week: In Production—32; Being Edited—75]
[Last Week: In Production—36; Being Edited—73]

PARAMOUNT
Being Edited

PAROLE FIXER*
SEVENTEEN*
KNIGHTS OF THE RANG*E
DR. CYCLOPS (Tech.)*
UNTAMED (Tech.)*
WOMEN WITHOUT NAMES*
TYFONO (Tech.)*
FARMER'S DAUGHTER*
SHOWDOWN*
OPENED BY MISTAKE*
LIGHT OF WESTERN STARS*
ROAD TO SINGAPORE*
BISCUIT EATER*
AT GOOD OLD SWASH*
HIDDEN GOLD*
WAY OF ALL FLESH*
SAFARI*
GOLDEN GLOVES*
WAR AGAINST THE SHAME TRAIL*
HECK BENNY RIDES AGAIN*

In Production

WOMAN FROM HELL*
DOWN WEST MCGINTY
Brian Donlevy, Akim Tamiroff. Directed by Preston Sturges.

ROK-RADIO
Being Edited

VIGIL IN THE NIGHT*
SWISS FAMILY ROBINSON*
MARINES FLY HIGH*
BULLET CODE*
MILLIONAIRE PLAYBOY*
LITTLE ORVIE*
PRINCESS PATHS*
BRENE*
BILL OF DIVORCMENT*
AND SO GOODBYE*
ISLE OF DESTINY*
The Ramparts We Watch
March of Time Feature

In Production

MY FAVORITE WIFE*
PINOCCHIO
Cartoon Feature. Produced by Walt Disney. In Technicolor.

REPUBLIC
In Production

DARK COMMAND*

20TH CENTURY-FOX
Being Edited

CHARLIE CHAN IN PANAMA*
YOUNG AS YOU FEEL*
SHOOTING HIGH*
DANCE WITH THE DEVIL*
FOR WOMEN ONLY
Lynn Bari, Joan Davis, Joan Valerie. Directed by Ricardo Loretta.

In Production

I WAS AN ADVENTURESS*
VIVA CISCO KID
Cesar Romero, Chris-Pin Martin. Directed by H. Bruce Humberstone.

TWINKLE TWINKLE LITTLE STAR
Linda Darnell, John Payne, Roland Young. Mary Healy. Directed by Walter Lang.

EARTHBOUND

SAILOR'S LADY
Nancy Kelly, Jon Hall, Joan Davis. Directed by Allan Dwan.

UNITED ARTISTS
Being Edited

A CHUMP AT OXFORD (Reach)*

REBECCA (Selznick)*

TWO'S COMPANY (Reach)*

HOUSE ACROSS THE RAY (Wanger)*

1,000,000 B. C. (Reach)*

MY SON, MY SON (Small)*

THE WILDERNESS (Gallaway)*

In Production

THIEF OF BAGDAD (Reach.)
Salu, Conrad Veidt, Jane Duprez. Produced by Alexander Reada.

UNIFIED ARTISTS (Cont.)

In Production

GREAT DICTATOR
Charles Chaplin, Paulette Goddard. Producer-Director, Charles Chaplin.

OUR TOWN

UNIVERSAL
Being Edited

RIDERS OF PASCO BASIN (W)*

HONEYMOON DEFERRED*

RIVER OF MISSING MEN*

DOUBLE ALIBI*

MY LITTLE CHICKADEE*

In Production

BLACK FRIDAY*

HOUSE OF THE SEVEN GABLES*

IT'S A DATE*

ALL THE DEACON

ENEMY AGENT

WARNER BROTHERS
Being Edited

CALLING PHILIP VANCE*

TEAR GAS SQUAD*

GAMBLING ON THE HIGH SEAS*

MURDER IN THE AIR*

KING OF THE LUMBERJACKS*

FUGITIVE FROM JUSTICE*

CASTLE ON THE HUDSON*

VIRGINIA OF (Tech.)*

IF IT ALL CAME TRUE*

In Production

MAGIC BULLET*

THREE CHERISH THE IRISH*

SATURDAY'S CHILDREN*

WE SHALL MEET AGAIN*

SEA HAWK

ALL THIS AND HEAVEN, TOO
Bette Davis, Charles Boyer. Directed by Anatole Litvak.
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SHOWMEN'S TRADE REVIEW

January 27, 1940

DATE OF ISSUE INDICATES ADVANCE DOPE,

a— BEFORE

Before

Initial

Audience

Indicates

Release

Suitability:

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1938-39 (Cont.)

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Title

Bat Whispers

(My-0)

Everything Is Rhythm (Mu)
Heart of New York (Mu)
Hell's Angels (D)

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Monster Walks (My-D)
Out of Singapore (D)
Rain (D)
Scarf ace (D)
Sky Devils (C-D)
Street Scene (D)
Three Broadway Girls (C)
Tombstone Canyon (W)
Tonight Or Never (D)

60.
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Tumbleweeds
U-67 (D)

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Stars

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Behind

Prison Gates (D)
63
71
Blind Alley (D)
Blondie Meets the Boss (C) ...71
Blondie Takes a Vacation (C)..6a
79,
Clouds Over Europe (C-D)
Coast Guard (D)
70
First Offenders (D)
61
Little
Peppers and
How
Five
Grew
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(C-D)
60
Golden Boy (D)
101
78
Good Girls Go to Paris (C)

7/28/39
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.b9/2/39
.b8/5/39

Donlevy- Jacqueline Wells. (A)
.Ralph Bellamy-Rose Stradner ..(F)
.P. Singleton-Arthur Lake
(F)
.Penny Singleton-Arthur Lake ..(F)
.Olivier-Hobson-Richardson
(F)
.Brian

.Scott-Bellaniy-Dee
.Walter Abel-Beverly

Roberts

.Edith Fellows-Dorothy Peterson. (F)
.Barbara Stanwyck-Wm. Holden (F)
.Joan Blondell-Melvyn Douglas ..(A)
Konga. The Wild Stallion (D)..63
Fred Stone-Rochelle Hudson ...(F)
65 .Fay Bainter-lda Lupino
Lady and the Mob (C)
(F)
Law Comes to Texas (W)
58 .Bill Elliott-Veda Ann Borg
68 .Maureen O'Sullivan-Henry Fonda(A)
Let Us Live (D)
Lone Star Pioneers (W)
56 .Bill Elliott- Dorothy Gulliver ...
Man From Sundown (W)
58 .Chas. Starrett-lris Meredith .. (F)
Man They Couldn't Hang (D)..65 .Boris Karloff-Lorna Gray
(A)
Missing Daughters (D)
59 .Richard Arlen-Rochelle Hudson. (A)
My Son Is a Criminal (D)
59 .Alan Baxter- Jacqueline Wells... (F)
North of Shanghai (D)
58 .Betty Furness-James Craig ....(F)
North of the Yukon (W)
64
Chas Starrett- Linda Winters ...
(Former title, "Mounted Police")
Only Angels Have Wings (D) .. 122 .Jean Arthur-Gary Grant ..
(F)
Outside These Walls (0)
61.. Dolores Costello- Michael Whalen(F)
Parents on Trial (D)
78.. Jean Parker-Johnny Downs ....(F)
Riders of Black River (W) ... .59. .Chas. Starrett-lris Meredith ...(F)
Romance of the Redwoods (D) .67.. Jean Parker-Chas Bickford
(F)
Spoilers of the Range (W)... .58.. Chas. Starrett-lris Meredith ...(F)
Texas Stampede (W)
.57.. Chas. Starrett-lris Meredith ...(F)
Trapped in the Sky (D)
60
Jack Holt-Katherine DeMille ...(F)
Western Caravans (W)
Chas. Starrett-lris Meredith ...(F)
58
Whispering Enemies (D)
62
Holt-D. Costello
J.
(F)
Woman Is the Judge (D)
Otto Kruger-Rochelle Hudson ..(A)
62
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68.. Joe E. Brown-Mary Carlisle
Charles Starrett-lris Meredith.
68. .Penny Singleton-Arthur Lake
Penny Singleton-Arthur Lake
Charles Starrett- Lorn a Gray
63.. Preston Foster-Ann Dvorak ..
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Cafe Hostess (D)
Convicted Woman (D)
Hudson-Lane-Lang
Doctor Takes a Wife
Loretta Young-Ray Milland
Five Little Peppers at Home (D).... Edith Fellows-Clarence Kolb
Fugitive at Large (D)
66. .Jack Holt-Patricia Ellis
Hidden Power (D)
59.. Jack Holt-Gertrude Michael
His Girl Friday (C)
92. .Grant-Russell-Bellamy
Married Adventure
Travelogue Feature
Lone Wolf Strikes (My-D)
66.. Warren William-Joan Perry
Men Without Souls
John Litel-Rochelle Hudson
Miracle on Main Street
78..Margo-W. Abel-L. Talbot
Mr. Smith Goes to Washington
(C-D)
130
Jean Arthur-James Stewart

(A)

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My

(Mu-C)

Heart

Guilty (D)
Outpost of the Mounties
Outside 3-Mile Limit (D)

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In

2/8/40

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(F) 12/7/39
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.Tony

Taming of the West (W)
Ten Days in Paris (D)
Texas Express (W)
Those High Gray Walls (D)
Too

U-Boat 29

Rangers
(D)

Bad Little Angel (D)
Blackmail (D)
Broadway Melody of 1940
Congo Maisie (C-D)
Dancing Co-Ed (C)

Meredith
82.. Walter Connolly-Iris Meredith
62.. Chas Starrett-lris Meredith
79.. Conrad Veidt-Valerie Hobson
(Revie.ved as "Spy in Black")

William Powell-Myrna Loy
(F)
Mickey Rooney-Judy Garland
(F)
Nelson Eddy-llona Massey
....(F)
Virginia Weidler-Gene Reynolds. (F)
81.. E. G. Robinson-Guinn Williams. (A)
(D). ..
Powell-Astaire-Murphy
70 Sothern-Carroll-Johnson
(F)
84.. Lana Turner-Richard Carlson ..(F)
Lionel Barrymore-Lew Ayres ..
102..
97..
102..
72

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4

(C-D)

Monigomery-Owen-Arnold

87..

Prod.
Rev.

al/27/40

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(A) 9/21/39
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73.. Francnot Tone-Ann
Robert l^oung-Helen

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Hardy

Huckleberry
90.

Gets

Mickey Rooney-Lynn Carver

(F) 2/10/39

85. Mickey Rooney-Lewis Stone
(F)
(C-D)
67. Rob't Young-Billie Burke
(F)
Broadway Serenade (Mu-D) ...112. J. MacDonald-L. Ayres
(F)
Calling Dr. Kildare (D)
85. Lew Ayres-L. Barrymore
(F)
Fast and Loose (My-C)
76. R. Montgomery-Rosalind Russell (F)
Goodbye, Mr. Chips (D)
114
Robert Donat-Greer Garson
(F)
Hardys Ride High (C-D)
80. Rooney-Stone-Rutherford
(F)
Honolulu (Mu-C)
84
Eleanor Powell-Rob't. Young ...(F)
Ice Follies of 1939 (D)
82
Crawford. Stewart (Part Tech.)..(F)
It's a Wonderful World (My-C) 86. James Stewart-Claudette Colbert. (F)
Kid From Texas (C-D)
70. Dennis O'Keefe-Florence Rice ..(F)
Lady of the Tropics (D)
92. Hedy Lamarr-Rob't. Taylor
(A)
Let Freedom Ring (Mu-D) ... .87
Nelson Eddy-Vlrglnia Bruce ... (F)
Lucky Nlflht (C-D)
82. Myrna Loy-Robert Taylor
(A)
Maisie (C-D)
72
Rob't. Young-Ann Sothern
(F)
For

Sale

b2/ii/39

Spring

Fever (C)
Brlda; Suite

Miracles

..b9/30/3!)
In Prod.

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In

Prod.

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Gilbert

.

Take This Woman (C-D)
and Ethel Turp Call on
71
The President (D)
Ann Sothern -Walter Brennan. (F)
90
Judge Hardy and Son (C)
Mickey Rooney-Lewis Stone ....(F)
66.. Lupino Lane-SaJly Gray
Lambeth Walk (C)
(F)
Wallace Beery-Dolores Del Rio.,
Man From Dakota (D)
(Former title, "Arouse and Beware")
Marx Bros, at the Circus (C)...87.. Marx Bios. lorence nice
(F)
New Moon (D)
Jeanette MacDonald-Nelson Eddy
I

Joe

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Master
Nick
Carter,
(D)
Ninotchka (C)
Northwest Passage (D)

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1/26/40 ..bl/27/40
2/16/40 ..al/13/40

10/20/39

blO/14/39
al2/2/39

Detective

60.. Walter Pidgeon-Rita Johnson
Greta Garbo-Melvyn Douglas
Tracy-Young-Brennan (Tech,)
83. Robert Taylor-Greer Garson
Remember? (C)
85. Lew Ayres- Laraine Day
Secret of Dr. Kildare (D)
Shop Around the Corner (C)...I00. Margaret-Sullavan-J, Stewart
Gable-Crawford-Hunter
Strange Cargo (D)
91. Wallace Beery- Robert Young
Thunder Afloat (D)
Turner-Murphy-Blondell
Two Girls on Broadway
Women, The (D) (Part Tech.). 131. Shearer-Crawford- Russell
Mickey Rooney-Virginia Weidler
Young Tom Edison (D)

12/15/39 bl2/l6/38
11/3/39 ..blO/7/3S
2/23/40 ..38/12/39
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9/22/39 ..b9/2i/3!i

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In Prod.
....b9/2/3!)

9/1/39

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MONOGRAM
Across the

1938-39

(W;

Plains

Boys Reformatory (D)
Danger Flight (D)

Down

Wyoming

the

For Peace

From
Luck

Rio
(D)

Jack Randall-Joyce Bryant
Frankie Darro
John Trent-Marjnrie Reynolds

52
61
61

Tex Ritter

(D)..62

Trail

(Doc)
(D)

Newsreels
Movita- Warren Hull
58..Frankle Darro-Sheila Darcy
60

63

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Man From Texas (W)
Mr. Wong in Chinatown

Tex Ritter

(My-D)

68

Boris

(F) 6/1/39
(F) 5/1/39
..(F) II/I/39
(F) S/18/39
(A) 10/1/39
(F) 8/7/39
(F) 8/15/39
7/21/39

Karloff-Marjorle

Reynolds. (F)
Mutiny in the Big House (D)..83 Barton MacLane-Chas. Bickford. (F)
Mystery of Mr. Wong (D) ... .65
Boris Karloff
(F)
Mystery Plane (D)
60
John Trent-Marjorie Reynold! ..(F)
Navy Secrets (D)
60
Fay Wray
(F)
Oklahoma Terror (W)
Jack Randall-Virginia Carroll
Overland Mall (W)
51.. Jack Randall
(F)
Riders of the Frontier (W) ... 59.. Tex Ritter-Hal Price
(F)
Rollin' Westward (W)
.61 .Tex
Ritter
(F)
Should a Girl Marry? (D)
.60. .Anne Nagel-Warren HuH
(A)
Sky Patrol (D)
..61
John Trent-Marjorie Reynolds. .. (F)
Star Reporter (D)
62
Warren Hull-Marsha Hunt
(F)
Streets of New York (D)
.73. Jackie Cooper
(F)
Stunt Pilot (D)
61.. John Trent-Marjorie Reynolds ..(F)
Undercover Agent (C-D)
56
Russell Gleason-Shirley Deane...(F)
Wanted by Scotland Yard (D)^.65 James Stephenson-Betty Lynne..(A)
(Reviewed as "Dangerous Flngert")
Wolf Call (D)
61.. John Carroll-Movita
(F)
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8/16/39
,b9/9/39
3/1 /M
...b4/l/3B
6/16/39
.b7/22/39
9/9/39 .. ..b9/23/39
2/22/39
.b5/6/39
4/12/39
..b4/8/39
6/29/39
.b7/8/39
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.b4/29/39
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5/8/39

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.b5/27/38

1939-40
Chasing Trouble (D)
Danger Ahead (W)
Fatal Hour (My-D)
Fighting Mad (W)

Gang's All

Here (C-D)
from Arizona
Blue (D)
Enemy (D)

Gentleman
Heroes

(W)

In

Hidden

Darro-Marjorie Reynolds
James Newill- Dorothea Kent ...
66.. Boris Karloff-Marjorle Reynolds. (F)
60. .James Newill-Sally Blane
77.. J. Buchanan-Horton-Kruger ,,.(F)
.71
Farrell MacDonald-Barclay
(F)
59.. Dick Purcell-Bernadene Hayes .(F)
Warren Hull-Kay Llnaker
64.

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F.

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(Former title. "Front Page Lady")
58
Lawson-Henry
51.. Jack Randall-June Willklns
Rhythm on the Rio Grande (W).
.Tex Ritter-Susan Dale
Roll, Wagons, Roll (W)
54. Tex Ritter
Secret Four (D)
85. .Sinclair- Lee- Lawton
Westbound Stage (W)
52. .Tex Ritter
57. .James Newlll-Louis« Stanley
Yukon Flight (W)

Phantom

Pioneer

Strikes

Days

(My)

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(W)

(F)

1/30/40
al2/30/39
1/10/40
al2/23/39
1/15/40
.bl/20/40
I/5/3S
alO/l7/3Ji
11/17/39 .b8/l2/39
12/25/39 bl2/16/39
11/7/39
bl 1/25/39
1/20/40 ,al2/23/39
I

11/15/39
1/25/40

bll/18/39
al2/30/39
al/27/40

(F) II/25/39' bl2/23/39
(F) 1/15/40
bl2/30/39
12/15/39 .al 1/4/39
...
12/5/39
all/18/39

1938-39

Adventures of
Finn (D)

Andy

9/29/39

al2/9/39
Eddie Cantor-Rita Johnson ....
al/13/40
228.. Gable- Leigh- Howard
(Tech.)
(F)
bl2/l6/39
67
Frank Morgan- Virginia Weidler.(F) 12/8/39 ...bl2/9/39
Spencer Tracy-Hedy Lamarr
2/1/40 ..all/12/38
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MGM

(A)

11/17/39 .bll/l8/3!i
10/13/39 .b9/23/36
I2/2S/39. bl2/l6/39
10/27/39 blO/28/39
9/8/39
b9/9/36
2/9/40 ..alO/14/39
1/19/40 ..bl/20/40

Spencer Tracy-Rita Johnson ....
Sothern ...(F) 10/6/39

Fast and Furious (D)
Florian (D)
Forty Little Mothers (C)
Gone With the Wind (D)
Henry Goes Arizona (C)

alO/21/39

Arthur-MacMurray-Douglas

(W)

.bl/27/40

.

..58. .Bill
...
65.. Otto Kruger-Ona Munson
54. .Charles Starrett-Lorna Gray
Elliott-Iris
55. .Bill
Meredith ..
82. .Rex Harrison-Karen Verne

Many Husbands

Two-Fistod

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"Criminal Cargo")

Starrett-lris

Prod.

(F) 10/19/39 .blO/7/39
(F) 1/10/40
.bl2/30/39
(F) 12/28/39
.bl/20/40
(F) 9/14/39
.bl 1/25/39

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Hayworth

Holt-Cecilia Callejo
Elliott-Linda Winters

Chas.

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In

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Jack

In

10/29/39. Not

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title,

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(Former
Passport to Alcatraz (D)
Pioneers of the Frontier (W)
tcandal Sheet (D)
tranger From Texas (W)

Martin-Rita

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1/26/40

Prod.

..al/13/40
.b8/5/39
.b5/27/39
.bl/6/40

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Jacqueline Wells-Bruce Cabot.
.63 .Chas. Starrett-lris Meredith
Jack Holt-Irene Ware
63

is

al/27/40
al 1/25/39
.bl/13/40
.al/20/40

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I

Music In
My Son

(Mu-D)

Balalaika

Girl
Irish

Blondell-Melvyn Douglas

Joan

.b6/3/3i

..b5/20/3S)
..b8/l9/3ii
...b7/8/3!>
..b3/18/3!i
..b8/12/3!<

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1939-40
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1939-40
Another Thin Man (My-C)
Babes in Arms (Mu-C)

Fight

Amazing Mr. Williams (C-D)
Beware Spooks (C)
Blazing Six Shooters (W)
Blondie Brings Up Baby (C)
Blondie On a Budget (C)
Bullets for Rustlers (W)

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Issue of

...b7/l/3!i

6/30/39
6/16/39
5/12/39
8/18/39
7/14/39
3/17/39
8/25/39

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Dr.
Kildare No.
Earl of Chicago
Edison the Man

COLUMBIA

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Reissued
.Not Rev.
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1/10/40
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..Reissued
6/24/39
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Reissued
Reissued
Reissued
5/1/39 ...Reissued
8/1/39 ...Reissued

.C. Morris-U. Merkel
.Harry Roy & Band
Jolson-Evans-Morgan
.Lyon-Harlow-Hall
.Mischa Auer
Noah Beery- Dorothy Burgess
.J. Crawford-W. Huston
.Spencer Tracy
-Sylvia Sidney
Blondell-Evans-Claire
.Bob Burns
.Swanson-Douglas-KarlofT ....
.William S. Hart
.Alan Hale-Claude Allister ..

Date

Stars

Stronger Than Desire (D)
..77. .Virginia Bruce-Walter Pidgeon. (F)
Tarzan Finds a Son! (0)
.81
Weissmuller-O'Sullivan
(F)
Tell No Tales (D)
These Glamor Girls (C-D)
.8U. Lew Ayrcs-Lana Turner
(F)
They All Come Out (D)
.70 .Rita Johnson-Tom Neal
(F)
Within the Law (D)
65
Ruth Hussey-Paul Kelly
(F)
Wizard of OZ (Tech.) (Mu-C) 101 .Judy Garland. Frank Morgan ...(F)
.

See

Rel.

See

Rel.

Mins.

Title

ASTOR PICTURES

Page 25

(D)

On Borrowed Time (D)
Pygmalion (D)
Sergeant Madden (D)
6.000 Enemies (D)
Society Lawyer (D)

70
99
87.
80.
60.

Florence Rice-Robert Young
Fj
Barrymore-Beulah Bond!. (A)
Howard-Wendy Hiller .. (A)
Wallace Berry-Laraine Johnson
(F)
Lionel

Leslie

.

Walter Pidgeon-Rita Johnson ...(A)
Bruce-Walter Pidgeon.. (F)

77. Virginia

7/21/39
5/26/39
4/7/39
4/28/39
2/17/39
7/28/39
4/21/39
2/3/39
3/10/39
5/19/39
4/14/39
8/11/39
2,'24/39

5/5/39
6/23/39
8/4/39
7/7/39
3/10/39
3/24/39
6/9/39
3/31/39

PARAMOUNT

.b7/15/39
.b5/27/39
..b4/8/39
.b4/29/39
.b2/18/3b

Back Door to Heaven
Beachcomber (C-D)
Boy Trouble (C)

.b5/20/3i)
.b4/22/3!)

Bulldog

..b2/4/3S
.b3/ll/3!!

..b5/6/39
..b4/8/39
.b8/12/36
.b2/l8/3S
.b4/29/3Si

.b6/10/36
..b8/5/3^
b7/l/3t
blO/29/3t
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.b3/25/3!:
..b6/3/3!)
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b4/l/

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Bulldog

1938-39

(D)

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.85. .Ford-Erwln-Ellis
(A) 4/21/39
.94. Laughton-Lanohester
(A) 3/10/39
.70.. Charlie Ruggles-Mary Boland ...(F) 2/27/39

(C-D)

.56.. John

Drummond's

Police
(My)
Cafe Society (C)
Grade Allen Murder

.55. .Howard-Angel
.83. .M. Carroll-F.

MacMurray

Case

(My-C)

King of Chinatown (D)
Lady's From Kentucky (D)
Majnifloent Fraud (D)
(C)

Howard -Heather Angel

.(F) 6/30/39

..b7/8/39

Secret

Grand Jury Secrets (D)
Heritage of the Desert (W)
Hotel Imperial (D)
I'm From Missouri (C)
Invitation to Happiness (D)
Island of Lost Men (D)

Man About Town

.b4/l5/39
.b3/l2/36
..b2/4/39

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Drummond's Bride

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(A) 4/14/39
(A) 3/3/39

.75. .Grade Allen-Warren William ...(F)
.66.. John Howard-Gail Patrick
(F)
.73. .Donald Woods-Evelyn Venable ..(F)
.70. .Ray Milland-lsa Mirandi
(F)
.77.. Bob Burns-Gladys George
(F)
.95. .Fred

MacMurray-lrene Dunne ..(F)

.63.. Anna May Wong-A. Quinn
.60 .A. M. Wong-L. Nolan
.75.. Geo. Raft-Ellen Drew
.75. .Lloyd Nolan-Aklm Tamlroff
.86. .Jack Benny-Dorsthy Lamcur

(F)
(A)
(F)
(A)
(F)

6/2/39
6/23/39
6/23/39
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.b4/l5/39
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.b6/l8/3i


### COLUMBIA 1938-39

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### MGM 1938-39

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<td>THE FABULOUS CRUSADERS</td>
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<td>GRAND STARLIGHT</td>
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<td>A MAYOR'S LADY</td>
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<td>THE MIGHTY CAVALRY</td>
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## Paramount 1939-40 (Con.)

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<td>No. 12</td>
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### Popeye (12)

- Backing up the Big Easy | 8/7/39 |
- Cash is Always Right | 8/23/39 |
- Cartoons Wanted | 9/13/39 |
- Devil May Care | 10/13/39 |
- Devil to Skid | 12/13/39 |
- Dog to the Race | 1/22/40 |
- Has a New Game To Play | 2/22/40 |
- He's the Natural | 3/29/40 |
- Can't Make Ends Meet | 4/19/40 |
- Jones' All-Nite | 5/8/40 |
- Well Kept鹿 | 7/19/40 |

## Popular Science (4)

- No. 1 | Fair | 8/24/38 |
- No. 2 | Interesting | 8/24/38 |
- No. 3 | Good | 8/24/38 |
- No. 4 | Good | 8/24/38 |

### Special (1)

- Aladdin and His Wonderful Lamp | 2/22/39 |

### Sportslights (13)

- Champion Athletes | 10/15/38 |
- Discusman | 11/15/38 |
- Footlights From Good | 12/13/38 |
- Hold Your Breath | 1/13/39 |
- Ladies' Distance | 2/13/39 |
- Ladies' Distance | 3/13/39 |
- Surfing | 4/13/39 |
- Private Pictures | 5/13/39 |
- Surfing | 6/12/39 |
- Surfers and Swamps | 7/12/39 |
- Two Athletes and a Swim | 8/12/39 |
- Watch Your Step | 9/12/39 |

## Unusual Occupations (6)

- No. 1 | Interesting | 8/13/38 |
- No. 2 | Interesting | 8/13/38 |
- No. 3 | Good | 8/13/38 |
- No. 4 | Fair | 8/13/38 |
- No. 5 | Interesting | 8/13/38 |
- No. 6 | Good | 8/13/38 |

## 1939-40

### Color Classics (8) Tech.

- Fresh Vegetable Malt | No. Rev. |
- Little Lame Devil | No. Rev. |

### Color Cruises (7)

- Artie Shaw's Classic for Swing Fans Only | 6/26/39 |
- Artie Shaw's Classic for Swing Fans Only | 6/26/39 |
- Orchestra | No. Rev. |
- Orchestra | No. Rev. |

### Headliners (10)

- C_DAYS & NIGHTS | Good | 11/13/39 |

### Paraphrases (16)

- Bells of Life | Good | 11/12/39 |
- Bells of Life | Good | 11/12/39 |
- Towns End | Good | 8/13/39 |
- Towns End | Good | 8/13/39 |
- King of the Valley | Good | 8/13/39 |
- King of the Valley | Good | 8/13/39 |
- History & Romance | Good | 11/13/39 |
- History & Romance | Good | 11/13/39 |

### Popular Science (5)

- No. 1 | Good | 9/23/38 |
- No. 2 | Good | 9/23/38 |
- No. 3 | Good | 9/23/38 |
- No. 4 | Good | 9/23/38 |
- No. 5 | Good | 9/23/38 |

### Sportlights (17)

- Assa-Rhythm | Good | 11/16/38 |
- Assa-Rhythm | Good | 11/16/38 |
- Batterers' Row | Good | 10/25/39 |
- Batterers' Row | Good | 10/25/39 |
- Batterers' Row | Good | 10/25/39 |

### Stoney Age Cartoons (12)

- Way Back When | Good | 10/16/39 |
- Night Club Man | Good | 10/16/39 |
- Way Back When | Good | 10/16/39 |
- Prints of the Past | Good | 10/16/39 |

### Symphonic (3)

- Blue Danube Waltz | Good | 2/20/39 |
- Gershwins | Good | 4/1/39 |
- Gershwins | Good | 4/1/39 |

### Unusual Occupations (6)

- No. 1 | Interesting | 1/15/39 |
- No. 2 | Interesting | 1/15/39 |
- No. 3 | Interesting | 1/15/39 |

### RKO- radio 1938-39

### Disney Cartoons (12) Tech.

- Aurora Hound | Good | 9/15/39 |
- Brute Force | Good | 9/15/39 |
- Cave Man | Good | 9/15/39 |
- Donald's Golf Game | Fair | 6/29/39 |
- Donald's Lucky Dog | Good | 6/29/39 |
- Forlorn Symphony | Good | 6/29/39 |
- Frosty the Snowman | Good | 6/29/39 |
- Goofy and Wilbur | Good | 6/29/39 |
- Honey Chimp | Good | 6/29/39 |
- Mephisto | Good | 6/29/39 |
- Mickey Mouse | Good | 6/29/39 |

### Edgar Kennedy (5)

- Baby Dote | Good | 11/25/39 |
- Bingo | Good | 11/25/39 |
- Cindy Swine | Good | 11/25/39 |
- Looks Like a Ladies' Day Out | Good | 11/25/39 |
- Stew Froth | Good | 11/25/39 |

### March of Time

- inside the Missouri Line Excellent | 20/6/29/39 |
- Metropolitan'59 | Fair | 6/2/39 |

### Nu-Artus Musicals (13)

- Airplane Varieties | Good | 9/8/39 |
- Galopinto | Good | 9/8/39 |
- Girls About Town | Good | 9/8/39 |
- Rhythm, Wring' and Blowing | Good | 9/8/39 |
- Sambo Servants | Good | 9/8/39 |
- Sponsors and Smiles | Good | 9/8/39 |
- Tropical Tunes | Good | 9/8/39 |
- Under a Dying Moon | Good | 9/8/39 |
- Vanities Moonlight | Good | 9/8/39 |

### Quidnuplets (5)

- Five Times Five | Fair | 7/20/39 |

### Radio Flash (4)

- Dog Gone | Good | 6/20/39 |
- Hectic Honeymoon | Good | 10/15/38 |
- Mercury Man | Good | 10/15/38 |
- Sudden Death | Good | 10/15/38 |

### Reelisms (10)

- Air Waves | Good | 1/16/30 |
- Band Wagon | Good | 1/16/30 |
- Canal Trip | Good | 1/16/30 |
- Click Clack | Good | 1/16/30 |
- Touch of the Isle | Good | 1/16/30 |
- Submarine Circus | Good | 1/16/30 |
- United States | Good | 1/16/30 |
- World of Tomorrow | Good | 1/16/30 |
- Zio | Good | 1/16/30 |

### Sheila Barrett (4)

- Air Waves | Good | 1/16/30 |
- Band Wagon | Good | 1/16/30 |
- Canal Trip | Good | 1/16/30 |
- Click Clack | Good | 1/16/30 |
1939-40

DINSEY CARTOONS (38) (Tech.)

OFFER DUCK "A Stream"

EDGAR KENNEDY (6)

ACT YOUR AGE Extremely Funny. 18 1/15/38

SCRAP MY MARRIAGE Very Good, Slightly at Sea. 11 1/21/39

4/29/39 Good

5/7/39 Good

6/29/38

9/18/39 Good

10/18/39 Good

11/18/39 Good

12/18/39 Good

1/18/40 Good

10/15/39

1/14/39

10/28/39

10/21/39

11/19/38

12/24/38

12/31/38

12/10/38

Diverting.

Very.

Just.

Satisfactory.

Excellent.

Very.

Like.

Riot.

Slightly.

Spring.

Athletic.

Recording.

Daily.

Kennedy.

Wrong.

Act.

Kennedy.

Kennedy.

MARCH OF TIME (13)

Soldiers With Wives... 26 6/9/39

Battle Thworth of England Very Timely 10/6/37

Uncle Sam, Farmer. Extending the Farms... 11/23/38

Remains of the Pacific. Republic of Finland Very Timely 1/10/39

DIEBLER Puss Parade—LELR LEH (6)

Monkeys is the Cleverest... 9/18/39

Pigpin... 10/15/39

Silly Seals... 11/15/39

DIEBLER Puss Parade—LELR LEH

3/23/39

for sale.

natural for women.

for play hours.

02/23/39

MICKIE CARPET OF MOVIECENT (6)

Ashbirtl Picklott's... Excellent. 11/10/39

Benjamine... Remarkable.

Very Good.

Kimberly Country... Interesting.

Valley of the Ten Thousand Smokes Fascinating.

SPORTS REVIEWS—THORGERSEN (6)

The crime sufferers... Excellent.

Tommy the Tenpin... Excellent.

Top Nesh Tennis.

12/23/39

SPORTS REVIEWS—THORGERSEN (6)

Sportsman.

Very Good.

good.

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Sportsman.

Very Good.

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Very Good.

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### VITAPHONE-WARNER BROS. 1938-39

#### 1939-40

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### VITAPHONE BROADCASTS

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### SERIALS 1938-39

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### THEATRE WANTED

**BROADWAY BREVITIES**

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### CLASSIFIED ADVERTISING

Ten cents per word. No charge for name and address. Five lines of type for the price of four. Letters of five lines each, to be checked with copy. Classified ads will appear as soon as received. Send to Classified Dept., SHOWMEN’S TRADE REVIEW, 1501 Broadway, New York City.

### EQUIPMENT FOR SALE

SCHOOL desires sell pair Simplex-Acme 35 mm semi-portables, complete, late models, used very little. Write Bruce Hoag, Warwick, New York.

### HELP WANTED

UNEMPLOYED salesmen or theatremen are afforded the opportunity of earning a steady income. You must know the theatre-men in your territory. The better you know them the easier the job becomes the day you start working. Get full details by writing to Box L 106, SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York City, giving your past experiences, connections and references, ACT NOW WHILE YOUR TERRITORY IS STILL OPEN.

### SERVICING PUBICATIONS, TEXTBOOKS & SUPPLIES

1940—BRAND NEW!—Hot off the Press—"Servicing Sound & Television Equipment," over 500 pages; 300 cuts; over 200 trouble-shooting charts; newest and most complete handbook in the field. Special price $6.95—Trout's Theatre Ledger, each copy so marked.

### BOOKS

**SYSTEMATIZING THEATRE OPERA-**

### HELP WANTED

UNEMPLOYED salesmen or theatremen are afforded the opportunity of earning a steady income. You must know the theatre-men in your territory. The better you know them the easier the job becomes the day you start working. Get full details by writing to Box L 106, SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York City, giving your past experiences, connections and references, ACT NOW WHILE YOUR TERRITORY IS STILL OPEN.

### THEATRE WANTED

YOUNG MAN, age 28, will invest $1000 and services in operation of small town theatre. Location in East preferred. Address Box 501, SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York City.
The biggest opening in entire 22-year history of New York's Rivoli Theatre!

THE GRAPES OF WRATH
In This Issue

Equipment & Maintenance

Including:

Handling Theatre Accident Cases
The Clinton Theatre, Brooklyn, N. Y.
Improvement on the Installment Plan
A Sane Plan for Washroom Sanitation
How to Guard Against Burglaries
The Bulletin Board — Literature Bureau
YOU’LL HEAR THIS EVERYWHERE!

"Everybody's talking about how they've made the surprise hit of the year. 'I TAKE THIS WOMAN!'"

"Honestly, you've got to hand it to that M-G-M outfit!"

WATCH!

SPENCER TRACY and HEDY LAMARR in "I TAKE THIS WOMAN" Screen Play by James Kevin McGuinness • Original Story by Charles MacArthur Directed by W.S. VAN DYKE II An M-G-M Picture
Speaking Of Pictures

In “Grapes of Wrath,” 20th Century-Fox has surprised not only the industry but many on the outside who so freely predicted that the story lacked suitable screen material and would prove to be a bust.

By this time advance information must have reached most theatremen about the picture at its first openings. So it hardly seems necessary to tell you that “Grapes of Wrath” is a powerful box office picture.

Frankly, we were one of the doubting Thomases ourselves even though we kept our predictions stored away pending the arrival of the picture. When we attended the preview we did so with many misgivings and a pre-conceived notion that they would never be able to inject the punch of the book into the picture.

Like all of the others, we were wrong. It is great entertainment and its characters have brought to life the people of Steinbeck’s best seller. You’ll say so, your audience will say so and your receipts will verify it.

Another in the current cycle of strong box office pictures is the Warner Brothers’ production of “The Fighting 69th.” Here again you have real, stark, dramatic entertainment of the he-man type. Certainly no one could label this one “sissy” entertainment.

Strong selling names plus the background of the story provide the outstanding selling angles to which may be added many other slants according to the ideas of the theatremen mapping out campaigns. The opportunities for tie-ups cover a wide and desirable radius and much interest can be attracted through unusual show-selling.

There is no reason why “The Fighting 69th” should not give an excellent account of itself when it reaches your theatre. You can remove all doubt by backing up the engagement with a carefully planned campaign.

For Or Against?

There remain but three things for the theatremen to do with regard to the Neely Bill and its impending action before the House of Representatives.

Number One: To thoroughly familiarize themselves with the contents of the Bill and how each section of it will apply to their methods of film buying and trading.

Number Two: To make up their minds as to whether (after careful study and consideration) to support the bill or try to defeat it.

Number Three: If against it, to immediately enlist the support of women’s clubs, civic organizations, newspapers, church leaders, community leaders and other individuals, and to get each and every one of them to address letters or wires to their local Congressman asking him to vote AGAINST the Bill. Emphasize to those you contact that, if they have organization affiliations, to address their letters or wires in the name of the group they represent as well as themselves as individuals.

In discussing the Bill with those whose aid you seek to defeat the Bill, be prepared to answer their questions and convince them that the Bill is bad for your business, for the industry and for the community as well. Have all necessary facts at your finger tips. Also have available the correct name of the Congressman to be contacted.

If you would heed our advice then we suggest that you concentrate your efforts first on the women’s, welfare and other local organizations and groups, as expressions from them will carry the most weight at this stage of the fight. If you have a gift of gab, promote an invitation to their meetings and address them in a body, urging both organization as well as individual action.

You’d be surprised how much public and organization sentiment you can line up during a concentrated drive on your part or in conjunction with the other theatremen in your territory if they are of the opinion that the measure should be defeated.

The time element is rapidly becoming more and more important so if you honestly want this Bill killed then you must act quickly and with planned effort.

Universal’s Progress

The recent financial report of Universal which showed an amazing upward swing in profits, speaks volumes for the manpower heading this aggressive organization. Where profits increase consistently, the quality of the product must reflect the same condition. Exhibitors do not have to be told about Universal’s improvement in box office pictures.

Those who would look a little further ahead will also agree that the outlook for a continuation of good product is a foregone conclusion. A mere summary of the pictures in work and in preparation, tells the whole story.

Sound common-sense administration of this company’s affairs both in the home office and the studio is the reason for the phenomenal success of this company. Each man appears to have a job to do and IS doing it to the best of his individual abilities.

An almost total absence of lost motion, wasted production expense or running around in circles, is beginning to prove itself even better than we predicted over a year ago when we visited and analyzed the studio set-up.

—“CHICK” LEWIS
MAY ACCEPT ARBITRATION

Circuits Willing to Try Allied Plan

Allied's proposal for the establishment of an arbitration system within the industry is meeting with "we are not opposed to arbitrating differences" reaction from some of the larger affiliated circuits, and one independent circuit is reported to be "very much for it." That his organization would "certainly welcome arbitration" was a declaration made by C. A. Schulte, president of the Commonwealth Circuit, which operates 41 theatres in Arkansas, Iowa, Kansas and Missouri. RKO is willing to arbitrate disputes in which its theatres are involved, it is understood. Stating that he could not speak officially on the subject, R. J. (Bob) O'Donnell, general manager of the Texas Interstate Circuit, expressed his belief that some method should be adopted whereby by differences could be adjusted.

Some circuits are making no comments until they can study the matter more fully.

Brown to Produce Film in New York

Rowland Brown will make "Young Man of Manhattan" at the Eastern Screen. He is known for his distribution. Frances Dee and Joel McCrea will be starred, and production will get under way in April. Although only on a one-picture deal, Brown may continue to produce in New York upon completion of "Young Man."

Pioneer Exhibitor Dies

Milwaukee—A. L. Rehage, 61, pioneer Wisconsin exhibitor, is dead at Tomahawk, Wis.

At "69th" Dinner

Herbert J. Yates, president of Republic Pictures, points out the "big-city nights to a couple of cowboys." On his right, Gene Autry, Republic's top star, and on his left, Jack Kriendler, whose up-town ranch is known as the 21 Club. Gene and Jack were among M. C.'s guests at the world premiere of "Village Barn Dance" at New York's country night club. The Village Barn, last Friday.

FILM BIZ NEEDS "DICTATOR-WOOD"

Ohio ITO Secretary Laments Industry's Lawsuits

Columbus, O.—In a current ITO service bulletin to theatre owners, Pete J. Wood, secretary of the ITO of Ohio declares, the industry needs a "dictator." The bulletin is in the form of an open letter to Landis in which Wood declares it is "loudest hope" that the film industry will have a "dictator" in the "very near future."

In addition to pending Federal legislation and Government lawsuits, Wood writes, "we find ourselves faced with more internal lawsuits than any other industry. There being no one in authority, there's yourself in baseball, our industry, after many months of conferring and negotiating was forced to admit defeat when it came to agreeing upon a Code of Fair Trade Practice for the industry, and, as a consequence, independent exhibitors are today forced to bow to even harsher terms than they did 20 years ago."

EDUC. BANKRUPT

Co. Files Voluntary Petition

ERPI Largest Creditor

Following closely on the heels of Grand National's liquidation, Educational Pictures has filed a voluntary petition in bankruptcy. Total liabilities were listed at $577,925. Beneficial creditors are ERPI with a claim of $291,672, secured by a mortgage on the company's stock, and President E. W. Hammons has a claim for $50,000 salary.

Quick action is expected to reorganize the company so that it may resume production of short subjects.

SCHAEFER IN NEELY DEBATE

Myers Upholds Bill Before SWG

George J. Schaefer, RKO president, and Abram F. Myers, general counsel of the board of Allied States Association, debated the Neely Bill this week before a Screen Writers Guild. Schaefer asserted that Allied members who were supporting the Bill sought an unfair advantage in buying pictures while Myers answered that the Bill would be no need for the Bill if the major companies had given more consideration to the proposal.

Schaefer said: "The Bill prohibits us from selling our product to anyone unless we believe takes away our Constitutional rights and hamstring the American system of free enterprise. In recent years, distributors have granted exhibitors a 10% cancellation clause of which the exhibitor can take advantage for selection or elimination of films that are offered him. They have rarely taken advantage of that privilege. The American people have shown their approval of present methods to the extent of $8,000,000 attendance weekly. A business which has flourished to the extent that it is able to scrap its present system and substitute for it an untried system is not an untried system and not an untried industry and public interest to undermine this industry with unnecessarily heavy taxes such as are contemplated in this proposed legislation. You cannot run a democracy today."

Myers claimed that investigations show that 2,500 affiliated theatres have selective contracts and forced to adhere to their booking. He alleged that monopoly prevailed in the business in both large and small deal of厂家 of theatre districts. He also denied that there was any threat of censorship in the Neely Bill nor any possibility of the government fixing prices.

NSS May Take Over Trailer-Made

A deal whereby National Service will take over Trailer-Made will be reported to be in finalizing, with negotiations now going on between NSS and E. Schwartz, head of Trailer-Made, in which the majority-Made firm will hold about 60% of the stock. The trailers have been advised of the negotiations, it is reported. Prior to formation of Trailer-Made firm, Schwartz headed Ad-Vance Trailer Service, which NSS also bought.

Dinner for Yamin

Boston—A testimonial dinner will be tendered Nathan Yamin, president of the Allied at the Hotel Staterie Fer. 6.

WB MAY GET HUGHES PICS

Distribution Deal Is Being Discussed

Hollywood—That Warners is talking a releasing deal with Hughes is apparent from the pictures which he plans to make this year is reported here. Resuming production after a long interval, Hughes has signed Howard Hawks to direct. Stories by Ben Hecht and Ernest Hemingway are among the stories included in Hughes' available properties.

A releasing deal for the first Capra-Riskin feature which the duo will make independently was announced by RKO in its final week of selling. RKO's coverage of major circuits for the 1940-41 program is practically completed with these deals.

Miami Sees Premiere Of "New York"

Miami—World premiere of 20th-Fox's "Little Old New York" was held Wednesday night at the Lincoln Theatre here, with a host of prominent film people attending. Admission was reserved for those advanced for the premiere performance.

SHOWWEN'S TRADE REVIEW
February 3, 1940

Title and Trade Mark Reg. U. S. Pat. Off.

Charles E. "Chick" Lewis
Editor and Publisher

SHOWMAN'S TRADE REVIEW
Vol. 32, No. 2
Feb. 3, 1940

TRADE REVIEW

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Associate Editor

ROBERT WILE
Managing Editor

JOH. GALLAGHER Film Mgr.

HAROLD RENDALL
Editorial Mgr.

WALTER MCINTYRE

ANN LEWIS, West Coast Manager

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Hollywood, Calif. Tel. Hollywood 1390

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MARMILL AND REINDL
612 No. Michigan Ave., Chicago, III.

LONDON REPRESENTATIVE
JACK MACGRADY, 30 Portton Place

AUSTRALIAN REPRESENTATIVE
GORDON V. CURIE, 1 Elliott Stree
Homebush, Sydney, Australia

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Hit Pictures Boost Grosses
Along New York's Main Stem

"Grapes of Wrath," “Fighting 69th” Join
GWTW in Luring Record Crowds

Broadway these days is being dubbed “The Street of Hits” in view of the big-time films and the biggest opening day grosses that have accompanied them in 22 years, continue to pack them in and look set for a long engagement.

As long and unreserved-seat engagement at the Capitol, “Gone With the Wind” (MGM), now in its seventh week, is still filling seats at practically every performance. At Radio City Music Hall, “Shop Around the Corner” (MGM), while not breaking any records, did all right in its first week and is being held over for a second session.

Chalking up 71,210 admissions from Friday opening through Sunday night, the Strand, with the “fighting 69th” (War) attracted the biggest week-end crowd since that house played “G-Men” in 1933, when the record for the same number of days was 69,350. Under the picture-hand policy, this is a new high in grosses. The picture came into the Strand with the benefit of a tremendous advance advertising and publicity campaign.

"Judge Hardy and Son” (MGM) maintains its drawing power at the Criterion, where it is now in its third week. With a change in the book for all the big towns, it is also in its third week at the Paramount. Matinees on

Important Dates
Feb. 4: NVA annual banquet, Alvin Theater.
Feb. 15: Detroit Variety Club Feather Party, Hotel Cadillac Hotel.
Feb. 17: Coast Warner Club dinner-dance, Biltmore Hotel.
Feb. 24-26: National Film Critics Convention, Memphis, Tenn.
Feb. 27: Academy Awards banquet, Hollywood.
Apr. 16-20: National convention Variety Clubs of America, Los Angeles, Calif.
April 8-9: Mill Rogers National Theatre Weeks, Los Angeles, Calif.
April 22-27: SMPF, Spring Convention, Claremont-Hilton Hotel, Atlantic City.

"The Blue Bird” (20th-Fox), which is two-a-daying at the Hollywood, is being bolstered by juveniles. As a matter of fact, the absence of children from school during mid-winter regents examinations accounts considerably for the large grosses in most of the houses.

200 At Testimonial For Kellenberg
Pittsburgh—In celebration of his twenty years association with the local Variety Club and American Legion, Mr. Kellenberg attended the testimonial dinner given in honor of C. C. Kellenberg, sales manager of the 20th-Fox branch, at the William Penn Hotel here Monday evening.

Fashion Note
So "Gone with the Wind"-minded Variety Club Manager Dave Murphy of the State Theatre, Altoona, Pa., that for the engagement of the picture he issued specific orders to his two projectionists, Charles Brunner and Howard Smith, to stay dressed in their Tuxedos on opening night.

February 7, 1940
SHOWMEN'S TRADE REVIEW
Page 5
AN APPEAL FOR OUR OWN PEOPLE

The motion picture industry in New York has as many if not more demands for aid and relief than the newspaper industry. Columbia, for its part, has already drawn up a list of demands, and has taken the necessary steps to see that it is fulfilled.

HARDLY a week goes by without a procession seeking help, some worthy and, we admit, some unworthy. Nevertheless, we feel that a lot of other giving in this industry has been our share, as we have not paid our dues, or our way, to the pockets of a few for which we are standing.

As this is written there are no less than six fund-raising campaigns going on within the industry. The reason, a cause, but not a single one will help alleviate expenses due to financial reverses among people of our own industry.

With so many high-powered men and women all in the pink of condition when it comes to scaring up sums ranging from a few thousand to a hundred thousand, it seems to this observer that we ought to be combined into an industry campaign to get our own fund started for our own people.

Maybe one of the present chairmen or committee members will pick up this suggestion and start moving forward towards the thing we need so badly. We feel certain that support will be enthusiastic as well as liberal.

Something has got to be done! The sooner we get started the better.

"Chick" Lewis

WB SALES MEET CALLED BY SEARS

Campaigns for New Pictures Outlined at Conclave

A two-day mid-season sales meeting of district managers, branch managers and field exploitation men was called to end this week-end, Feb. 3-4, at the Blackstone Hotel in Chicago by Mr. L. S. Sears, Warner's general sales manager.

Elaborate plans for the merchandising of Warners' first National Pictures currently in release and scheduled for release during the balance of the company's 1940 season were to be discussed at the conclave. Home office executives left Friday to be on hand for the discussion.


Federation Luncheon Adds $85,000 to Drive

More than 500 film, stage and radio personalities, and other notables and important personal, attended a luncheon in the Hotel Astor and gave to the 1940 drive of the New York and Brooklyn Federations of Jewish Charities' Amendment Divisions, of which Mr. Maurice Warner and David Bernstein are co-chairmen, a total of $85,000.

Daughter Born to Jack Marples

San Francisco—A daughter, who has been named Jacklyn Alma, was born last Friday to Mr. and Mrs. Jacob Marples, and the child's father is vice-president of Ten-O-Win Amusement Co.

WILL ENFORCE O. SALES TAX

Court Expected To Rule Against Exhibs

Indications from Ohio are that exhibitors will have to pay a sales tax on film rentals. The taxpayers' claim will not be heard about the middle of next month. Delays of all kinds have been the order of the day, and the courts are expected to declare against the exhibitors when the problem comes up, Feb. 15.

Similar cases have been decided against the exhibitors in other states. The Louisiana Supreme Court recently ruled that the collection of a sales tax on film rentals is legal. The decision was made in a suit filed by the Saenger Theatre of New Orleans.

Par. Sales Hit New High

Paramount domestic sales contracts for the 1939-40 season have reached an all-time high of 10,098. Neil Agnew, vice-president in charge of sales, announced today that the figure pointed out that many of these 10,098 contracts cover situations where the product is split between two or more companies, under the same management so that actually there are many more theatres served than the number of contracts indicate.

Out of Hock

Andrew Christensen, vice-president of Irving Trust, is pictured handing over assets of Radio Keith-Orpheum to Vice-president William J. Merrill. Bruce Eggleston, Patterson, Chairman of Board of Directors, witnesses the event.

1500 PRESENT AT "LINCOLN" SHOW

Exhibitors and Guests See Premiere at Hollywood Theatre

Fifteen hundred persons this week attended an exhibitors' preview of RKO's "Abraham Lincoln" at the Hollywood Theatre on Broadway. The house was filled to capacity, and enthusiastic patrons were here among the exhibitors and guests in the lobby following the premiere.

The preview was said to have had the heaviest attendance any such affair has had in some time.

Among those present were: Bob Wcliff, RKO's Radio New York branch manager; Max Gebski, executive of the Chicago theatre; Charles Bryant, general manager of the WSB in Chicago; the Warner theatre corps; Walter Reade, Jr., Sam and Harold Wolfson, Blum, Rialto Circuit; Victor Alvas, Genn; and George Hoffman of the Radio Theatre, Chicago; Arthur Hertzig, Ben Schacter, Hal Wolfin, Consolidated Circuit; Abe Lefr, Bronx Theatres; Morris Jacks, Jr., and Mrs. Jacks, Jr., Of Atlanta; Harold Thompson and Harold Klein, Coccia Circuit; Al Lewis and Fred Schwartz, Century Circuit; David Weigstock and Enmanuel Hertzig, Rainbow Theatres. Also Oscar Langer, Charles Moore and Milton Cohen, Mayerson, McAlpin and Doerr of Montclair and Caldwell, New Jersey; Otto Brgem, Emo Circuit; Ben Ganz, Emo Circuit; Max Schacht, Astor Circuit; Mr. Dave Snapper Jr., Snapper Circuit; Maurice Gosswald, Carteret Circuit; Fred Steen, Steen Circuit; Bob Mapstern; Moe Suchak and Joe Olen, Rialto Circuit; Donald Emmott, Newbury Circuit.

To Request Re-hearing On Bingo Ban

Milwaukee—Mr. and Mrs. Edward Zinsmeck, operators of the Bahn Frei Hall here, have announced through their attorney, Mr. Akman, that a request for this court to re-hearing on the recent State Supreme Court decision ruling On Bingo, a lottery will be filed shortly with the court at Madison. Cases are being continued by Mrs. Juel, and documents in the case by the Supreme Court.

Kingsberg Elected K-A-O Vice-Prexy

At a meeting of the Board of Directors of the C-A-O, held at Chatham Corp. and B. F. Keith Corp. recently, Malcolm Kingsberg was elected executive vice-president. He will succeed Vice-chairman of both corporations.

Two-Day Intermission

Charleston, S. C.—While showing "Champs-Elysees," the presentation of the Director Street Theatre here suddenly discovered he did not have the final reel. After a two-day intermission, the reel arrived from New York and the show went on.
Yee-ow!

Here they are!

-in the biggest money-maker of all show time!
MAE WEST

YIPPEE

IN UNIVERSAL'S ROOTIN', HOLDOVER TOOTIN', SAGA-DAGA OF THE WEST!

"MY LITTLE CHICKADEE"

With Joseph Calleia · Dick Foran · Donald Meek · Fuzzy Knight
Margaret Hamilton · Ruth Donnelly

DIRECTED BY EDWARD CLINE
PRODUCED BY LESTER COWAN

YEE-OW! RIDE THAT SHOWMANSHIP
OUT WEST—where Mae has room for her "hip-notic" ways!

WAY OUT WEST—where the mighty Bill Fields can dodge with the best!

WAY, WAY OUT WEST—where the funniest twain in hic-history meets and shakes every tepee to its baggy foundation.

ADDLE WITH UNIVERSAL, PARDNER!
IT'S A TRAIL OF GOLDEN DATES

Starting February 9th

NATIONAL RELEASE

So Hop on Your Pinto, and Reserve a Print-o... at Your Universal Exchange NOW!
"Babes In Arm" Gets Big Indianapolis Campaign

Ward Farrar, manager of the Loew's Theatre in Indianapolis, had the whole town talking when he played "Babes In Arms." A large number of cooperative packages were sold, including a co-operative newspaper ad, the Indianapolis News and the Indianapolis Times. News,Nov. 19, 1940.

Daily plugs, transcriptions, plugs on the Man of the Street broadcast, a general salute in honor of the picture's opening and a series of broadcasts on the Mickey Rooney-Judy Garland Fan Club via a children's program made the listening-in public, regardless of their age, conscious that something of the ordinary was happening in their town.

A bantam car was promoted and toured the town with cutout figures of the stars. A huge Greyhound bus was bannered and sent out with a regular itinerary to follow Star photos that were given out from the bus.

Co-op ads, window displays, counter displays, postcards sent out to Hardy Club members, the front and lobby of the theatre were all in advance of release on the picture. The Lincoln Double Coaster revolved around the world premiere of "Abe Lincoln in Illinois" at RKO Keith's Theatre.

The first prize was $25 and two reserved seats to the premiere. The next three closest resemblances won two tickets apiece to each city. The contest ran through the run of the picture. The winner was a madcap creation of a 12-year-old girl. Judges of the contest were Raymond Massey, star of the film, Robert E. Sherwood, its author, and Don Craig, managing editor of the Washington Daily News.

Mrs. Sicak, manager of Keith's, desisted the stunt.

"Maisie" Has Benefit of 8-Point Campaign for Plaza Engagement

An 8-point campaign was put on recently by Manager Harland Rankin at the Plaza Theatre, Tilbury, Ontario.

Kisses from Maisie were distributed; Maisie warblings were put out; letters were sent to every box office telling the story of Maisie; special telephone calls from Maisie were made to all residents; Maisie dresses were made to order; Maisie reducing diets, Maisie Sundae and Sandwiches were featured by drug stores and restaurants; fake letters from Maisie were put in clothes returned from the dry cleaners, and the tickets tied up with the Goodyear Tire and Battery Distributors were issued.

We almost forgot to say the campaign was promoting "Maisie." Eight States Adopt Walt Disney Story Books for Use in Schools

Eight states in the United States have officially announced text books for this fall for use around Walt Disney subjects as part of their regular Department of Education requirements. The newest book for school children which is expected to be included on the list is "Pinocchio," an adaptation by Dorothy Baruch from Walt Disney's production of the same name, soon to be released by RKO Radio Pictures.

The school books, now in use in class rooms in all parts of the United States and Canada include stories of Mickey Mouse, Donald Duck, the Three Little Pigs, Goody and other beloved Disney characters. They are illustrated in color.

They Gave Away a Man Down In New Orleans

Honey chile, you'd never believe it, but they gave away a man down in N'Awlin's (that's New Orleans to you Yankees). Gar Moore did the giving away and Gar is the publicist of the Orpheum Theatre way down yonder and the Orpheum was playing Columbia's "The Amazing Mr. Williams." But we're getting a little ahead of our story.

The stunt was suggested in the Columbia press book, and also in STR's Showman's Notes on the picture. Gar told the newspapermen that he would positively give away a man on the opening night of "The Amazing Mr. Williams." It was quite a coincidence, he told them, that the man's name was "The Amazing Mr. Williams." There were no strings attached to the offer. Any girl was eligible, if she was unmarried (they didn't want any husbands with shotguns coming around).

The man was all wrapped up in cellulose and masked. He awaited the lucky claimant in the theatre on the opening night. The girls were allowed to register right up to a few minutes before the drawing. All they had to do was give their name and phone number. When the winning phone number was called from the stage, the lucky belle stepped up and claimed her man.

"The Amazing Mr. Williams" then took her to dinner and to the town's best night clubs (and there are plenty of 'em) all the entertainment being promoted in exchange for the valuable 30 cents. Curiously enough, the "other matter of interest" the "New Orleans Tribune" said, "Press agent stunt or no, it's still something new under the sun."

Certificate Gag on "Gulliver"

A certificate from the "Kingdom of Lilliput" commissioning the recipient an "officer in the army of the Kingdom of Lilliput" with the rank of "Colonel, sergeant, etc." was used as a gag herald for the showing of "Gulliver's Travels" at the New Family Theatre, Batavia, N. Y.

Rodis' Ad Campaign on "Gulliver's Travels"

Started almost a week in advance, the advertising campaign used by Manager Ted Rodis of the Paramount Theatre, Newark, N. J., brought out the crowds in droves to see Paramount's Technicolor cartoon feature, "Gulliver's Travels." Rodis' above are three outstanding layouts. Note the skillful work done on the ad at the right—especially the unique border.
Pinocchio

(Technicolor) (Hollywood Preview)

RKO Feature Cartoon 85 mins.

Prod. No. 164, Nat'l Release, Feb. 28


Plot: Geppeto, the woodcutter, lives alone with the puppet Figaro, the kitten, and Cleo, the goldfish. He puts all his longing for a son into the creation of Pinocchio, and because it is so much happiness to others, the Blue Fairy endows Pinocchio with life. To help him, she appoints Jiminy Cricket as his conscience. Pinocchio, a wishy-washy little boy can give vent to all their destructive talents. Jiminy arrives in time to save him, but on returning home they discover that Geppeto and his pets were swallowed by Monstro, the vicious whale. Pinocchio and Jiminy go to the rescue and through Jiminy's ingenuity, they soon manage to escape.

Comment: Surprising all of his previous efforts, Walt Disney's latest full-length cartoon can truly be called a milestone in film entertainment. Here's a picture that will please both the adults and the children. Technical perfection, a box office success of "Snow White," as everyone who saw that picture will certainly want to see this. Technically the picture is head and shoulders above its predecessor, and the new Disney characters, particularly Jiminy Cricket, Cleo and Figaro, are delightful and will provide a new source of joy for the millions who will see them. The technical photo isolation is the finest ever brought to the screen, at times so astonishing and gorgeous that it can be listed as perfection. The new multiplane camera technique is responsible for a far greater dimensional illusion in this film, an improvement that any audience will appreciate. There are live scenes in the picture, in addition to the delightful musical background. Of the five, "Give a Little Whistle" and "When You Wish Upon a Star" are the most memorable. Put plenty of color in your lobby and out front, and arrange with your local dealers for window cards and co-operative newspaper advertising on the many merchandise items. The picture is available in the same name, so contact book stores, public and lending libraries and supply them with this production.box office"

Catchline: "A new milestone in movie entertainment."

AUDIENCE SLANT: WILL PROVIDE A NEW SOURCE OF REVENUE SEEING BOX OFFICE SLANT: A "NATURAL" TO EQUAL THE SUCCESS OF "SNOW WHITE"

Legion of Decency Ratings:

For Week Ending February 3: SUITABLE FOR GENERAL PATRONAGE

British Intelligence

Marines Fly High

Swiss Family Robinson

Northwest Passage

Village Barn Dance

SUITABLE FOR ADULTS ONLY

Buried Alive

The Lone Wolf Strikes

OBJECTIONABLE IN PARTS

Torpedo Ship

Sidewalks of London

Para. Drama 86 mins.

Prod. No. 3922, Nat'l Release, Feb. 16


Plot: Laughton is a "bunker," a street entertainer in London. Vivien Leigh steals a sixpence from him and he arranges her to bar entertaining Harrison, a wealthy songwriter. She steals Harrison's cigarette case but Laughton instead of punishing her, takes her to his home and she becomes a "bunker." Later she meets Harrison again and he takes her as his song-writer. Laughton takes to drink and when next he meets her, he is posing as a blind man.ouched, she tries to make an actor out of him but everyone laughs at him but her. He realizes that he is only a "bunker," and goes back to the streets and "bunking."

Comment: STR reviewed this picture under its original title and in its original version on July 9, 1938, and now presents another review because the manner in which Vivien Leigh has leaped to fame as Scarlett O'Hara in "Gone With the Wind." It is now a great box office picture for another to the natural box office and selling angles it already possessed is the tremendous sales value in back of the name. She is just magnificent. A character in this picture is "Gone With the Wind." The men with whom she is involved are shown up better in this picture only because of the fact that it is a modern story. In any event, every exhibitor should give this picture top playing time. Paramount got a wonderful break in having a picture already in the cans which it was able to hold. The company is now passing its good fortune around to the exhibitors of the entire world. To cash in on Vivien Leigh's popularity should be no problem. Bill her as Vivien (Scarlett) Leigh, plaster huge blowups of her all over the front and lobby. Take time on the radio and use plenty of newspaper advertising to get the idea over to the public that this is Vivien's first picture since "Gone With the Wind.

FAMILY Catchline: "Vivien (Scarlett) Leigh swings it while Charles Laughton sings it."

AUDIENCE SLANT: IT IS AN ENJOYABLE PICTURE TO SEE IN THE THEATRE. BOX OFFICE SLANT: BECAUSE OF VIVIEN LEIGH'S TERRIFIC BUILD UP THE VILLAGE BARN SHOULDN'T DO A SMASH BUSINESS.

Village Barn Dance

Republic Musical-Comedy 74 mins.

Prod. No. 919—Nat'l Release, Jan. 30


Plot: Cromwell drifts into Lyndale, a small town, and gets a job as radio technician with a local group putting on a radio program known as the Village Barn Dance. When Cromwell, the program's manufacturer, offers to bring his plant to Lyndale provided the power and water works are adequate enough to take care of the extra load, Esther Dale, town spinster, induces the merchants to raise the funds by mortgaging their establishments. But Tonjes renews his offer, and declares he will move to Lyndale only if it is satisfactory to Baldwin, her son. It will be satisfactory to Baldwin, of course, if he can marry Doris Day, with whom Cromwell is in love. Day, plans to marry Baldwin, but the Barn Dance gang saves the day.

Comment: In this film the ingredients for providing an entertaining session for patrons in average-sized towns. No, great shakes for metropolitan audiences, it will lure the folk from all over the countryside to come eat and admire. And it's good enough to hold them once they're in, too, with just the right proportions of home-spun comedy, drama, music, romance and sentimentality. Names like Don Wilson (Jack Benny program), Barbara Jo Allen (known to radio listeners as "Viv," of course) and Scotty, the Kiddodlers, Texas Wanderers, who appeared in person in many communities throughout the country, are well known to the public, and should be instrumental in bringing large crowds to the box office. As an exploitation stunt, you could stage a clarity band before the picture and feature the latest hits in your district, with the picture's playdate prominently plugged. The front of your theatre might be arranged to resemble a village barn. Because many of the stars featured appear on commercial programs, you should arrange further exploitation after their respective broadcasts. (FAMILY)

Catchline: "A hay-ride to hilarity ... on the road to romance and rhythm."

AUDIENCE SLANT: GREAT STUFF FOR THEATREGORS IN AVERAGE-SIZED TOWNS. BOX OFFICE SLANT: WITH A CAST OF RADIO FAVORITES IT SHOULD LURE PATRONS FROM ALL OVER THE COUNTRYSIDE, PROVIDED THE BOX OFFICE PROVIDE YOU LET THEM KNOW ABOUT IT.

I Take This Woman

MGM Drama 97 mins.

Prod. No. 326—Nat'l Release, Feb. 2


Plot: Georgi Gragore (Hedy Lamar) gifted by her wealthy hance, attempts suicide, but, so she is saved from the deck of the ocean liner. Dr. Decker
“Four Wives" Stage Wedding

As a plug for Warner's "Four Wives," Lester Fountain of the State Theatre, Long Beach, Calif., arranged the wedding of a local sailor and his bride on the theatre's stage, with presents including the bride's dress, ring, flowers, etc., contributed by local merchants. Shown (1 to r): Charles McIntyre, Hazel Ross, Lowell Green, Elia Bстра, Ralph Johnson, Mrs. Richard B. Post, the bride, Mr. Dear, Marion Ellis, James Yates.

Calling Philo Vance

W.B. Mystery 62 mins. (Prod. No. 429—Nat'l Release, Feb. 3)


Plot: Stephenson, Federal agent, returns from Europe failing to bring evidence necessary to prove an airplane manufacturer involved in a traitorous sale of important plans. When the missing airplane is discovered in Washington, Stephenson sets about to solve the case to vindicate himself. Margot Stevenson, the magnate's daughter, (FAMILY) and the household are suspects. But, despite the hindrances of Brophy, police sergeant, Stephenson gathers the evidence that identifies them.

Comment: There was a time when an S. S. Van Dine mystery was something to be looked forward to, and a novel has generally been far better than the movie. Somehow the novelty has worn off slightly, and "Calling Philo Vance" becomes little more than a satisfactory romp. Because the story, a sequel, is so much the most interesting part of the plot, it is hard to believe that the author did not have his former popularity in mind when he wrote this. Therefore, the plot and the survey of the stars will not be commented on. However, the movie should be seen for the acting and the story content. The story and acting are very much in the same line as the previous "Philomena comentario" and the other "van Dine" productions, and the story will be appreciated by those who have seen and read the previous "Van Dine" adventures.

Little Old New York

20th-Fox 100 mins. (Prod. No. 21—Nat'l Release, Feb. 9)

Cast: Alice Faye, Fred MacMurray, Richard Greene, Brenda Joyce, Andy Devine, Henry Stephenson, Fritz Fehr, Ward Bond and others. Credits: Screenplay by Niven Busch; produced by Mr. Lewis; directed by H. V. Tilley. Principal photography, L. William Davidson. Associate director, Ralph Del Tito; editor, William Stowell; assistant director, John Ford. Editor, Benyon Bayne; music director, Henry kidney; art directors, William Kircham, Robert Stettner; assistant art director, June Foreman; costume designer, Wolfe. Make-up, Barretta; properties, E. E. F. Faye; production, Frank Topping; music, Erich Wolfgang; publicity, Ralph Bowers; story, Ralph Bowers; sound, James Van Heusen; advertising, Harry T. Hynes.

Plot: Robert Fulton (Richard Greene) returns to America with a model of a steamship he proposes to build for river traffic and takes lodgings at the waterfront inn run by Pat O'Day (Fredric Faye). She wins his heart and her sweetheart, Charles Browninge (Fred MacMurray come to believe in Fulton's plan and when funds to finance the venture are needed, the financiers from England are another blow to their plans, because funds are running short since a rival shipbuilding offers the same type of boat. They are set for a second time by MacMurray. They decide to get the engine which is abroad a British merchant ship and run it to the winning consumer.

BOX OFFICE SLANT: HEAVY EXPLOITATION IS REQUIRED. THE PICTURE WILL STAND UNDER SPECTACULAR STYLE OF SELLING ON TITLE AND PRODUCTION VALUES.

For Additional Exploitation Ideas on These Pictures Consult the Encyclopedia of Exploitation—See page 31


The Advertising Clinic

By "OLD DOC" LAYOUT

Doc Receives Some More Texas Layouts and Tries to Keep Santa Out of His Mind

One of Doc's desk again is a collection of ads from down Texas way. He has collected and dispatched to us by that collector of ads —Dorman Winfrey. As we told you in other Clinics, Dorman is intensely interested in motion picture advertising, and spends most of his spare time filling a scrap book with layouts culled from the Texas and other southern newspapers. He's sent us a raft of ads, and it has taken us quite a while to look through them.

One thing we find generally true is that almost all of the opening-day announcements fill up plenty of space, which is a good indication that advertising pays down Texas way. We note, too, an excellent variety of layouts of all shapes and sizes—something that greatly relieves the monotony of looking at just one ad after another, each just like the one which preceded it.

In the ad from the Metropolitan Theatre, Houston, at least four column-inches are devoted to one of the "Information Please" short reels, with attractive art heightening the appeal. In another of the Metropolitan layouts, almost as much space is devoted to the short subjects, "Information Please" and "The March of Time," as to the feature itself. A Technicolor subject, "The Cavalcade of Texas," apparently filmed in the Lone Star State for theatregoers of that State, was given a strong play in the Majestic's ads. Winfrey informs us this short had its world premiere in Dallas, and that a whole section about it appeared in the Dispatch-Journal.

Illustration in Small Layouts

Even in some of the tiniest layouts (one column by two inches) many of the theatres manage to combine illustration with copy and at the same time plug a short subject. Winfrey called to our attention the layout of the Village Theatre, Dallas neighborhood house, for "On Your Toes." And not until we took a gander at it did we realize that the boys must have taken a second look. Of course, old Doc only looked once—twice would have been fatal.

But we must turn away from the Village ad and look at some of the others. That "third week" ad on "The Women," using a big 3 with the players' faces appearing in it, must have helped to keep the customers coming to the Dallas Tower during the film's engagement. We like the Metropolitan ads on "The Private Lives of Elizabeth and Essex" and also that used by the Palace, Dallas, in which the lead-off line was "The secret romance of the virgin queen—three stars give you a great screen thrill!"

There are far too many ads in the collection for us to go into detail about each one. Suffice it to say that when better ads are made up, Texas theatres will have something to do with it. Thanks a lot, Winfrey, for sending them to us.

Reverse Plate Attracts Attention

An exhibitor has told us that his ads attract attention because he has reverse plates made for each one—that is, white lettering on black. It's well worth the extra cost, he points out, because the layouts stand head and shoulders above those of other theatres. His opposition, of course, goes in for white space, so he is right in making his layouts contrast with theirs. So, before you make such a change, be sure that yours is thie only theatre using this style of layout. Always keep your ads contrasting with those of the opposition. If you don't, they'll look so much alike the reader will have difficulty in differentiating between yours and the other fellow's.

It is wise to know the method of page makeup by the newspaper. In some, large ads may appear at the top of the page, if you desire them that way, with several smaller layouts filling the space below. Others make it a rule to "pyramid" the ads, thus burying the larger layouts with smaller ones. Of course, if you run an elongated two, three, or four-column ad, there isn't much chance of it being buried. On the other hand, if you go for a shallow three- or four-column ad, it will have to be mightily attractive to draw the eye away from all the other annuity ads that are burying it.

By this time you should know how your ads will appear to advantage, and follow that rule in making each layout.

Have you ever made up an ad, and then after it was in the newspaper, found that the theatre signature plate was missing? Well, Doc has. And once he let the ad run without a sign plate, although not intentionally. The only way the public could tell what theatre was represented was through the signature plate. The slip-up occasioned much comment and many telephone calls. We don't advocate making mistakes, but once in a while you can determine the drawing power of your newspaper advertising by intentionally making a mistake. If you hear nothing from it—well, aren't they reading the paper these days? If they are, are they slipping over your ads?

There's something that Old Doc used to do back in the old days that you can do now if you wish. Some time when you have a two-column ad, and you wish him to look if centered in three columns and surrounded by white space. This is especially ad-

HELPFUL HINTS

All Should Work Together

A manager should learn to cultivate the full cooperation of every member of his house—staff, from the chief booker or junior booker up to the highest salaried projectionist.

Make an effort to have your service staff familiarize themselves as to when (if, at all) attractions will be played. Have a suggestion box for any idea or comment that they think can improve the operation. This will pay dividends in the betterment of theatre operation. You'll find that occasionally an employee's idea is better than your own, and it keeps them interested in the business if they hit upon just one little detail that is accepted by you.

A meeting of all employees, if possible, should be held twice a month at which the topic of conversation should be "Show Business." It is a great asset to any manager to know that his employees are loyal and faithful in their daily duties. Don't keep them scared to death of you. Be strong for discipline, but at the same time let them know they can offer suggestions to you at any time.

An operator who is not working with you can do more damage in five minutes than you can overcome in a long time. The sin and substance of this whole topic is: "All work together—because... a chain is only as strong as its weakest link."

Lay up your small stores of art, in turn, will be radiated to those under your supervision. In this economic period... don't let your ideas slip out. No matter how tough your particular problem happens to be.

The last line of Goethe's famous poem should be remembered always: "Courage lost—everything lost—better than wot never born."
THE HORSESHOE that brings LUCK to theatres everywhere!

PARAMOUNT'S HOPALONG CASSIDY

over →
"Listen to this HORSE SENSE from the Hollywood Reporter...

"HOPPY" HAS THE HORSE POWER EXHIBITORS NEED!

2871 Exhibitors were asked this question: "Which series of all the westerns that you play do you consider the best?" 2256 answered "HOPALONG CASSIDY" SOME RECORD!

"Yes sir, Cassidy can always be depended upon to bring in enough money to help pay last week's film rentals."
—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo.

"'Cassidy' series are best westerns ever made."
—W. C. Lewellen, Uptown Theatre, Pueblo, Colo.

"'Hopalong Cassidy' westerns satisfy. Need more be said?"
—R. A. Moore, State Theatre, Clarence, Iowa.

"These series are hard to beat."
—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

"No small town would be without Hopalong."
—Mrs. W. A. Wight, Rex Theatre, Konowa, Okla.

"Of the various bread-and-butter pictures that are being made, the series of "Hopalong Cassidy" that Harry Sherman has been producing for Paramount probably earn as much for the company, for the theatres and the industry as any other series produced on a like budget.

The popularity of the "Hopalongs" has reached the stage because of their entertainment, that they are now getting playdates in the larger and more important theatres, and this gradual move into better houses means a gradual move into better money, which will be velvet, for, with the manner in which Sherman produces and budgets his shows, the care and attention and sound showmanship that make up his entertainment, he will not have to exceed those costs with the acquisition of the more important exhibitions.

Sherman has been doing this series since 1935. He makes six a year at an average cost of $80,000 each. The series is now doing a domestic gross of $250,000 each and, because of the new interest on the part of the better houses, the collections should jump.

The job done on this series does not end with Sherman producing the pictures and then turning them over to the Paramount exchanges. Harry is one producer in this town who "contacts" his customers. He knows every theatre running the series, is always in correspondence with many of them, and immediately Paramount puts on a new "Hopalong" account, Sherman writes that exhibitor, thanks him, tells him about the series (from a producer point), encourages his suggestions and, in short, establishes a contact that's a clinch to get the theatre owner working for the pictures.

As mentioned here some time ago, some of the bread-and-butter pictures have been the backbone of production during the days when so many expend- sive efforts were flopping on all sides. The industry will never thrive on the cheap-budgeted product, as it must have its big, fine, expensive made series like Harry Sherman's "Hopalong Cassidy's" are a credit to the business, and the exhibitors are having with them is most deserved."
• Producer Harry Sherman has signed a two-year deal with Paramount to continue his famous western character "Hopalong Cassidy," whose record is 30 "Hopalongs" and every one a hit.
No wonder the boys are joining in a HORSE OPERA!

Look at these "HOPPY" horseshoes for '40

NOW IN RELEASE

"RANGE WAR" • "LAW OF THE PAMPAS"

TO BE RELEASED

"SANTA FE MARSHAL"  
January 19

"THE SHOWDOWN"  
May 10

"HIDDEN GOLD"  
June 7

"WAR ALONG THE STAGE TRAIL"

July 12  (Tentative Title)

AND UNDER THE NEW "HOPPY" CONTRACT...

"RIDERS OF THE PANAMINTS"

"BUCKAROO"

"THE CHISHOLM TRAIL"

"MEN OF THE PLAINS"

"THREE MEN FROM TEXAS"

"BORDER VIGILANTES"

(Titles Tentative)
Big Campaign at Philadelphia Puts Over "A Child Is Born"

The Stanton Theatre, Philadelphia, recently put on a major campaign for "A Child Is Born.

Two weeks in advance of opening the theatre, the ad parody is already being run in the local papers as well as in foreign papers in the Philadelphia zone. All downtown and key-run theatres throughout the city ran the trailer on the picture one week in advance, and twenty-five of these theatres had special lobby displays calling attention to it. All the theatres in the territory cooperated by putting on special campaigns.

A parade of nurses was held, as well as a baby diapery contest by students of the University of Pennsylvania. Each stunt broke the previous record setting a new diapery selling mark. The local NBC outlet.

Seaman Promotes Herald

Dave Seaman proves that he is a real navigator of theatre publicity by teaming up twelve leading stores with counter displays, and promoting a herald proclaiming the North Catholic and Frankford High football game information. In addition he speaks both the stands with banners selling his show!

Food Show at Thanksgiving

Sidney J. Pagay, when he was manager of the Majestic in Philadelphia, found many new friends both for himself and the theatre. His guests at the show luncheon and special club with a special morning show for which food-stuffs were accepted in lieu of admission.

Santa Arrives In A Plane

Manager Larry Rosenthal of the Century Strand Theatre, Rockville Centre, L. I., pro- vided a modern Christmas for the children of the community by having Santa Claus ar- rive at the theatre in an airplane to give them each one of the biggest gifts of the season.

It was one of the holiday's most unusual stunts, and should be filed away for use next December 25.

Attention is Created by Perdue's Clever Note Book on "Four Wives"

"This movie industry is darn interesting," comments E. A. Perdue, manager of the Carlton Theatre, Manhattan, Kansas, and "one reason" is "when a manager thinks of a gag old or new and the gag seems to check well with patrons."

That's what happened with the little book-let Perdue designed on behalf of "Four Wives." A little notebook, it had on the outside: "Here's what I know about women after Four Wives." On the back of each copy read: "You don't have to know anything about women to enjoy this swell picture, etc."

Perdue, himself, distributed about 500 of the booklets in the business district four or five days in advance of the engagement. Everyone who stopped to talk with someone, he'd hand them a booklet. Twenty-five thousand were distributed in the city and territory.

The Carlton management had several calls from business men and women asking for extra copies. They created so much atten- tion Perdue was quite proud of them.

"Yes," he concludes, in his report to us, "I guess that's one reason this business is so interesting."

Other showmen will agree with him.

Get 'Kisses' from Deanna

Deanna Durbin may have received her first kiss in "First Love," but hundreds of people in Columbus, Mississippi, received "kisses" from Deanna recently when Manager Burgess Walmont of the Princess Theatre distributed cards with candy kisses attached. It was a "sweet" way to let them know about the star's first kiss and about the Princess engagement of "First Love."

Quiz Contest for Boys

John P. Field, manager of the Ogden Theatre in Chicago, found his own "Two Bright Boys" during the run of the picture by having a contest for boys only. Two winners were selected and given passes to see the picture.

Cards in Barbers' Mirror

Richard Barry, manager of the Capitol Theatre in Chicago, put a barbers' mirror to good advantage by placing two cards with reverse lettering advertising "Bean Geste" behind the chairs. They were correctly reflected in the mirrors.

Big Anniversary Week

Anniversary week at the Rhodes Theatre in Chicago found Manager E. R. Erickson playing host to his patrons, every night of the week. A coffee klatch for the ladies, a candy giveaway for sweethearts and a Mer- chants Crazy Auction for the whole family were just a few of the special stunts.

"20" Campaign for "Twenties"

Manager Marlowe Conner of the Avalon in Chicago had a roaring publicity campaign on "The Roaring Twenties." The theatre secured a tie-up with the twenties men's organization with the idea of having special 2c sales, co-op pages, contests, etc. The whole drive was promoted as "The Twenties in the twenties displayed in the theatre."

University Offers Scholarship for Best Lincoln in Illinois Essays

As part of its fiftieth anniversary celebration, Lincoln Memorial University at Har- rogate, Tennessee, is offering two prize scholarships to the high school juniors in the United States who write the best 1,000 word essays on the subject of "A Student Looks at Abe Lincoln in Illinois.

The first prize will be a four year scholar- ship covering room, board, and tuition; the second will be a four year scholarship covering only one-half of tuition. In case of a tie for either first or second price, or both, duplicate scholarships will be given.

The contest will start on Lincoln's Birthday and end on the midnight of May 15. Winners will be announced on Commemoration Day, June 3, 1940.

Winners will be expected to conform to the work program of the University and fulfill the requirements for admission.

Judges of the contest will be: Robert E. Owens, Pulitzer Prize winner; and of "Abe Lincoln in Illinois," Stewart W. Mc- Clelland, president of Lincoln Memorial University; Robert R. McCyr, executive vice-president of Lincoln Memorial Univer- sity; E. Gerald McMurtry, professor of Lin- colniana, and H. E. Baldwin, president of the Lincoln Fellowship of Southern California and author of the recent work, "Abraham Lincoln: His Life in Illinois."

Special Kiddie Show

Manager Richard Barry of the Highland in Chicago didn't allow the censors to prevent him from having his regular Saturday kiddie show. Obeying their ruling that "Lady of the Lake" was not suitable for children, Barry arranged a special kiddie show at 10 o'clock in the morning. The feature attraction was picture, "Ferris of Tiny- town."

Kiddie Club's Birthday Party

The Prince Theatre, Ambridge, Pennsyl- vania, organized a big celebration for the first birthday of the Kiddie Club, started with a proclamation which was given front page prominence by the local paper. A party sponsored by local organizations, a resolution by the local board of trade which also made the front page, a triple-decker cake was promoted as a Kiddie Club birthday gift. In the kids and 4,000 heralds, Lige Brien, manager, reports over 2,000 children in att- endance.

Moore Gets "Omphaxis" Into His Selling of Saturday Vaudeville

Ed Moore gets more with some expert selling. Moore went out and really sold because he placed columns of publicity at the Strand in York. A ball truck ran through the streets; in the lobby was an eye-catching sign that got people looking. All the pieces, all tied together with reproductions of the same spotted in every prominent downtown window in town. The sign on the ball truck was simple block letters surrounded by plenty of white space to give "Gee, this is a good deal", to the ball truck window in town. The result: sold out through in all displays with the result that information concerning price and date was the first thing to be seen and the last thing to be remembered the longest.
Al Marks Inaugurates Special Series of Articles About the Movies; Other Program News

REGARDLESS of which way the wind blows, we still like programs to blow this way from coast to coast. Of course, some of the members are a little neglectful and just never get around to sending them (we often wonder if they forget to dip over to their patrons too). But, fortunately, there's a sizeable number of members who make it a point to keep us on their mailing list. Were it not for them, non-active members (those who keep their programmatic activities quiet) would never know about the innovations and unusual ideas recorded here from time to time. If you're not now sending us our house publication, won't you begin today?

"Evolution of Movies"

And now that that appeal is off our mind, we shall continue with the subject at hand. In the latest program of Marks for the Landis Theatre, Vineland, N. J., the alert manager has inaugurated a series of articles explaining the "Evolution of Movies." (It should be pointed out here that Marks should have thought of a long time ago—more power to Al.) He goes back to 1824, when Peter Mark Roget first formulated the principle on which the motion picture is based. In the decades that followed publication of his thesis, "Persistence of Vision," regard to Moving Objects," hundreds of mechanics and inventors sought to create cameras and projectors which would make possible the motion picture. Among the pretentious titles tied to some of these primitive devices were: praxinoscope, anamorphic tachyscope, aero-eye, the wheel of life, phasmatoscope and plenitachyscope.

Al Wants to Continue Series

The article then continues with an explanation of Edison's kinetoscope, "which was a peep show." Al illustrates one of the older type of projectors along with that of a modern streamlined machine. He wants to continue this series, and while the material he has on hand deals with the work of Peter Mark Roget and Thomas A. Edison, a sequel is needed on some of the earliest motion picture stars, it is not nearly enough to cover the subject as Al would like to cover it. "It would be a great help," he writes, "if any other Exchange members had some of this material to help this series of articles along.

So, how about it, members? Can you give Al some more dope on the "Evolution of Movies?" If you have anything you think would be of value to him, send it to Al.

Inside Spread Plugs Stage Show

Thinking about adding a few acts of vaudeville to the program? Well, here's how Pearce Parkhurst, State Theatre, Torrington, Conn., advertised his big stage revue on the inside spread of his program. By the way, another attraction on the bill was a film called "Hollywood Cavalcade," produced by 20th-Fox.

Marks, in charge of the Landis Theatre, Vineland, N. J. When he has completed the series, we are sure he will send copies of program containing the whole story to those who so request. We think it's a swell feature for any program, especially for tabloids like Cinemag, Screen Hits, etc. Received a few more programs from Myron McLeod, manager of the Patrician Theatre, Powell River, British Columbia. In one of his articles he takes you behind the leading box office stars of 1939. As you know, Myron can reproduce anything that's "reproducible" and all his articles comprise a number of press book ads and scene mats appear in his lively little programs. Too, he can reproduce any reading matter he desires. However, Myron, tell your "speller" that Melvyn Douglas' first name is spelled with a "y" and not with an "i." For his center spread, he took one of MGM's product announcement ads and adapted it to his own use. He printed it on metallic stock and mailed a number of these ads and issued them in a press sheet available to exhibitors everywhere. The one Myron utilized made a "call" attractively spread.

Parkhurst's School Matinees

Up in Torrington, Conn., Manager Pearce Parkhurst distributed tickets "good forSc... which, when presented with Sc, admitted children to a special school matinee to see "The Wizard of Oz." He's presenting stage shows on Sunday only at the State, and takes the inside spread of his house program to tell his patrons about them. Of course, the layout is dominated with girl "art." Besides his regular program, Manager Enos Langrell of the Reese Theatre, Harrington, Me., got out special handbills on "Swanee River" and Cousin Lee and his WDIEF Radio Roundup, a stage show.

Ideal Patrons Get Hockey Scores

Tom Pringle gives hockey scores, period by period, to Ideal Theatre audiences on nights when that thrilling sport takes place. At least that's the information given in the program. The园 also replaces onto and for a Safety Slogan, how about this: "Death walks out from between parked cars... Pedestrians? not be paywalkers.

Down in Arp, Texas, where we wouldn't mind being these cold, wintry days, Manager W. J. Samuel reports that a 45-string Swing Jamboree for the jitterbugs, and told 'em about it via a special handbill. Who

furnished the swing? Well, we don't know for sure, but it looks as though Samuel booked a group of orchestra reels from Vita- grah and Paramount. Names mentioned were Henry Bussie, Hal Kemp, Clyde Lucas, Orrin Tucker and Vincent Lopez. Artists featured were Bonnie Baker, Orson Welles, Mickey Rooney, How Can You Love?" Betty Harrison and Judy Starr. Listen, members, if the jitterbugs are restless in your town, why don't you put on one of these shows immediately after school some afternoon? Advertise it big, and we'll bet you have a houseful of boys and girls.

Our space has dwindled down to the point where we have very little left. But we have been promised a good one we can be right back on this page again next week. So—we're going to be good! Right now we see something for the salt of spinach.

P.S.—Did you notice in last week's col-
umn that one of the new members is a woman? Edna in the Iron Mask at the Grand Theatre, Lemon, S. D., has the distinction of being the Exchange's only female mem-
er. Unless—unless—Erma is also a man's name!

JANUARY, 1940 INDEX

A listing of the highlights of the past month's issue of STR, indexed and cross-indexed for ready reference.

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Theatre of Tomorrow Jan. 6, p. 28
THE little boy who spells “box office” b-o-x-o a-i-f-i-e-e may be correct in the opinion of his teacher, but according to showmen, he’d be all wrong. He’d come closer to it, they believe—much closer—if he spelled it S-p-e-n-c-e-r T-r-a-c-y-a-n-d H-e-d-y L-a-m-a-r-r. Although we rated fairly well as a speller in our youth, we’re willing to bring the wrath of our alpha mater down on us and fall in line with the showmen.

For it is indeed true that these two names are linked together portend considerable action at the country’s movie theatre ticket windows. Either one on its own would be something for exhibitors to look forward to with pride—but together, well, that should be really something!

We are perfectly serious, too. No exaggeration is intended. Of course, it stands to reason that the showman who will benefit most is the one who, realizing the potential box office value of “I Take This Woman,” will grab the opportunity to utilize every ounce of showmanship in exploiting the picture. Those who merely announce it and wait for the folks to come in may get a good representation of the town’s population, but not as good as the fellow who indulges in plenty of selling-the-picture activity.

For your ad copy, ad lines, announce that the Academy Award-winning star of ‘Captain Courageous,’ ‘Boy’s Town’ and ‘Stanley and Livingstone’ joins with the glamorous personality of ‘Algiers’ and ‘Lady of the Tropics’ to create the most exciting romantic hit.” For a teaser ad, you might use a cut of Tracy and Lamarr. Above his picture the words “I Take,” and above hers, “This Woman.” Below, use copy like this: “You’ll take Spencer Tracy and Hedy Lamarr to your heart in this exciting, thrilling, ‘I Take This Woman.’”

Surely the title presents an excellent opportunity for merchant tieups. Sample: “‘I Take This Woman’ because knowing she must appear exotically attired at all times, she selects her wardrobe from (name of store).” You should be able to get any number of firms to cooperate. Another sample: “‘I Take This Woman’ because he’s the best little cook I know . . . and she does it with a (gas or electric) range.” We could give other samples, but this should suffice to show you the possibilities.

Another way to use the title would be in connection with a newspaper or house program contest. Male readers would be asked to name the most important qualifications they require in a girl before proposing marriage. In other words, they should complete the statement, “I ‘Take This Woman’ because . . .” in 25 words or less, listing the qualifications. Sample: “I ‘Take This Woman’ because . . .

Take This Woman’ because she is lovely and charming, always looks neat and attractive, knows my secrets whenever I feel downcast and lonely, and cooks delicious, nourishing food.”

There are different ways of handling the stunt we are going to mention now, but we’ll give one, and if it isn’t suitable to your set-up, you can handle the matter in some other way. Asking “Who will be the lucky girls to see ‘I Take This Woman’?” invite them to submit their photographs either to you or to the newspaper office. Each picture should have a number on it which corresponds with the number before the subject’s name in a list of the girls submitting photos. Blindfolded, young men about town draw photos, at the same time saying “I Take This Woman to see ‘I Take This Woman’.” The drawing could take place in your lobby or at a department store in view of a large gathering.

We’ll give another way to handle it. Get a supply of scene stills and cut each one jaggedly apart. Mail one half to a boy, the other half to a girl. If a boy and girl succeed in matching their pieces, they bring them to the theatre and receive free admission to see the picture.

Have a roving photographer snap photos of feminine pedestrians, and publish these photos, one a day, in the morning or evening newspaper. Appealing to the husband, sweetheart, best friend or relative of each girl, by means of copy accompanying the picture in the paper, tell them they can “take this woman” to see “I Take This Woman” if they bring the woman to your theatre and establish her identity. On the other hand, you might place a display of local girls in the lobby. “Do You Know Her?” the copy should read, “If you do, and one of them is a wife, sweetheart, best friend or relative of each girl, by means of copy accompanying the picture in the paper, tell them they can “take this woman” to see “I Take This Woman.”

Some of you will be playing this picture on or near St. Valentine’s Day. If you do, it will be smart, too, for it’s just the kind of entertainment that ties in easily with the occasion. In the press-book exploitation section is illustrated a heart-shape for Hedy and Tracy, which is available as a mat. You can use this mat to illustrate a variety of best Valentine’s verses using the phrase, “I Take This Woman.” Candy hearts, two of a kind, can be distributed around town, and couples able to match their hearts (the candy ones, mind you) could be admitted for half-price on St. Valentine’s Day. You can go in for heart-shaped designs in your lobby and out in front and be just as appropriately plugged from them as they tie-in with February 14.

Referring to the merchant tie-ups mentioned a few paragraphs back, permit us to remind you that a set of tie-up stills is available at your nearest MGM exchange. Whether it’s drug stores, cafeterias, jewelry shops, optometrists, restaurants and night clubs, or a number of other establishments, these stills pave the way for tie-ups.

The marketing advice concerning your lobby and front is to make sure that the humour and likenesses of the two stars stand out in bold relief.
A GUIDE TO FUTURE BOOKING

Any pictures on which Advance Dope has been published are marked by asterisk (*). See booking guide for dates of publication.

[This Week: In Production—35; Being Edited—76]
[Last Week: In Production—32; Being Edited—75]

PARAMOUNT
Being Edited
PAROLE FIXER*
SEVENTEEN*
KNIGHTS OF THE RANGE*
DR. CYCLOPS (Tech.)*
UNITY (Tech.)*
WOMEN WITHOUT NAMES*
TYFON (Tech.)*
FARMER'S DAUGHTER*
SWORDSMAN*
OPENED BY MISTAKE*
LIGHT OF WESTERN STARS*
ROAD TO SINGAPORE*
RESCUE KATE*
AT GOOD OLD SWASH*
HIDDEN GOLD*
WAY OF ALL FLESH*
SAFARI*
GOLDEN GLOVES*
WAR ALONG THE STAGE TRAIL*
BUCK BENNY RIDES AGAIN*
WOMAN FROM BELL*
DOWN WENT MCGINTY

In Production
DESTINY
Basil Rathbone, Eleanor Board, John Howard, Directed by Tim Whelan.

ROKO-RADIO
Being Edited
VIGIL IN THE NIGHT*
MARINES FLY HIGH*
BULLET CODE*
MILLIONAIRE PLAYBOY*
LITTLE ORVIE*
PRIMROSE PATH*
BUNE*
BILL OF DIVORCement*
AND SO GOODBYE*
ISLE OF DESTINY*
THE RAMPARTS WE WATCH
March of Time Feature

In Production
MY FAVORITE WIFE*
COURAGEOUS DR. CHRISTIAN
Joan Hickenlooper, Donald Woods, Directed by William Keighley.
CURTAIN CALL
Barbara Read, John Archer, Directed by Frank Woodruf.
ROMANTIC MR. HINKLIN
Lucille Ball, James Edholm, Directed by Ray McCarey.

REPUBLIC
In Production
DARK COMMAND*
PIONEERS OF THE WEST
Three Mesquitters, Directed by Lester Orcheck.
FORGOTTEN GIRES
Louis Platie, Donald Woods, Directed by Phil Rosen.

20th CENTURY-FOX
Being Edited
CHARLIE CHAN IN PANAMA*
SHOOTING HIGH*
DANCE WITH THE DEVIL*
FOR WOMEN ONLY
Lynn Fontanne, Joan Davis, Directed by Ricardo Cortez.

In Production
I WAS AN ADVENTURER*
VIVI CINKO GIO
Cesar Romero, Chris-Pin Martin, Directed by H. Bruce Humberston.
TWINKLE TWINKLE LITTLE STAR
Luna Harwood, John Payne, Roland Young, Mary Healy, Directed by Walter Lang.

EARTHBOUND
SAILOR'S LADY
Nancy Kelly, Jon Hall, Joan Davis, Directed by Allan Dwan.
LILIAN RUSSELL
Alice Faye, Don Ameche, Henry Yulaha, Edward Arnold, Directed by Irving Cummings.
CHARLIE CHAN'S CRUISE
Sedley Toler, Margaret Weaver, Directed by Eugene Forde.

UNITED ARTISTS (Cont.)
In Production
GREAT DICTATOR
Charles Chaplin, Paulette Goddard, Producer-Director, Charles Chaplin.

OUR TOWN

UNIVERSAL
Being Edited
RIDERS OF THE POKO BASIN* (W)
HONEYMOON DEFERRED*
RIVER OF MISSING MEN*
DOUBLE ALIBI*
MY LITTLE CHICKADEE*
BLACK FRIDAY*

In Production
HOUSE OF THE SEVEN GABLES*
IT'S A DATE*
ENEMY AGENT*
ALIAS THE DEACON
Bob Burns, Directed by Richard Wallace.

WARNER BROTHERS
Being Edited
FEAR GAS SQUAD*
GAMBLING ON THE HIGH SEAS*
MURDER IN THE AIR*
KING OF THE LUMBERJACKS*
FUGITIVE FROM JUSTICE*
VIRGINIA CITY (Tech.)*
IT ALL CAME TRUE*

In Production
DR. EHRLICH'S MAGIC BULLET*
THREE CHEERS FOR THE IRISH*
SATURDAY'S CHILDREN*
WE SHALL MEET AGAIN*
SEA HAWK
Fred, Flynn, Breda, Marshall, Donald Crisp, Directed by Michael Curtiz.

ALL THIS AND HEAVEN, TOO
Jette Davis, Charles Boyer, Directed by Anatole Litvak.
The most amazing adventure ever dreamed of flashes on the screen!
The things we stay-at-homes always dream about doing—THEY DID!...Here is their adventure, action to the screen with all the strange allure that makes the book what it is!...Here is the one big, new show—different from anything you've ever shown before—that gives the MOVIES back to the moviegoer—and that means MONEY to any man's box office.

THOMAS MITCHELL • EDNA BEST • FREDDIE BARTHOLOMEW • TERRY KILBURN • TIM HOLLY
BABY BOBBY QUILLAN

Directed by EDWARD LUDWIG
Produced by GENE TOWNE and GRAHAM BAKER
Screen Play by Walter Ferris, Gene Towne and Graham Ba
School Matinees Increase Grosses in Bayonne, N. J.

A plan that deserves a trial in theaters everywhere has been inaugurated by Manager Leonard Hill of the DeWitt Theatre, Bayonne, N. J.

Known as Midweek School Matinees, the plan has its first test in the afternoon of the week for a 'Visual Education' program of short subjects to be shown students after school, all in a single schoolroom. Throughway cards should be distributed to students, with the cards emphasizing that 'students attending this special show may remain for the regular program.'

In Bayonne, the special student’s price was 10 cents. Manager Hill’s gross for one matinee, for example, was $5 times the amount of his usual box office receipts for that afternoon. Typical of the subjects exhibited were these: “Lincoln in the White House” (Vitaphone), “Birthplace of Ice-Burgs” (20th-Fox); “Jap—The Pink City” (MGM); “Super Athletes” (Paramount), and “Popular Science” (Paramount). A newsreel and a Technicolor cartoon were also on the program.

For the trailer which appeared just ahead of the subjects as a greeting, Manager Hill used this copy: “The subjects you are about to see have been carefully selected for your education and entertainment. We sincerely hope you enjoy this. The management wishes to extend its thanks to the principals, teachers and students for their cooperation in making this show possible and invites you all to remain for the regular show which follows immediately after our visual education show. Any suggestions or criticism with a view you may have will be greatly appreciated.”

A “reader” concerning the Midweek School Matinee appeared in the Bayonne newspaper. Public Service Cooperation by having six buses waiting to transport students to and from the show. Some of the boys and girls even brought their sandwich lunches. He asked that cards announcing the show be distributed to students “and at the same time urge them to have ‘a substantial’ lunch.”

He noted that the principals, Teacher Hill pointed out that “we have carefully selected six subjects which we believe will be interesting, as well as appeal to the students, and yet of the educational value.” He asked that cards announcing the show be distributed to students “and at the same time urge them to have ‘a substantial’ lunch.” He invited the Principals to be his guests at the showing, and offered the same courtesy to any teachers who might wish to attend. "I would appreciate your reactions to the showings you may have to offer," he concluded.

Champions of short subjects, exhibitors trying to figure out a new way to build up their midweek matinees, should give careful thought and consideration to Hill’s idea, with a view to giving it a thorough tryout in their own situations.
**ALFALFA’S DOUBLE**

**Prod. No. C-134**
**Chucklesome**

MGM

**Our Gang No. 4**

11 mins.

Comment: Alafa finds his exact counterpart in a blue-blooded little boy who comes to live next door. The boy is clever, the Yank is nearly as clever, places, and a combination of the two adds up to a winner and leaves the audience in stitches.

**WHERE TURF MEETS SURF**

**Prod. No. M-76**
**Fair**

MG

**Miniature No. 6**

10 mins.

Comment: Sallypayne and Mary Treeen, two Hollywood tourists from Komomo, this time visit Del Mar By The Sea to pick up a few extra skeets on the races and get a gander at some of the stars. While the girls continually bet on the wrong horses, there are scenes of Bing Crosby, Pat O’Brien, Robert Taylor, Barbara Stanwyck, Stuart Erwin, Virginia Bruce, Edmund Lowe, Nat Pendleton and others. Sammy Lee directed under the production of Lewis Lewya.

**THE OLD SOUTH**

**Prod. No. M-77**
**Interesting**

MGM

**Miniature No. 7**

10 mins.

Comment: Here is the story of King Cotton, telling the dramatic story of that commodity’s past within the history of the South. When the demand for cotton could not be satisfied due to the slow process of separating it from the cotton itself, Eli Whitney invented the cotton gin. Soon bootleg guns sprang up, and Whitney sank into oblivion, only to show up again when he invented the guns and cannon used by the North in its war against the South. After the Civil War, President Abraham Lincoln set about unifying these two great sections together. The film tells its story interestingly, heightened by Frank Whitbeck’s narration, T. Emmann directed.

**BOWLING SKILL**

**Prod. No. R-97**
**Very Good**

Para.

**Sportlight No. 7**

10 mins.

Comment: Opening with lawn bowlers displaying their uncanny skill at bowing on the green, this Sportlight then moves to Hollywood where a bevy of Earl Carroll beauties engage in the sport. Then Vivian Gagliardi, said to be the world’s champion, shows some tricks that will amaze the most skeptical. This subject should face well on any program. Ted Husing was the narrator and Jack Eaton produced.

**OLD NATCHEZ**

**Prod. No. T-56**

**Good**

MGM

**Traveltalk No. 6**

9 mins.

Comment: Photographed at Natchez, Miss., when the Natchez Garden Club was holding its annual pilgrimage to the old estates of pre-Civil War days and reliving the past glory of the spirit of the South that exists now only in books and music, this subject is indeed colorful and interesting. It will admirably enhance the value of any program. James A. Finlay was the producer and narrator.

**NOT LESLEY—BUT LESLIE**

In a review of Paramount’s Headliner, “Frankie Masters and His Orchestra,” (STR, Jan. 20), direction of the short subject was inadvertently credited to Leslie Roush. It should have been Leslie Roush.

**SUGAR WIND**

**Prod. No. I-95**
**Good**

Para.

**Paraphrastic No. 5**

10 mins.

Comment: On the Island of Barbados, the natives carry on the operation of sugar cane grinding in the same primitive manner as they have done for generations. While the subject is different from the average, the Negro rhythmic songs in the background become a little annoying before the story has been told. But on the whole, it is a noteworthy short reel.

**SHAKESPEAREAN SPINACH**

**Prod. No. E-92**
**Funny**

Para.

**Popeye No. 2**

7 mins.

Comment: Popeye and Olive Oyl’s version of “Romeo and Juliet” would undoubtedly make the Bard of Avon turn over in his grave. Bluto vies for Popeye’s role, and the two fight it out in an hilarious fistic battle. But the reliable collection of watches, which come to an end in the final battle of the Popeye Club and the Paramount Exchange. In it you’ll find many good suggestions for exploiting these cartoon. This is the time to form a Popeye Club among the children of your community if you haven’t already done so.

**STRANGER THAN FICTION**

**Prod. No. 4376**

**Good**

Univ.

**Stranger Than Fiction**

9 mins.

Comment: Five interesting numbers make this a good program builder where novelty of the factal sort is required. How skillful model builders construct ships inside a bottle; an interesting collection of watches; a woman who paints pictures on spider webs; a jolopy converted into a swamp grass cutter; and a Boston boy who acts as a real helper in a tire repairing shop, comprise the numbers presented.

**Exploitation:** Helper pet owners in scenes of the dog which unloads tires from a truck with newspaper tieup for stories about local-owned watches. Also work on ship building number inviting owners of models display and inviting to the lobby.
John Steinbeck's
OF MICE AND MEN

SAN FRANCISCO
United Artists...Opened to biggest business in six months. Held over 2nd week!

READING...Astor Top U. A. opening of season. Receipts for week 70% over previous week's picture!

MIAMI BEACH
Lincoln...Record smashing engagement with 1 hour and 45 minutes' wait for all seats!

NEW YORK CITY
Watch it hit the Roxy...soon!

PRODUCED BY
HAL ROACH
RELEASED THRU
UNITED ARTISTS
Little Old New York

(Continued from page 13)

through the harbor blockade. They finally succeed in getting away, and the tussle of the first trial is a falling out between Brownie and Fulton, Brownie believing what Pat has told him, and Fulton believing with her. Pat realizes that Fulton's courtly manners are not meant to express his romantic interest in her, and that Fulton is in love with Harriet Livingston. On the day of the trial run matters are patched up between Pat and Brownie, and as well with Fulton and the crowds lining the waterfront, laughter to cheers as the Clermont steams up the river under her own power.

Summary: Where its predecessor under this title dealt chiefly in quaintness, this presentation of "In Little Old New York" is concerned with bawdy melodrama and comedy. It is a spectacular film and the public generally will find it rousing entertainment with a historical flavor. It is more melodrama than history. Its moments of suspense (as when Fulton and his friends run the blockade with their British-built submarine engine), and its interludes of boisterous comedy seem certain of a hearty reception everywhere.

Mabel Nye plays a straight role (she sings only a fragment of one song) in a most praiseworthy performance and has excellent support from Fred MacMurray, Richard Greene, Brenda Joyce and several others. The staging and photography are on the grand scale, and atmospherically the film is one of very impressive proportions. In exploiting it, stick to the entertainment qualities of the film, with visual emphasis on the spectacular scenes of life in old New York. Stunts based on model boat-building are good for either newspaper story or in direct charge of the theatre, with lobby displays of entries in the competition.

"The then and now angle, with pictures, stories, this is a relish of the New York in 1867, is a good one to use, and may have even greater appeal it given a local twist to the with the "then and now in your town."

Catchline: "A rousing, exciting drama of the days when New York was just a small town and a steamboat was something to laugh at."

AUDEANCE SLANT: PLENTY OF EVERYTHING IN THE WAY OF A LITTLE GIRL'S TALENT, COMING FROM THE PRODUCTION STANDPOINT AND WITH GOOD NAMES TO MAKE THE MARQUEE A FAVORITE FOR SHOW SHOPPERS IT WILL CARRIE BIG CROSSES.

MIRACLE ON MAIN STREET

Columbia

Drama

78 mins.

(Nat'l Release, Oct. 29, 1939)


Plot: Margo, a dancing girl, and her husband, Talbot, who the police think is a drug dealer, are forced to elude the law. While hiding in church on Christmas Eve, Margo finds a baby someone has left, takes it home, and adopts it as her own baby. Into her life comes disillusionment, divorced rancher Walter Abel, and the two seem destined for happiness. But Talbot returns, urges Margo to return Abel for three million dollars. (Talbot) can go to South America. She tells Abel frankly what the money is for. He fails to leave it. Talbot threatens Margo and Abel, learning Margo hated her husband and loves only him, plans to take care of her and the baby.

Comment: Not big enough for a class house, and in some ways a little too artistic for the type of thing this is. It is fundamentally problematical. It takes a while for the story to get under way, and the comparative absence of any action may turn off the average fan, especially the men. Restless. Be that as it may, the picture has been well produced, and the performances of Margo, Walter Abel, Lyle Talbot, Jane Darwell and William Collier, Sr., are above the average for a program offering. The story, while familiar, is presented in Joseph Hohn's fashion, having for its setting the Mexican quarter of Los Angeles. It will appeal to women. The title lends itself to Richard Ray and Hunt McGairy as merchants on Main Street. Conduct a contest for the best mother-child photo

DASHES:

Catchline: "It took a bullet in one man's brain to give her happiness in another man's arms."

AUDEANCE SLANT: IT'S A PICTURE FOR WOMEN; MEN ARE apt TO BECOME RESTLESS."

20th-Fox

COMEDY

59 mins.

(Prod. No. 32—Nat'l Release)


Plot: Prouty, induced by his family to "learn the family business from a drugstore to a chain after 25 years, but is unhappy. He sets up a laboratory in his basement, fills prescriptions for the drugstore, and nearly blows up the house with his experiments. Howell, the oldest son, goes to New York and becomes involved with a gang of bootleggers. Threatened by relatives, Prouty takes his family to New York. They go in for fast night life, he pays all the bills, meets Shannon, another drugstore worker who wants him to sell out and he pair start a sordid which ends in the jailed. Cured, the family gladly returns home to approve his rehoming the store.

Comment: Continuing the heavy leaning towards the torsion which has marked this series of late, this rates as one of the strongest of the series, with George Givot's playing opening the way. Irish boy suggests with the high alcohol-content ether and the return of the eldest daughter, her husband is called on to all situations in entertainment. Use of the New York Fair background for parts of the picture can possibly be made when the series ends. Characters played by companies and newspapers for a letter con- test with writers telling what they want most to see the person who wins takes the series. This one suggests trips with merchants showing sports goods, vacation and sports apparel. Similar points will not suit the series. The series has proved its popularity can effectively use inexpensive heralds or post cards to its mailing list calling attention to the return of Bonnie and Herbert to the stories. Another possible newspaper plant is a series of let- ters for small prizes on whether all business men of 35 should retire.

FAMILY

ATTENDER SLANT: LAUGHS ARE VARIOUS ENOUGH TO SUIT PATRONS OF WHATEVER AGE.

BOX OFFICE SLANT: SHOULD DO REGULAR JONES FAMILY BUSINESS.

Inspector Horneleigh on Holiday

20th-Fox

Mystery

74 mins.

(Prod. No. 22—Nat'l Release, Dec. 1, ’39)


Plot: Harker and Sim, his assistant, for- sake their Scotland Yard duties to go on a vacation to the sunny islands. While there, they strike an acquaintance with Chapman, whose charred body in an auto wreck is a later discovery. But in the investi- gation discloses the body was not Chapman's, and Harker learns the motive of the strange case. If the plot is not developed beyond the gang as yet unknown. Through a cemetery, a bridge club and a hotel Harker and Sim go in search of clues and eventually unmask the head man behind the plot.

Comment: This English quota film is a satisfying mystery, but the folks out in the States will have a hard time catching the British dialogue. Some of it is understandable, but more often than not it's so clipped and spoken so rapidly that the poor spectator can only guess at what is being said. However, the action comes enough to prevent anyone from being com- pletely in the dark. The picture is devoid of any romantic interest whatsoever, relying for its entertainment value on deep-seated mystery for the mystery fans. Gordon Harker is a capable Inspector Horneleigh, though he is far from the suave Philip Vane or Sherlock Holmes type, and Alistair Sim provides hearty laughs as his bumbling as- sistant. Since it's a question of murder or suicide, there is no devices for a trick card giving the circumstances of the case, could be distributed, copy that the thrilling answer will be found inside."

FAMILY

Catchline: "See him solve the suicide-at- the-vent.""

AUDEANCE SLANT: EXCEPT FOR THE DIFFICULTY IN UNDERSTANDING THE BRITISH DIALOGUE, YOUR PATRONS WILL FIND THIS A SATISFYING MYSTERY FILM.

BOX OFFICE SLANT: "YOU'LL HAVE TO MAKE A SPECIAL APPEAL TO MYSTERY FANS, AS THE PICTURE IS TO MAKE ANY KIND OF A DENT AT THE BOX OFFICE.

Chasing Trouble

Monogram

Drama

64 mins.

(Nat'l Release, Jan. 30)


Plot: Frankie Darro, florist's delivery boy and erstwhile amateur handwriting expert, learns that the florist whereby he and Cherokee Walker are from Callam, one of the shop's

For Additional Exploration Ideas on These Pictures Consult the Encyclopedia of Exploitation—See page 31
SHOWMEN'S TRADE REVIEW

February 3, 1940

Page 29

best customers. Callam tells Frankie he is a G-Man, and makes the boy his assistant. Later, it is revealed that Callam is the real owner of the Flower shop, and that he and a gang are sabotage agents of a foreign government. Messages are transmitted by floral arrangements. Marjorie Re-ynolds, whom Frankie had introduced to Callam, unwittingly transmits these messages by flowers sent her by Frankie, along with Stone, a reporter, succeed in tracking down the criminals.

Comment: Allowing for a few implausibilities here and there, "Chasing Trouble" is a good program offering made intriguing by a refreshing co-operative slant. Flowers are the motivating factor in this instance and prove that a rose by any other name is not a contest for medicinal doings. Director Howard Bretherton keeps his story on the move, completing the proceedings with a thrilling pursuit. Saucy and sinister, Alex Callam, apparently a newcomer, stands out with an excellent performance as the sabotage gang leader. Performances of Darro, Marjorie Reynolds, Lillian Elliott and Millburn Stone are satisfactory, but it is dusky Maxton Moviel who accounts for many amusing situations. If there's a handwriting expert in your town, have him "set up shop" in your lobby and analyze patrons' handwriting. Flower shops should be brought within your campaign fold.

Catchline: "Flowers and handwriting lead to the crime of the century."

AUDIENCE SLANT: GOOD ENTERTAINMENT FOR THE MASSES.

BOX OFFICE SLANT: SHOULD DRAW FAIRLY WELL ON "ACTION" DAY.

Tin Man on Display

An actual tin man made locally was the eye-stopper lobby display created by Manager R. T. Barry of the Capitol Theatre, Chicago for the picture, "The Wizard of Oz." A special early kiddie show with a Crackerjack giveaway was also part of the series of stunts to sell the picture to both children and adults.

Secretarial School Cooperation

A secretarial school cooperated with John Maloney, manager of the Grove Theatre, Chicago in selling the picture, "Career." It furnished an eye-catching herald with the title, "For Women Only." There was a picture of lipstick and lips on the front cover with the inside spread carrying copy on the feature.

Four Boys as Ballyhoo

Starting two days prior to the opening of the picture, "Wash Your Hands," Manager Marlowe Conner of the Avalon, Chicago had a ballyhoo consisting of four boys, four wooden boxes, four wash pans and towels, soap, etc. The boys set up on a busy corner with the signs on the box hidden. At a given signal they started washing their faces and as a crowd gathered to see who was being initiated into what, the boys turned their boxes around to the back of the cards. They then distributed heralds.

Cracking a Tough Paper

With the aid of the publicity department, Bill Israel, manager of the Earle was able to garner some terrific space out of the Philadelphia Inquirer, reputedly one of the hardest sheets in town to crack. Heralding the arrival of Lonella Parsons, the Inquirer's ace Hollywood columnist, the paper went for a full quarter page, co-op ad with complete theatre and date credits. Among the famous firsts in publicity, this break takes its place as one of the best, being the first time in tough paper that was cajoled into a tremendous amount of free space.

Egyptian Army Takes Over Cairo Theatre to Witness "Cavell" Film

The day after the premiere opening of "Nurse Edith Cavell" at the Studio Misk Theatre, Cairo, which included in its first night audience the British and American ambassadors, 150 trucks filled with 1,800 officers and soldiers drove up to the theatre.

The occasion was a special matinee held for the Egyptian Army. With traffic at a complete standstill along one of Cairo's main thoroughfares, thousands gathered to watch the Army march into the theatre—and lay down the admission price!

As the Misk Theatre is situated on the principal bus and street car lines, and this performance was being held at a time when the banks, government offices and department stores were opening, clerks were late for their offices and had to explain why. This gave the picture a world-of-mouth advertising campaign in which the circulation numbered in the thousands. The newspapers also played the matinee up in next morning's front pages.

All this was due to a special tie-up through the efforts of G. E. Georgous, RKO Radio's Near East General Manager. Additional tie-ups with the educational system for special juvenile matinees were also arranged.

Toy-Gun Giveaway

The Princess, Camden, long honored as the center of six-gun play is really getting after the gun-by-patrons. Toy-gun giveaways promoted from Kresge's has been drawing a flock of kids direct from school; the only credit Kresge gets is a small imprint on the paper pistols. The chain outfit is prepared to do this wherever and whenever a theatre chooses to cooperate.

Available Thru Astor Franchise Holders Everywhere Now

The Best Thrill Feature Comedy Ever Made

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**MURDER ON THE YUKON**

- **Mono.**
- **Western.**
- **Feb. 17**

**Selling Names:** James Newill, Polly Ann Young, Al St John.
**Director:** Louis Gasnier
**Producer:** Philip Krame.

**Story Idea:** James Newill finds Al St John, a miser, dead with a suicide note attached. Not finding St John’s money, he immediately becomes suspicious and his investigation leads him to a counterfeiting operation. There he discovers that William Boyle, Polly Ann Young’s partner in a trading post, was operating the ring, unknown to Polly, and that it was Boyle who killed St John.

**Catchline:** “Single-handed ... he captured a counterfeit gang.”

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**THE CHEYENNE KID**

- **Mono.**
- **Western.**
- **Feb. 24**

**Selling Names:** John Randall, Louise Stanley, Frank Yacouelli.
**Director:** Raymond K. Johnson.
**Producer:** Harry Webb.

**Story Idea:** Jack Randalle makes an enemy of George Chesebro, when he takes the job of foreman of Louise Stanley’s ranch away from him. In buying commission for Louise, Randall gets into trouble at the gambling tables, because of a trap set by Chesebro. Frank Yacouelli, Randall’s pal helps him get out of jail to prove his innocence, and Louise arrives with the sheriff in time to round up Chesebro and his gang.

**Catchline:** “His six-guns brought the ruthless thieves to justice.”

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**TOO MANY HUSBANDS**

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<tr>
<th>Col.</th>
<th>Comedy</th>
<th>Not Set</th>
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<tbody>
<tr>
<td><strong>Selling Names:</strong> Jean Arthur, Fred MacMurray, Melvyn Douglas, Harry Davenport.</td>
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<td><strong>Producer-Director:</strong> Wesley Ruggles.</td>
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<td><strong>Story Idea:</strong> Jean Arthur has been married to Melvyn Douglas six months when Fred MacMurray, her first husband, whom she thought drowned, shows up. MacMurray and Douglas make things worse by getting into some sort of rivalry over Jean’s affection with the police, finally get wise to the situation; then the law steps in and straightens things out.</td>
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**Catchline:** “He was an unwanted corpse at his wife’s party.”

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**ENEMY AGENT**

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<tr>
<th>Univ.</th>
<th>Drama</th>
<th>March 1</th>
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<tbody>
<tr>
<td><strong>Selling Names:</strong> Richard Cromwell, Helen Vinson, Robert Armstrong.</td>
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<td><strong>Director:</strong> Lew Landers.</td>
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<tr>
<td><strong>Assoc. Producer:</strong> Ben Pivar.</td>
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<tr>
<td><strong>Story Idea:</strong> Richard Cromwell is jilted as a spy when a camera with photographs of a new bomb planted in his hold in Suspicions of Jack Arnold, he gets Margaret Reynolds to ransack Arnold’s apartment. Margaret finds the blueprints of the plane and turns them over to the police, thus proving Cromwell’s innocence.</td>
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**Catchline:** “He was jilted ... he received commendation for capturing a spy ring.”

**Binstock Promotes Toys, Games For His Big Christmas Party**

Paul Binstock, manager of the Lyric Theatre, Hartford, Conn., recently staged a Christmas Party for which he promoted 1,000 toys, games, and books from a local dairy. Over 1,000 kiddies attended the party. Under ordinary conditions, Binstock states, the day before Christmas would have been very bad. As it was, it was big.

**“Sob Sisters” Performance**

A stunt that might well be worked out in other metropolitan communities, or even in average-sized communities, for that matter, was staged in New York recently when Gotham’s celebrated newspaperwomen and “sob sisters” were invited to attend the premiere performance of “His Girl Friday” at the Radio City Music Hall. The film has a metropolitan newspaper background and a girl reporter as its central character. Headed the list of those attending was Rose Bigman, Walter Winchell’s secretary and “Girl Friday.”

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**“Gulliver’s Travels” Color Contests Rate High in Seven Key Cities**

Among the highlights of the exploitation campaigns sponsored by exhibitors in seven leading key cities of “Gulliver’s Travels,” were coloring contests planted in local newspapers. Scenes from the picture were reproduced daily in the newspapers and prizes awarded for the most artistic coloring effects. These contests were comprehensively outlined in Paramount’s press sheet on this production.

In Boston, Birmingham, Atlanta, Syra-

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**Showmen’s Parade**

IRVING RUBIN, manager of Warners’ Lake Theatre, Cleveland, has been shifted back to the Colony as assistant, since the closing of the Lake. STEVE DAVIS, assistant at the Lake has returned to the Colony as chief of service.

MANNY PEARLSTEIN is handling the advertising and publicity department for Warners’ Theatres in Cleveland during the illness of SYD DANNENBERG, who has gone to Hollywood for a rest. DON REILLY, formerly at the Palace in Sandusky is assisting PEARLSTEIN.

LOUIS ROTHENSTEIN, Cambridge, Penna. theatre owner, was married recently to MISS CELIA WEIN. Another recent marriage is that of JACK WHITE, manager of the Novelty Theatre, Pittsburgh to MISS MILDRED BREAKSTONE.

BUD SILVERMAN, district manager for Schine Theatres in Ohio, has been appointed city manager in charge of theatres in Rochester and vicinity. PAT MCGEE, formerly manager of the Schine-Paramount in Syracuse, succeeds him in the district manager’s post. GEORGE FREEMAN, manager of the Riviera in Rochester, succeeds him in Syracuse.

BOB MEGHEE, manager of the Colonial in Rochester, CURTIS takes over CURTIS duties. HARVEY COCKS has been shifted from Gloversville to Cazenovia. BUDDY FREEMAN, manager of the State in Rochester and WALLY FOLKINS, manager of the Drake have exchanged posts.

JOSEPH E. SHAGRIN has taken charge of the State Theatre in Youngstown, Ohio, placing JOSEPH W. TRUNK.

NICHOLAS S. SCHERMERHORN, manager of WALTER READE’s Theatre in Saratoga Springs, has been transferred to the Community Theatre in Morrisonville, N. Y., newest link in the Reade chain. JOSEPH LaCALLIE, transferred from Kingston, N. Y., replaces SCHERMERHORN in St. John’s Springs.

RALPH MCGOWAN, manager of the Plymouth Theatre, Worcester, Mass., has been appointed supervisor of Fanchon and Marco Theatres in St. Louis. LAWSON DANIELS, manager of the Olympia, succeeds MCGOWAN and WM. J. RYAN, former house manager of the Roxy, New York, succeeds DANIELS at the Olympia.

DAVID WALD, assistant manager of the Warner Theatre, Pittsburgh, has been named manager replacing JAMES MUECH, resigned.
HOME ON THE RANGE?

Well, not so you can notice it! But why doesn't he jump off? You might just as well ask why he keeps on racking his brain, spends sleepless nights and wastes many precious hours trying to create selling ideas on the attractions at his theatre when he could so easily avoid all this with a copy of the showman’s favorite.

The Encyclopedia Of Exploitation

You'll be surprised—and definitely pleased—with this handsome and informative volume on showmanship. Written by two author-showmen who know the answers because they've tried and tested every stunt within its 462 pages, here is a book that will grow more valuable to you every time you use it. Contests—Street Stunts—Lobby Displays—Newspaper Advertising, Tieups and Publicity—it would take triple this space to list all the thousand and one seat-selling suggestions, conveniently cross-indexed, that go to make up this answer to a perplexed exhibitor’s prayer. Why “sit on a hot stove” any longer? Get off—get busy and mail that coupon today—now! You’ll be glad—definitely!

Extra! Extra!
A Feature of the Book You’ll Like!

BARNUM’S LEXICON
The Dictionary of Superlatives

"Chick" Lewis,
Showmen’s Trade Review
1501 Broadway, New York City
Dear "Chick":
$3.50 is enclosed for my copy of the "ENCYCLOPEDIA OF EXPLOITATION". Please send it to me postpaid by return mail.
Name
Theatre or circuit
Address
City
State
Remit by cash, check or money order. NO COD’s. In Canada add 25c. Fashion 50c.
... Program Notes From the Studios ...

With Bette Davis and Charles Boyer in the leading roles, Warner Bros. have started shooting of "All This and Heaven, Too," under the direction of Anatole Litvak. After extensive tests, Barbara O'Neill has been signed for the part of the Dutchess, while others are still being tested for supporting roles.

Grant Mitchell, Charles D. Walbro, Harlan Briggs and Charles Brown have joined the supporting cast of Spencer Tracy's new starring picture, "Edison, the Man," which Clarence Brown is directing. John W. Connors, Jr., is producing.

Boris Karloff's next starring vehicle at Monogram will be "Chamber of Horrors," based on the Hugh Wiley's Collier's Magazine stories. Karloff, who recently finished "Black Friday" at Universal, last played at Monogram in "The Fatal Hour".

Paramount has scheduled "The Ghost Breaker," to go before the cameras within the next two with Bob Hope and Paulette Goddard in the starring roles under the direction of George Marshall. Producer Arthur Hornblow, Jr., has assigned Paul Lukas and Anthony Quinn to important supporting roles.

Samuel Goldwyn is preparing to film "Black Gold" this summer with Gary Cooper in the starring role and Zorina playing the top feminine role. Bobbe Chase, noted writer, is working on the screen treatment.

Ernest Truex, one of the good comedians of old Broadway, has been signed to play the role of Lillian Russell's father in the 20th Century-Fox production of "Lillian Russell," now before the cameras under the direction of Irving Cummings. Truex joins a cast which includes Alice Faye, Don Ameche and Henry Fonda.

"Spring Parade" has been scheduled at Deanna Durbin's next vehicle at Universal to follow her current production, "It's a Date." The famous Joe Pasternak-Henry Koster combination will again function as producer-director.

Republic has signed Judy Canova to a term contract. Miss Canova is now on road tour with "Yokel Boy," and will report to the studio upon completion of the run.

Mary Howard, last seen as Ann Rutledge in RKO's "Ab Lincoln in Illinois," is being negotiated with by the same studio for two more films, the first, the forthcming "Homemade," a Gutz production, "The American Way." Miss Howard is under contract to MGM.

"The Doctor Takes a Wife," now shooting at Columbia, features the first leap year proposal. The important question is popped by Lobsterg Tow, to Ray Milland, in the feminine role. Director Alexander Hall has arranged for the doctor to still take his wife, but he is she who asks him to do it.

As a result of exhibitor reaction to the signing of El Brendel as a permanent member of the Hopalong Cassidy series, Producer Harry Sherman has ordered revisions in the scripts to include important roles for Brendel.

Scripts will be ready when Sherman and William Boyd return from the East.

George Brent will be Merle Oberon's leading man for the second time when the recently created romantic team is reunited in "The Constant Nymph" at Warner Bros. Miss Oberon and Brent were co-starred in the recently completed film, "We Shall Meet Again" at the same studio.

With completion of his production of "New Moon," with Jeanette MacDonald and Nelson Eddy, Robert Z. Leonard will begin direction of "Pride and Prejudice," starring Laurence Olivier and Greer Garson for MGM. Henry Koster is producing. The picture will be adapted from Jane Austen's famous novel, which was also a successful play.

Honored By Masquers Club

Praise, the like of which seldom rings in a man's ears, came to William LeBaron, managing director of production at Paramount studios, from 350 outstanding members of the Hollywood film industry who attended a banquet given in his honor by the Masquers Club at the actors' clubhouse on Sunset Street. Photo shows left to right, William LeBaron, receiving plaque for extraordinary achievement in motion picture industry, Edward Earle, chairman of the dinner committee, William B. Davidson, President of Masquers Club, and William Collier, Sr., master of ceremonies.

The Director Directs

Director Charles Vidor tells Louis Hayward how he wants a scene played for "My Son, My Son!" Edward Small's production for United Artists release based on the best selling novel by Howard Spring.

"Miss Bishop" Script Nearly Ready

The script of "Three Cheers for Miss Bishop," Richard Rowland's first film for United Artists release, is nearing completion. Rowland's is awaiting until the screenplay is in its final form before casting, as he has until August to deliver the picture. Sarah Y. Mason and Victor Heerman are working on the script.

Wanger Dickers McCrea

If Walter Wanger can get clearance on Joel McCrea's Paramount commitments, he will use him for the top spot in "Personal History," which is scheduled to go into production next week under the direction of Alfred Hitchcock. The deal depends on whether Wanger can clear McCrea before the start of "North West Mounted Police" which will be ready to shoot in March.

Argus Starts Production

Argus Productions' first picture, "Mystery in Swing," went into production last week under the producer-directorship of Arthur Driscoll. The film is the first of five, with all-colored casts, that will be distributed by International Newspapers of New York and Hollywood. Goldstone and Fort are co-producers on all the pictures.

Louise Stanley Signed

Louise Stanley was signed to play the feminine lead in "The Cheyenne Kid," Monogram's current western starring Jack Kavana. The picture is being directed by Raymond K. Johnson under Harry Webb's production wing.

Team Bennett-Hayward Again

Joan Bennett and Louis Hayward will be reunited again in the forthcoming Edward Small production, "The Son of Monte Cristo," which will be directed by Rowland V. Lee.
SHOWMEN'S TRADE REVIEW

February 3, 1940

SHOWMEN'S TRADE REVIEW

Brenda Marshall as Flynn's Leading Lady in "Sea Hawk"

BRENDA MARSHALL is the definite choice of Warner Bros. for the leading feminine role opposite ERROL FLYNN in "The Sea Hawk", which went before the cameras last week under the direction of Michael Curtiz. Miss Marshall, who made her screen debut in "Espionage Agent", was signed by the studio following her performance in a Federal Theatre Production of "On the Rocks", in New York. She is a native of the Philippines and went on the stage a few years ago.

The studio casting department is lining up 240 men to act as galley slaves on the Spanish galleon, in addition to the top supporting roles for which RALPH FAULKNER, GILBERT ROLAND, IAN KEITH, EDWARD RAGUILLA and FORRESTER HARVEY are being tested.

WANDERING AROUND HOLLYWOOD

with the "Oldtimer"

We see where LORETTA YOUNG and DOUGLAS FAIRBANKS, Jr. are the winners of the annual "voice personality" awards, there being the American Institute of Voice Teachers. Can't understand how they left ANDY Devine off the list, at least for charity and tonal quality.

On hand with about 200 veterans and stars at the Los Angeles banquet, one of a series of events that will pre-sell Warner's "The Fighting 69th" to millions of picture fans...a colossal publicity stunt that will be remembered for a long, long, time. A swell idea for a swell picture.

The gang over at 20th Century-Fox has figured out that every time RICHARD GREENTIE kisses CORINA ZORRA in "I Was an Adventurer", it costs the studio $200, and with 53 kisses in the script, the budget has gone sky-high. Director GEOFFREY HAMPTON now calls the picture a caudle of kisses.

J. CARROLL NAISH, one of the meanest bad men on the screen, is collaborating with EDISON VON OTTENFELD in the making of a phonograph record of dramatized bedtime stories and fairy tales for children...which should prove something, but what, we don't know. Next story will have KARLFOFF doing a toe dance for the kids.

Universal is moving MARLENE DIETRICH from the wide open spaces of "Destry Rides Again" to the open wide spaces of the East Indies for "Seven Sinners", her next assignment at the studio...and to keep her from being lonesome three leading men have been written into the script.

Watching ANNE SHIRLEY and claude rains go through a heart-tugging scene for Warner's "Saturday's Children", and when Director VINCENT SHEERMAN yelled "cut", the pair went into a clever dance routine. Incidentally, that SHIRLEY "call" is a feast for your eyes.

It's MacMurray Behind the Foliage

The chap in the chair at left is not Peter the Hermit or a disciple of the House of David but FRED MACMURRAY, currently co-starring with JEAN ARTHUR and MYRNA DOUGLAS in "Too Many Voices"...it's WESLEY RUGGLES' initial Columbia production. Since an elaborate, fully-equipped barber shop had to be built for the scene, RUGGLES, in chair right, thought he would have a shave too.

Brenda Marshall as Flynn's Leading Lady in "Sea Hawk"

RICHARD ARLEN was re-signed to a new six picture contract by Universal, which will go into effect June 1. Arlen still has one more to make on his old contract before Devine will continue to team with Arlen in the new group.

Arlen Signs New Deal at "U"

"Round-Up" Sherman's First

HARRY SHERMAN, producer of the Hopalong Cassidy and Zane Grey pictures for Paramount, has announced that his first production for the 1940-41 program will be "The Round-Up", scheduled to go before the cameras on March 17. The picture will be a special on SHERMAN's program, and will be made in the high budget brackets.

Fine Arts Scripting Three

With the purchase of "Flying Heels", FRANKLYN WAREEN's new Fine Arts Company has three stories being scripted for early shooting. BRADFORD KING has been assigned to do the script for "Derelict Street"; ARTHUR HOBBS is doing the adaptation of his original "Dead Man Cigars"; and JOHN KRAFFT is working on "Flying Heels". "Dead Man Cigars" is slated to roll first with OTHO GARBERT directing.

News Agency Story for Robinson

"This Man Renter," story of the journalist who founded the international Renter's news agency, will follow "Brother Orchid" on EDWARD G. ROBINSON's schedule at Warner Bros. Robinson's latest picture, "The Magic Bullet", was completed a few weeks ago.

"Hooray" Additions

Ann Morris and SUZANNE KAABEN have been signed for roles in FRANK MORGAN's current MGM comedy, "Hooray, I'm Alive". They join ANN RUTHERFORD as the three young actresses in the cast which boasts such comedy players as BILLIE BURKE, NAT PERLMAN,

LODGE GILBERT, REGINALD OWEN, FRANK ALBERTSON, HOBART CAVANAUGH and DONALD MEEK.

Lloyd Joins Universal

FRANK LLOYD, in association with JACK SKIBBALL, will produce exclusively for Universal on a new long-term contract signed last week. The Lloyd pictures will be top-budget productions, cast with important players and devised by the screen's top-flight writers. Lloyd will report to Universal upon completion of "Fire of Liberty" for Columbia.

KOloff at the Studio

New York officials of RKO have been at the studio supervising the final editing and scoring of three important forthcoming releases—the Gene TOWNER-GRAHAM BAKER "Swiss Family Robinson"; GREGORY LA CAVA'S "Primrose Path"; and GEORGE STEEVEN'S "Vigil in the Night".

Child Star and Horror Man

BOB KARLOFF, king of the horror men, had a visitor the other day on the set of his new Universal film, "Black Friday". The visitor was none other than GLORIA JEAN, tiny singing star, and she is shown here learning how to make a cat's cradle under the tutelage of the resourceful Mr. KARLOFF.

Winners of Newspaper Poll

Mickey Rooney and BETTE DAVIS receive honors in connection with the Chicago Tribune-New York Daily News poll designating them as King and Queen of the movies.

Paramount Signs Leila Ernst

Sensational New Broadway Star

Paramount has closed a deal with petite LEILA ERNST, the Boston society girl who has electrified New York with her performance in the GEORGE ABBOtt hit, "Too Many Girls", making it the third successive year the studio has reached into Broadway for talent. In 1938 it was BETTIE FIELD and 1939 MARY MARTIN.

The young star will make her film debut opposite JACKIE COOPER in the next HENRY ALDRICH picture, which will be a sequel to "What a Life", hit comedy of high school adventure and romance. The new picture will be produced and directed by TED REED who made the previous picture.

Miss Ernst is scheduled to report to Hollywood during the early part of March to start preparations for her screen role. In addition to being a talented comedienne, she is also an accomplished ballet dancer.

"Forgotten Girls" Starts

Republic's "Forgotten Girls", went before the cameras last week with PHIL ROGERS directing a cast headed by LOUISE FLATT, DONALD WOODS, EDWARD CIAMPELLI, ROBERT ARMSTRONG, WYNNE GIBSON and BARBARA FETTER.
WORLD-WIDE SUPREMACY

NINE out of the Ten Best Pictures chosen in the *Film Daily*'s 1939 critics' poll were made on Eastman Negative Films. Two of the Ten Best Pictures were made in England, and both were on Eastman—striking evidence of the world-wide recognition of this film's excellence. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

NINE OF THE "TEN BEST" ON EASTMAN NEGATIVE
Do It Now Plan For Maintenance

Theatre plant operation and equipment maintenance is a job that calls for organization. It is also a job, which if it is to be well done, requires the right kind of supervision. In view of which self-evident facts, it is strange, but quite true that the chief obstacle to good, efficient maintenance is the amount of time the average theatre owner or manager gives to thinking about the subject. He builds up a mental picture of maintenance as being a terrific task, and one that must be postponed until he "has plenty of time to work out a plan."

Which is all wrong. Efficient maintenance is simply a matter of organization and then mere routine. Specific tasks and inspections should be worked out and then put into force without fan-fare or soapbox orations to the staff.

One of the most important phases of maintenance is careful inspection. Inspection should be broken down to cover all parts of the theatre’s equipment. The frequency of inspections depends upon the portion of equipment which is subject to the greatest amount of wear and tear and its consequent danger of breakdowns. Booth equipment, for example, should be inspected daily by the projections, with a more thorough inspection once a week.

This same system should be applied to all the other parts of the theatre. Janitors should be instructed to watch closely each morning or during the clean-up time every day, for loose seats, tears in carpets, loose stair rails, posts, etc. Boiler and ventilation apparatus must be checked daily with closer inspections every week.

Once the system is put into force and improved to peak efficiency, the whole job of proper maintenance becomes one of routine in which the responsibility for discovery of needed repairs falls on the shoulders of each member of the staff whose duties bring him in close contact with the particular equipment. Then the assistant and the manager should make their weekly or semi-monthly inspections to be certain that every piece of equipment is being checked and kept in condition.

This delegation of responsibility for the equipment has another valuable side. It undoubtedly gives the staff member a feeling of greater regard for the job he is doing.

Putting this systematic method of maintenance off until you have "plenty of time" is just another way of saying that you know you are flirting with trouble. The "putting off" plan has resulted in many expensive breakdowns with resultant refunds and general dissatisfaction among the patrons — who never relish the idea of having their entertainment interrupted even though they do get a refund. And, more important, the cost of repairing a complete breakdown is far greater than that of keeping the equipment in tip-top shape at all times.
What are you looking for when you select...

Chairs for your theatre?

- Do you invest in theatre chairs or just spend money on them?
- Do you check for all the use values you should get?
- Do you check claims against tested values?
- Do you judge by appearances or by proof of quality?
- Have you investigated manufacturing methods and facilities?
- Have you investigated testing methods by which chair values are proved?
- Do you know that a small price saving may cost you more than the whole installation?
- Do you buy on price or on values per dollar invested?
- Do you know how advance engineering service can save more than the cost of the chairs?
- Do you know that, at any price level, there is a best buy which will pay large dividends?
- Have you seen our booklet Seating Research, Testing, Inspection?

May we help you answer the above questions to your profit? Just drop us a line or call our nearest office. We especially urge a personal visit to any installation of American Bodiform or American Avion chairs. We're proud of what managers and patrons think of them.
According to competent and informed observers, there never was a period in the life of the motion picture theatre when owners and operators of these properties were more generally interested in ways and means of improving their plants on the sound economical plan of "installment renovations." The widespread urge to brighten and renew existing theatres thus finds the means under existing conditions of achieving a desired end on a basis which fits into current economic trends and desires.

In view of a situation calling for a knowledge of what the market affords in materials for improvement of buildings—from the standpoint of cost as well as of artistic possibilities—this journal here begins a brief survey of some of the articles that American manufacturers have developed for purposes of building and building decoration. Before referring specifically to any particular material, however, it is only right that we state here that there is no attempt to be made toward a technical study of any of these materials. Merely, we hope to be of service in calling attention to some of the many products which have value in producing effects and results at costs which are within the modest budget.

**Made Cellar Useful**

One of the places which in a great number of buildings—private dwellings, public office buildings, as well as theatres—is greatly neglected is the cellar. When oil burners and also automatic coal stokers became available to home owners, many a man who for years lived in a house of his own building and owning, suddenly discovered that there was a lot of good space down there under the layers of dust and grime. Thereupon America became cellar conscious, and playrooms, bars and ping-pong courts came up like mushrooms in the habitual place of domesticated mushroom culture—the basement or cellar.

What the home owner discovered about his own living place, many a theatreman has yet to learn about his own building. But there's no longer any excuse for having a "mystic maze" down there under the water pipes. There's valuable space for store rooms or work shop where exploitation display material can be wrought. In most cases all that's needed to reclaim the no man's land under the orchestra floor, is a good cleaning and some paint brushed on the walls. Dampness that leaks in from seepage, unless it be excessive, can be eliminated by the same investment and operation used to brighten up the cellar. This is done by a process which gives a handsome interior finish though primarily its purpose is to prevent dampness from ruining the cellar as a usable store space or work shop. This material may be applied inside, or outside the walls—several successful applications to the interior walls proving that water can be kept out by the treatment.

**Floor Treatments**

On several occasions STR has emphasized the importance of eliminating dust from the projection booth, with special emphasis on the destructive properties of dust particles which arise from uncovered floor surfaces. Covering material is used in many of the modern booths. But in addition to linoleum, there is a surface hardening material for all concrete floors—applied after the floors have been cured and dried. Now, regarding the exterior of the theatre. Many houses, built some years ago, now present a griny and uninviting appearance which simply cannot be covered up by painting and cutouts, and, except at night, can't be corrected by lighting. Brick surfaces, unless they are very sound from an architectural standpoint, and stone, cement exteriors, which have become discolored and unattractive, need not be ripped out altogether to give the theatre a pleasing appearance. If the material is good and the structure sound, why not consider that old reliable fresher—paint? There are paints which have special applications to exteriors of cement, brick or stone. Color ranges are wide, giving the theatreman choice of effects which are best suited to his location and his particular building. These exterior paints, in the bargain, have an even greater value in protecting the surfaces and preventing dampness inside.

So far as floors in the lobby and the interior of the theatre are concerned, there is nothing that gives a place that down-at-the-heel look so completely as worn and unsightly floors. The lobby can be fixed up in this respect with the addition of some new rubber mats—a necessity for appearance, as well as utility during bad weather. If an entirely new floor is needed, the opportunity to put in one that will add greatly to the appearance and appeal of the lobby is even greater. For nowadays terrazzo or cement, floors that are laid in designs worked out by manufacturers of dividing strips (of metal) are not expensive when their effect and their wear is considered.

As to the wall treatment of lobby, foyer, auditorium and lounges, there the theatreman has something for the supply of which the market is rich and abundant. Plastic materials grained authentically and beautifully to conform to the finest woods; veneers processed so that they may be applied with all the ease of wall paper; "leatherettes" which are also as easy to handle as wall paper—a variety of materials are at hand. Perhaps insertions of panels on certain wall surfaces are all that is needed to give a rich, redecorated effect to the auditorium or other parts of the theatre.

So far as wash rooms and toilets are concerned, the messy effects of water splashed on exposed plaster surfaces and wood floors are things that will take the joy out of every visit to the theatre for the patron who makes use of these places on a trip to the movies. For the wall surfaces above wash basins and in places where water is likely to be splashed, there are materials that can be put on as easily as a piece of shingle on a roof. These have waterproof surfaces, can be scrubbed and polished down with a cloth.

**Large Store of Materials**

Thus, without even beginning to scratch the surface, are indicated only a few of the many products that can be used without great expense to accomplish wonders in the way of improving some of the bad spots that may exist—especially in many a theatre. They are but a drop in the bucket of the large store of materials available for "installment improvement" for the theatre. That these and other materials of equal value are being overlooked in many a consideration of improvement jobs by theatremen, there is no doubt. If the reader is interested in more detailed information regarding any of the materials sketchedly mentioned above, we will be glad to send him descriptive material. To receive this, merely drop a post card to STR, but please be sure to state specifically what type of product you wish more fully described.

The Schine Circuit will construct a new theatre, seating 400 and to be in the "junior" class for the chain, in Canandaigua, N. Y. Above, is the exterior as reproduced from a drawing by Architect M. J. DeAngelis. Another theatre for New York state, above, the Fredonia, N. Y., house to be built for Herman Lorence, as shown in the drawing by its architect, M. J. DeAngelis. It will seat 850 and will cost approximately $50,000.
Theatre Accidents

Kuehn Gives First Aid Instructions For Care Of Minor Injuries

ALTHOUGH it is generally believed that only the de luxe theatres have matrons, it is well for any theatre with a large attendance to have a matron on hand. The cost will be very small and the service a matron can render to women in the theatre makes her a very useful person and one whose services are appreciated by feminine patrons.

A good matron should present herself in the manner of a hostess, helping with packages, outer clothing, offer matches and try in every way to make the patron comfortable. Aside from this she should be intelligent enough to talk about the current and coming shows, their stars, plot, etc. The matron should be subject to the orders of the chief of service and should refer all complaints to him. By no means should she ever argue with a patron and she should in general only speak to patrons when spoken to.

It is important that the matron have on hand at all times a needle, and thread of various colors, to make hurried emergency repairs. The matron should have a supply of change for candy and vending machines, telephones, etc. She should see that the towel racks are kept filled and that there is soap in the soap containers. She should make sure that the mirrors are clean, that the drinking fountain operates perfectly and that lounge chairs are tidy and ashtrays are emptied frequently. The matron should always be in the ladies’ room at show break.

Duties of the Matron

The matron will often be confronted with the problem of a woman bringing a small boy into the ladies’ room. She should be discreet about it and if the boy is too large, she should respectfully suggest that she will call an usher to take the boy to the men’s room.

The matron’s uniform should be neat and clean at all times and she should make it a point to listen to all comments by patrons and report them to the management or the chief of service. She must check on light bulbs, etc. in the ladies’ room.

Duties of the porters vary according to the size of the house, the number employed, etc. But in general, porters must keep the front of the house clean at all times, keep the lobby, staircases and foyers clean; check men’s room frequently to refill towel containers, soap dispensers, etc.; polish glass in frames.

When accidents occur in the theatre, every precaution must be taken and every employee must be thoroughly schooled in how to act in such case. Most accidents are caused by falling.

When a patron falls, he should be assisted to an office where first aid may be administered. The spot where the accident took place should be examined to determine whether the carpeting was the cause. If it is the fault of the theatre, the manager should call a physician at once. If not, the patron should be asked if he desires his family doctor or a city ambulance. An employee of the theatre should never offer to take the patron home. If further mishap occurred whether physical or auditory in the result of the first one or not, the theatre would be liable. A relative or a taxi should be summoned to convey the injured person to his home.

Whenever an accident occurs, a report should be made out, regardless of whether the patron claims to be injured or not and irrespective of the patron’s desire to minimize the incident. Someone will suggest that a claim be made because the theatre is insured and if accidents are not reported to the insurance company promptly the company is not liable for payment of claims.

As a fitting end to Kuehn’s Manual of Service he gives a list of first aid instructions. They apply to any theatre regardless of size or location and would be well if you kept a copy of these regulations where any member of your staff may see them.

First Aid: Patrons removed to cool and open space, ice if available, and remove shoes, stockings, etc. Offer water—use smelling salts under nose. Perhaps a small amount of spirits of ammonia can be placed on cotton and placed under the chin. A member of the management should be notified immediately whenever first aid is to be rendered. The management will decide whether to call an internist or the house physician.

Headaches, etc.: If a patron asks for an aspirin, be sure to hand the patron the bottle and have him take the pill out of the bottle and administer it to himself. If accompanied by a friend or relative, hand the bottle to that person.

The same ruling applies whenever a patron asks for a medicine to be taken internally. To avoid liability, never administer anything to a patron which is taken internally.

Cuts, Bruises, etc.: It is preferred that the house doctor or an intern take care of this treatment. We may offer simple first aid consisting of an antibiotic, gauze and cotton or adhesive tape. NEVER TOUCH THE WOUND OR INJURY WITH YOUR HANDS. BE CAREFUL NOT TO TOUCH THE COTTON OR GAUZE OR COTTON WHICH IS APPLIED TO THE INJURY.

Removing Foreign Objects, etc.: If the patron is alone and requests removal of object from eye, simply offer cotton with small toothpick and direct them to remove same. Do not attempt it yourself. If they are with someone, give cotton, etc., to the friend and have him remove object. All other cases should be left for doctor in case patron requests calling same.

New Lenses Increase Screen Illumination

The first commercial application of a special film coating to increase the light transmission of lenses was completed with the delivery of new lenses for twenty-five Loew theatres in the larger cities. Lester B. Isaac, Director of Projection and Sound for Loew’s Theatres, ordered the new lenses for the first showing of “Gone With the Wind.” After exhaustive tests by Bausch & Lomb had disclosed that screen illumination could be stepped up from 15% to 40% depending upon the type and length of the new increased series.

Two processes are combined in the new method of producing non-reflecting lens surfaces, both having the same effect but differing in principle. While the inner glass-air surfaces are coated with a metallic fluoride, the outer surface is subjected to a corrosive process in which oxides of high refractive index are removed from the surface leaving a thin mirror-like film.

In each case the coating is held to a thickness of a quarter of a wavelength of light. Since both the film and the lens reflect light it is in order to increase the intensity of the waves from one beam shall fall into the troughs of the other. Thus being out of phase the waves neutralise each other and reflection is eliminated. The missing radiation reappears in the transmitted beam which may contain as much as 99.6% of the original radiation.

When a beam of light falls perpendicularly upon a glass-air surface, its reflection consists of four to five per cent of the light is lost by reflection at each surface, the precise amount depending upon the color of the light and the type of glass used. A crown glass-air surface reflects about four per cent of incident light, whereas a flint glass-air surface reflects six per cent. The transmission in the first glass is 92 per cent; in the second 88 per cent. The Bausch & Lomb Super-Cinerhoch with its high aperture and the new glasses developed for its several elements will have its light transmission increased by approximately forty per cent.

New Theatre in Florida Will Be Nestled in Sub-Tropical Setting

A 528-seat house will cost $35,000 is being constructed in Pass-a-Grille, Fla., by Stephen Girard of Boston. Mr. Windfield Lot is the architect and Clyde J. Keys of St. Petersburg, the contractor. Following Greek lines, the theatre will be finished in plain white stucco with chrome trim. The house will be located in a sub-tropical setting of palm trees and colored foliage, plans are under way to beautify and landscape the surrounding space.

Pass-a-Grille is a small town, the St. Petersburg area, and the new theatre is the first to be built in that locality since 1926.

Kutisick Building New Theatre

The corner building located opposite the new Queensboro Housing Project, Long Island City, N. Y., has been leased to Morris Kutisick, of New York, who will improve and sell the property with the erection of a modern picture theatre seating 600.

Amusement Supply Co., Inc., New York City, theatre designers and equipment contractors, have been awarded the contract for construction and equipment.
Announcing

The NEW STRONG UTILITY
High Intensity Automatic Projector Arc Lamp

FOR THE MODERATE SIZED THEATRE using a screen up to 18 feet in width: where the vivid brilliancy of high intensity projection, has been heretofore denied by prohibitive operating cost.

To secure the desired screen brilliancy with the present dense black and white and the colored films, twice as much light is required as is possible to project by any low intensity lamp.

This necessary doubling in light over the low intensity has now been made possible at an increased combined current and carbon cost of less than 2c per hour, through the development of a perfectly balanced and coordinated lamp and rectifier unit of intermediate capacity which exactly fits the needs of this class of theatre.

An Independent Theatre Supply Dealer will arrange a demonstration in your theatre.

THE STRONG ELECTRIC CORPORATION
2501 LAGRANGE STREET • TOLEDO, OHIO

EXPORT OFFICE: Room 2002, 220 W. 42nd Street
New York City
Clinton, De Luxe
Brooklyn House

One of the country's most widely heralded low rental housing developments has created a new residential section which makes what is practically a town in itself, and it is natural that a theatre in the most modern style should be one of the most important elements of the famous Red Hook section of Brooklyn, N. Y.

Here illustrated are some of the most important features of the new Clinton Theatre which was built to serve the community that has grown on land which formerly was occupied by 400 dilapidated buildings, mostly frame. The Clinton is operated by the Randforce Circuit, and was designed and engineered by William I. Hohauser, Architect, of New York.

The Clinton Theatre is located on Clinton Street practically opposite the axis of 1800 feet of landscaping forming the central feature of the apartment development. It is in every detail in harmony with the highly modern and very simple design of the housing development's exterior architecture. To suit the theatre completely to its surroundings, Mr. Hohauser decided to thoroughly streamline not only the exterior of the house but the interior as well. How well this scheme has been made to serve its purpose and give at the same time the impressive effects which belong in the showhouse, is illustrated in the views of the interior portions reproduced on this page. In accomplishing this desideratum, the architect employed highly effective lighting to give form and color to the well-proportioned lines.

In addition to representing the experience and resources of the architect, the Clinton as a finished product of notable interest, also shows the advantages which accrued from the seasoned knowledge and showmanship of Louis Frisch, Samuel Rinzler and William Yoost, heads of Randforce Corporation, all veteran theatremen, which built and owns the house.

The exterior of the building is of varied colored smooth face brick laid with horizontal tooled joints and trimmed with cream colored terra cotta. The corner entrance is accentuated with a curved marquee and vertical sign of stainless steel and porcelain enamel, further accentuated by a forty foot high glass brick tower illuminated from behind with mercury vapor reflective lights.

Off the main lobby is the promenade leading to four longitudinal aisles of the main auditorium floor and two wide stairways to the lounge and balcony. The seating capacity of the auditorium is 944 and of the balcony is 700; the balcony being divided into a loge and an upper section. All interior lighting is indirect, featuring various combinations obtained by blending all colors through dimmers.

Credits
National Theatre Supply Co.—Sound and Projection, and Furniture.
Joe Hornstein, Inc., New York City—Carpets, drapes and Ideal Seating Co. chairs.
Vallen, Inc., Akron, Ohio—Curtain track and control.
O. W. Jackson, New York—mats.
Continental Sign Co.—Marquee and signs.
Barth Studio, New York City—Decorating.
THE SMART NEW IDEAL Streamliners

The Aristocrat
TRULY THE ARISTOCRAT OF THEATRE CHAIRS

The Mercury
A STREAMLINED EDITION OF THE CHAIR THAT HAS MADE HISTORY

The Ideal Challenger
AN UNSURPASSED VALUE WHICH CHALLENGES ALL COMPETITION

WRITE for literature describing exclusive features of the entire line. There's an Ideal Chair to fit every budget.

IDEAL SEATING COMPANY
GRAND RAPIDS - MICHIGAN

Built to Excel-
Not Just to Compete
Midwinter Theatre Hazards

By HENRY ANDERSON
Paramount Insurance Dept.

IN THE Spring we somewhat naturally turn to housekeeping and improvement of our properties. In the Fall, we generally make general preparations for winter. The next thing we know we are busy with the holiday season and must be careful to keep the conditions which we checked carefully in our theatres in the beginning of the winter receive careful re-checking.

It has been established that accidents to persons and loss of funds resulting from fires increase in the winter time. Not only should we continue our daily routine checking of the theatre but we should in mid-winter have a careful inspection similar to that given in the Spring and Fall.

The best way to be certain that you have given your theatre a check-up is to start at the roof. This may not be the most pleasant task in midwinter but it may be the most important check over the theatre roof; be sure that the tanks used for fire protection are not frozen and that the tank heating system is in proper operation. See that the tanks or roof is in good condition and will not blow off during some of the wintry blasts.

While you are on the roof, examine the sign and the sign supports and be sure that they are in good condition. Remember that signs may be overloaded with sleet and this with high winds may put them to a severe test.

Examine the cornice to be sure that frost has not loosened up any bricks or tile and that there are no icicles hanging or forming on the cornice or walls. Examine the condition of the roof. A leak avoided may save you a substantial amount of money.

If there has been a heavy snow, it is necessary to shovel it off the roof, for with the long roof spans found in theatres, great care must be exercised to avoid endangering the building.

Examine the fire escapes to be sure that they are clear of ice and snow and that they can actually be used—Now!! If the fire escape is of the counterbalanced or other automatic type, test it to be sure that it has not rusted or frozen solid. Look at the marquee for snow build up on conditions.

Check up on the marquee supports. If there are any roof structures, such as fan housings, be sure that they are in good conditions and will not blow off with snow. When you have left the roof, on your way down, check up on the exit doors, being certain that they are not obstructed or blocked by snow or ice.

We now come to the general condition of the sidewalk. The law of the sidewalk may be complicated but in general it seems to be the duty of the theatre owner to see that the sidewalk is kept clear of ice and snow. There was a recent decision which may be interesting to the theatre owner. It was to the effect that while the city was responsible for the condition of the sidewalk, the city had an ordinance requiring the property owner to keep the sidewalk clear of ice and snow. The property owner did actually clear off the sidewalk but made a poor job of it leaving a certain amount of snow. He had not attempted to clear the sidewalk, he would not have been held liable in the accident that ensued, although he might have been arrested for violating the ordinance but inasmuch as he attempted to clear the sidewalk and did it in a negligent manner, he, the property owner, was found liable.

The marquee and the remainder of the front of the building should be carefully examined for icicles, or leaks or drippings which might cause icicles, or the formation of ice on the sidewalk. Time and again theatre owners have been held liable as a result of accidents from these causes.

While you are at the sidewalk level, examine all of the areaways and the exterior fire escapes. Be sure they are all free of snow, clear to the street.

Constant Vigilance Pays

The heating system should next be examined. In severe weather you may be forcing your boiler or heater to its capacity. You should, therefore, be sure that it has been checked recently by some competent person, such as an engineer of one of the boiler insurance companies. Make whatever tests may be necessary of the various automatic devices on your oil burner. If you are burning coal, be sure that ashes are handled in metal receptacles only and that there is no accumulation of rubbish or kindling near the fire.

Examine the furnace flue and be sure that it is well supported and not in a rusty or dangerous condition. Be sure that all steam pipes are clear of combustible material.

Rubber, leather or other nats used at time of snow or rain present another accident hazard. While they are often primarily installed to prevent accidents, sometimes they are laid so carelessly that they cause accidents. You may be certain that you will be held liable if anyone trips over them. The heavier type of rubber nats is not recommended if the concrete surface is best. A thin mat with a smooth surface is likely to cause accidents due to becoming slippery and edges curling.

It is not at all unlikely that the midwinter just described will be your fate. It certainly may avoid your becoming involved in claims or suits.
The New 19000 Series

Simplex High

Projection Arc Lamp House

AND ASSOCIATED RECTIFIER EQUIPMENT

A low cost, high intensity, direct current projection arc of intermediate capacity designed especially for theatres of up to 800 seats and using screens as large as 18 feet in width, heretofore restricted to the use of low intensity lamps, with their dim yellow light, because the operating, if not the original cost of the earlier high intensities has been prohibitive.

Although the Simplex High projects twice as much light as the low intensity the over-all operating costs are only slightly higher, because, this new arc operates at only 27 volts as compared to 55 volts in the low intensity, and each 14-inch 7 m.m. suprex positive carbon burns for at least two hours.

This Simplex High projects the snow white light characteristic of the high intensity arc which is so necessary to the projection of colored pictures.

= Distributed By —

NATIONAL THEATRE SUPPLY COMPANY

Branches In Principal Cities

ANOTHER EXAMPLE OF Simplex ENGINEERING EXCELLENCE
The Bulletin Board

Architects' drawing of the exterior of the Hawaii Theatre, now in construction on Hollywood boulevard, Los Angeles. The project, scheduled for completion early in March, will represent an investment of $250,000 for land, building and equipment. The building will include two stores. The theatre will be operated under lease by Galston and Sutton, operators of the Marcial Theatre in Los Angeles.

Theatre Construction

Bids have been asked on the construction of a new theatre in Kelso, Wash. W. G. Ripley, manager of the Columbia Theatre in the same city, is the owner. The present building will be removed and new, more modern and luxurious playhouse erected on the site at a cost of $65,000.

The Saegener Circuit will build a new suburban theatre in Mobile, Ala, where it already operates a number of houses. The building will cost $30,000 and will be constructed before Dec. 31, 1941. The circuit took a 25-year lease on the property with a 10-year renewal option.

Construction has begun on a $25,000 theatre building in Ponce Harbor, Mich. The building will be air-conditioned and is expected to seat from 600 to 800 persons. The structure will be completed by the middle of May. It will be operated on week ends only.

Daniel Markowitz of the Premier Theatre in Los Gatos, Calif., has announced that construction of a new theatre in that city will be started in June or July. The structure will cost $50,000. Architect Duncan Cramer is drawing the plans. Louis Zelinsky will operate the house.

Contracts have been signed for the construction of a $60,000 theatre in Hollywood, Stern Bros. Realty Corp. is the builder.

Max Goldberg, theatre operator of Baltimore, Md., has begun construction of a new theatre in that city. The house will have a seating capacity of 600. It will be of brick and concrete construction. Goldberg will abandon his present house when the new one is built.

Fox Mid-West Theatres has taken a 20-year lease on a piece of property in Marion, Ill., for the construction of a new theatre. It will be a modern house in every respect and will seat 600.

Logansport, Ind., will have a new theatre ready for use by May 30, it is announced. Herbert Sullivan, present manager of the Roxy Theatre in that city will manage the new house which will seat 1,140 persons. The house will have full refrigeration and air conditioning. The stage will be 15 feet deep with a 40-foot opening providing space for possible stage shows.

R. B. Talbert, city manager in Spartanburg, S. C., for the Wilby-Kinsey Theatres, has announced that the circuit will build a new house there to replace the Criterion which will be closed.

Permission has been granted for the construction of a new theatre in San Mateo, Calif.

Actual ground breaking for the construction of the new theatre in San Leandro, Calif., is expected to start within a few days. David Bolton, division manager of the circuit which is building the theatre stated that he expected that it would cost $40,000 to erect and that interior decorating and equipment would come to another $70,000, both figures exclusive of the cost of the land.

Work has been started on razing the ruins of the fire-destroyed Bristol Theatre, at Bristol, Conn. to make way for the construction of a new house. Architects and engineers from Warner Bros., owners of the house, are rushing plans for the new edifice.

David Snaper, owner of several New Jersey Theatres, has announced the construction of a house costing $75,000 in Ford, N. J. The new structure will contain 1,000 seats and will be completely air conditioned. It will be of the stadium type.

Renovations & Openings

Work has been nearly completed on the remodeling of a bank building in Vinita, Okla. Richard Fryer, Sr., and his son Richard Fryer, Jr., will operate the house. This is Vinita's third theatre.

The Nusho Theatre at Broken Arrow, Okla., is being completely renovated and remodeled. A Walker theatre manager has torn out the lobby, making room for 100 more seats in the theatre. Upholstered chairs have been ordered for the whole house. A new modernistic front with chrome edge striping is being built and the floors are being concreted throughout.

The latest type of seats and other improvements are being installed in the Liberty Theatre, Kellogg, Ind. The interior will be decorated with a sati damask in panel effect and new lighting equipment will be installed. A new marquee is being erected and the auditorium, lobby and foyer will be completely redecorated.

Bids have been called for on the remodeling of the Fox Theatre in Stockton, Calif. Several thousand dollars will be spent in renovating the house completely.

The Schine Circuit intends to remodel a building in Potsdam, N. Y. for a theatre. Three stores at present occupy the building.

The Dillon Theatre in Morehouse, Mo., has opened for business. W. H. Dillon is the owner and Kennard Dillon, his son, is managing the house.

A sound system and other improvements are being installed in the Teatro Obregon in Nogales, Sonora, Mexico, just over the border.

The Joyo Theatre at Fairfield, Neb., is being dismantled and its equipment will be moved to the Clay Theatre in Clay Center, which will be extensively remodeled at the same time. Fred Anderson is the owner of both houses, having recently purchased the Clay Theatre from Paul Tramp.
Fire Losses

A loss of $22,000 was sustained when the Gem Theatre, Colusa, Calif, was destroyed by fire. Ned Steele, the owner, said that the house would be rebuilt.

Fire of undetermined origin completely destroyed the Star Theatre at Star City, Ark, entailing a loss of $15,000. The building was owned by A. J. Johnson and the theatre was operated by Robert Mitchell.

The Plaza Theatre at Harrison, Ark., burned to the ground recently with a loss of $30,000. The building had been recently remodeled.

G. H. McCroskey, owner of the Allied Theatre, Dermott, Ark., has announced that he will completely remodel the theatre following a fire which damaged it to the extent of $7,000. McCroskey said he would spend an additional $2,000 in improvements. The blaze was caused when film in the projector exploded.

The 40-year-old Bristol Theatre at Bristol, Conn, was completely gutted by fire last month, causing a loss of $50,000. Warner Bros. operated the house.

Dr. A. A. Womack, owner of the Lyric Theatre, Manchester, Tenn., has announced that work on the reconstruction, following a disastrous blaze last month, will start as soon as possible.

The Dixie Theatre at Huntsville, Ark., was badly damaged by fire last month. The blaze started in the projection room.

The $1,000,000 Capitol Theatre building in Pittsfield, Mass., was badly damaged by fire last month. The house was operated by the Goldstein Brothers, operators of the Western Massachusetts Theatres Circuit. It was built in 1922.

The building and equipment of the Colonial Theatre in Troy, Missouri, were damaged to the extent of $6,000 in a fire last month. The theatre was operated by Charles Rudolph.

The Mardi Gras Theatre at Conoy Island, New York, a famous old landmark, burned to the ground last week.

White Neon Tubing Seen
As Brilliant Illumination

Neon lighting has advanced considerably since it was first introduced a few years ago. Almost every electric sign in every town, hamlet and large city throughout the country is illuminated by neon—a fact that speaks more for the practicability of this method of illumination than all the words anyone could write.

Those theatres and other establishments replacing their electric bulbs with neon tubing have, in the majority of cases, gone in for red, inasmuch as this color is especially brilliant and quickly attracts attention. But so strong has been the trend to red, that when one looks down the street of almost any community, all that greets his eye is one conglomeration of crimson. It is difficult to distinguish one sign from another.

Wise were the heads of the Roxy Theatre in New York when they chose to use green neon tubing in the huge vertical “Roxy” sign. Among all the reds, this green sign stands out like a beacon in a storm; it can easily be seen blocks away.

Not a color at all, the new white neon is as bright and brilliant as any colored tubing we have yet seen. So far we have seen only one installation of this “white lighting,” but that one observation has convinced us that this “opposite of black” can make all the colors, including red, green and blue, seem pale and dim in comparison. Also springing up here and there is a “lavender” shade that easily draws the eye away from other colors.

Take a look at your own theatre front and sign. Does your neon lighting blend in so well with that of other signs that it is next to impossible to distinguish your theatre from the dozens of other establishments? Whether you are now using neon tubing, or whether you plan to replace your light bulbs with the new form of lighting, it would be wise to consider carefully before you select the color. Make sure that your illumination is in marked contrast to that used for other signs. Make sure that your theatre is the brightest spot in town, outside as well as inside.

Noiseless ALL-STEEL CURTAIN TRACKS AND AUTOMATIC CONTROLS

For Every Size and Type of Stage Installed in Leading Theatres Everywhere

Vallen No. 11 Aero Speed Curtain Control

These world famous curtain tracks and controls are built with precision for smooth, noiseless operation and safety; durable and strong; accurate in detail; easily installed; fool-proof and trouble-proof; permanent in service and covered by an absolute guarantee of lasting satisfaction. Write for literature and prices, describing your requirements.

VALLEN, INC., AKRON, OHIO
DC Intermediate Lamps from Strong and National

**Simplex High Intensity**

Above and at left, the new Simplex High Intensity Projection Arc Lamp now being marketed by National Theatre Supply Co. This lamp also operates on direct current; provides brighter light for smaller houses.

**Strong Utility High**

Operating on direct current and offering the moderate sized theatre a greatly improved light source, the unit illustrated is seen above with the interior exposed, and right with housing, in streamline style, closed.

That the new direct current intermediate capacity high intensity projection arc lamps, announced recently by National Theatre Supply Company and the independent theatre supply dealers representing the Strong Electric Corporation, provide the most important development in projection arc lighting since the advent of the low intensity arc is indicated by the quick acceptance by a large number of theatres for which this lamp was especially designed, say the sponsors of these new equipments.

It is reported that sales of the new arc have already put the manufacturers weeks behind in filling orders.

**More Illumination**

This new intermediate high arc, it is claimed, projects the characteristic snow white light of the high intensity in a volume about twice that of the low intensity and about half as much as is available with the conventional high, and at an overall operating cost in current and carbons hardly more than with the present low intensities.

The small amount of power consumed by this direct current intermediate high intensity lamp generates so little heat that a simple burner mechanism and a small lamp-house are permitted, making possible the popular price of this equipment.

**One, Two and Three Phase**

The new arcs are available at no additional charge, for use with single, two or three phase a.c. line service, so that the medium sized theatres in neighborhoods where only single phase power is available, can have high intensity projection without being penalized for single phase equipment.

The new direct current lamp with its associated rectifier equipment is offered as a coordinated lighting unit. Each rectifier uses 4 15 amperes tubes to supply a total lamp load of only 40 amperes at 27½ volts, which load so far below the rated capacity of the tubes as to assure exceptionally long life.

The direct current intermediate high burns the regular 7 m.m. Suprex carbon at 40 amperes with 27½ volts across the arc which is such a low current density for this diameter carbon that it consumes 3½ inches per hour, permitting the showing of six of the new sized reels per single 12 inch positive carbon.

**Circuit Continues Modernization**

Completing its second recent theatre renovation in New York, the RKO circuit's 81st Street Theatre steps into line with the famous Palace Theatre on Broadway as one of Gotham's most modern picture houses. Like the Palace, the 81st Street's lobby and front have been completely overhauled and boasts of being the first neighborhood house in the city to feature the plate glass doors which proved so successful at the Palace that the RKO construction department later adopted them for the State in New Brunswick, N. J.

The architectural elements employed in the treatment of the RKO 81st Street lobby are skillfully blended to create an over-all effect of warmth and beauty. The display frames are deep and employ modern lighting methods which brilliantly emphasize the copy and color of the advertising. The outside frames have bronze and stainless steel trim matching the trim of box office and vestibule walls. An overhead frame in the lobby has an illuminated glass background with silhouette letters.

The box office is constructed of bronze and plate glass with stainless steel trim, its design blending with the plate glass doors, wall trim and display frames. The lobby vestibule walls are of green marble with metal trim. The marquee sofit is brought back to the entrance doors; thereby, giving brilliant lighting effect to this outer area. A touch of color is added by colored rubber floor mats which extend into the lobby in semi-circle behind the glass entrance doors.

In the lobby proper, the walls have been furnished with lace wood. The ceiling has a concealed strip light cove whose surface is scientifically shaped to properly diffuse the illumination from the fluorescent lights in the Cove over the entire lobby area. There are no wall brackets and the illumination of the display frames cause them to be prominent and attractive. The color of the floor carpet blends with the other decorations and is largely responsible for the effect of warmth which is produced.

The illumination level is gradually reduced from the lobby vestibule to the auditorium, conforming to the most modern practice in this respect.

**Admissions Control Temperatures**

Temperature and air conditioning in the State Lake Theatre, Chicago, is controlled by the box office. It is claimed, since installation of 4 Westinghouse condensing units, which work independently or in unison as required by the number of persons in the auditorium at any one time.
WERE going to talk about toilets! It's the one part of the theatre that generally is unmentioned. It's not a pleasant subject, but it is a most important one. If you should have a dozen theatremen, and ask them what they consider the most important part of their theatre, or the part requiring the closest care and inspection, we venture to say that not one in a hundred of the dozen would say "projection" or "sound," or both. To most theatremen the word "important" always centers around their projection booth and mechanically they are right. But leaving the physical element of the theatre alone for the moment, suppose you ask the same question and see what answers you get. We will suppose you ask them: "Toilets." And we wouldn't bat an eye or delay a moment in giving our answer. We can still recall one of the greatest theatre operators this industry ever knew who once having acquired new theatres for his circuit, always made a trip around them by himself, paying his admission and once inside the theatre, made a bee-line for the toilet and lounge rooms. He told this writer on more than one occasion that it made no difference to him how the business of the particular house happened to be. If the men's room was smelly, sloppily maintained, or dirty, his orders went out the next day to make a change in managers. His chief weakness was smell. To him, any theatreman who had to resort to chemical drip machines, deodorant cakes on the walls and other artificial means, that theatreman just didn't know his business.

Odors Can Be Eliminated

Ninety-nine per cent of all toilet odors can be permanently eliminated and kept away through the medium of soap and water. The other one per cent is strictly a matter of care and inspection.

Urinals scratched carefully every day; floors around urinals treated the same way, good ventilation established and maintained. Floors kept spotlessly clean and washed diligently with soap and water after shows and occasionally mopped with a "clean" mop several times during the day; these are the ingredients for a clean smelling toilet in any man's theatre. And we defy anyone to dispute these claims.

Sure, there's the easy way of being neglectful, failing to check your janitors or cleaners and then trying to overshadow or, as one sage put it, "out-smell the smell" through drip machines, deodorant cages or urinal cakes or crystals. All of these things are merely the tools of inefficiency in theatre management.

The intelligent manager will personally see to it that the toilets are scrubbed every day and that the house is prepared for the coming show. If he is really a stickler, he will make sure that the ventilation is good and that there's plenty of it. He will make it a point to see that an usher, especially in the men's room, will inspect that room NOT LESS THAN ONCE EVERY HOUR OR HALF HOUR, depending on the traffic of the theatre, and that the usher on each visit should flush each urinal several times.

It is no secret that the urinals cause most of the odors in the men's toilets. But once they are scrubbed clean and then flushed frequently during the day when the use is the heaviest, they can be kept not only clean but odorless too.

To avoid clogging up of urinals, keep a large urn, sand-filled, and use by where cigar and cigarette butts can be thrown. If you have no place for men to throw these things the chances are they will go into the urinals. Anything that gets into these urinals and becomes soaked will start the odors you are trying to eliminate besides choking up the drains.

So, although the projection IS the heart of your physical theatre equipment, bad toilets will drive away lots of good patrons just as much as poor projection and sound.

New Type Toilet Seat Sterilizes the Surface

With a heightened public awareness that many dread ailments are transmissible through the common toilet seat, interest is centering on a new device which completely sanitizes toilet seat surfaces after each using.

The Steriliseat, introduced to the market recently, employs the germ-killing rays of the Westinghouse Sterilamp to effect high degree of sterilization. Completely automatic in operation and engineered for installation on existing plumbing fixtures, this seat unit consumes no more current than a small electric bulb. Claimed to be trouble-free, semi-annual replacement of the tabular lamp is said to be the only replacement required.

While new in its application to the sanitization of toilet seats, the Westinghouse Sterilamp is a tried and accepted product by physicians and bacteriologists in a number of fields. Many leading hospitals reduce air-borne contamination over operating tables by exposing the patient to the sanitizing rays of this amazing light. Another of its uses is as a bactericidal element in the meat packing industry.

When the Steriliseat unit is approached the seat is in a vertical position, flush with the back panel. To use, the seat is pulled down. After use, it automatically returns for sanitization.
Have Your Soundheads Inspected Frequently

OF ALL the many pieces of equipment used in the projection room, the soundhead is one of the most vital parts in the reproduction of sound. A poorly designed soundhead will not give satisfactory results, even though the amplifier and speakers are of the latest model. Nor will good sound result from using an old soundhead and a new amplifier. The cost of better equipment is a minor matter, for good sound and projection will show in boxoffice receipts. You might "get by" for awhile with cheap equipment and "sour sound," but it won't be for long because the public has become educated to better sound and projection.

Firstly, the soundhead must be rugged in construction, shafts should be of hardened steel, fitted perfectly in bushings, and the main drive shaft should run on ball bearings; sprockets should be accurate and thoroughly hardened to assure long wear; the film should ride smoothly and steadily past the light source or sound lens; it should be equipped with a stabilizer that will assure steady film travel so that the sound will not be distorted, and the housing should be of modern design so that it completely covers parts, yet easy to remove for cleaning and repairs.

A very important feature of the new RCA soundheads is the shock-proof drive for the rotary stabilizer. Isolation of the constant speed sprocket shaft and the drive gear from the gear train and driving apparatus prevents gear back-lash from being transmitted to the constant-speed sprocket, assuring smooth and even film travel at all times, plus absolute elimination of "flutter." The drive mechanism of the new RCA soundheads is mounted in the new type of integral gear box in such way that it can be removed easily as unit for servicing or replacement of parts. They are also equipped with double exciter lamp so that the new lamp, if one fails, can be put in operation immediately. The burned-out one can be removed and a new one installed as the show continues. There is also a light shield in front of the optical system, preventing 96-cycle hum from sprocket holes. The sound lens can be quickly and accurately focused with proper equipment for doing this type of work, and then locked securely in place.

The new W. E. soundheads embody many new improvements that are proving to be perfect sound reproduction. The development of the new "thermo-proof" kinetic scanner gives perfect results. A silent link-chain of hardened steel affords flexible coupling between the reproducer and the projector mechanism. If necessary to change the mechanism, it can be done in just a few minutes, so perfectly is the mounting plate machined to its seat in the sound reproducer that the picture alignment is not disturbed when changing mechanisms. With the new stabilizing equipment, "flutter" has been reduced to an imperceptible amount.

Any equipment either for the general check-over by a competent engineer at least once every two or three months, He KNOWS where to look for trouble that might cause sudden breakdown; his expert knowledge and experience to keep your equipment adjusted so that it will give perfect reproduction. The engineer works to your specifications, with a plan of procedure that he follows to the letter, and keeps him up to date on new adjustments that make for better sound quality. Such inspections keep the equipment from developing minor disorders that in time will cause a sudden breakdown that might prove more costly than if you had these inspections and adjustments.

There are now several very excellent soundheads on the market, equipped with rotary stabilizers of various kinds, which will give very pleasing results, provided they are kept clean and well oiled. They must not be run with "under-cut" sprockets. Perfect sound cannot be had on inferior sound lenses. These lenses must be kept clean and correctly focused. The constant speed shaft should be checked occasionally to see that it runs freely. The sprockets should be cleaned and scrubbed every day with a tooth brush. The stabilizer must run absolutely free in order to secure perfect sound without "wows" or "flutter." Film travel should be checked to see that all rollers are turning freely, and film travel is straight and takeup not too tight.

Webley Trotter

Offer New P. A. System

A public address system applicable to the specialized uses of theatres is now being marketed by National Theatre Supply Company. According to National, whose 29 branches are exclusive sales points for the new system, the new equipment is the first of the licensed public address systems to be sold with an unqualified one-year guarantee and installation supervision by Altec.

Known as the RDR equipment, the line has been developed for NTS by the Radio Research and Development Corporation, comprising a group of well-trained engineers and sound technicians, long specializing in the public address field.

Units in the RDR line range from a portable system rated at 8 watts and selling for $74.50 to a deluxe theatre type system with an undistorted output of 35 watts and listing at $575.00. Included are two types of 12 watt systems, two types of 24 watt units, special systems for both phonograph and microphone reproduction and various intermediate popular-priced units suitable for theatres of 750 to 5,000 seats.

According to National, there is a wide market for a line of quality public address equipment that will give sound reproduction comparing favorably with the best types of theatre sound systems. National claims that its new RDR line, being fully licensed, guaranteed for one year and with installation supervised by Altec, will provide a quality of sound reproduction so superior to the ordinary type that it will be adopted by the most progressive theatre operators.

Ideal for use in theatres for screen and other games, lobby displays, box office bally-hoos, vaudeville performances, stage presentations elsewhere, and microphones of the public address system, the RDR public address units are also well adapted to other uses. A feature of RDR equipment is that any part of the basic systems may be re-equipped and combined to take care of any special installations.

New York Waldorf Theatre to be Remodeled at Cost of $90,000

The Waldorf Theatre, opposite Radio City, New York, is to undergo a complete renovation job involving the expenditure of $90,000 in improvements in both the front and equipment.

Equipment to be installed will be supplied and engineered by Joe Hornstein, Inc., of New York. The renovation plans call for the entire theatre to be remodeled with a circular type glass marquee with latest type silhouette lettering; glass entrance doors and lobby. The interior is to be recarpeted over the entire auditorium and balcony floors, new chairs, entire new stage and equipment, and the addition of a smoking lounge in which special lounge chairs are to be installed.

Snook of RCA Sees Big Year

For Theatre Equipment Sales

The outlook for theatre equipment sales during 1948 is "very good," according to Homer B. Snook, RCA Photophone reproducer sales manager, who has just returned from a lengthy business trip into the deep South and Middle West.

"My talks with exhibitors, chain operators and others on the 'firing line' in the motion picture industry lead me to anticipate a volume of equipment business substantially ahead of 1939, which was a good year as far as RCA Photophone is concerned," Mr. Snook said. "The brighter outlook is the result of increasing boxoffice receipts and an overall improvement of business conditions throughout the country."
Equipment Sales Boom
Cited by N. T. S. Prexy

THATRE equipment sales are booming, according to W. E. Green, President of National Theatre Supply Company, whose organization has concluded one of the most successful sales drives in its history. In the last 11 weeks from October 2nd to December 15th, National closed orders for 135 complete Simplex Four-Star Sound Systems, together with an exceptional number of sound modernization jobs, totaling over $300,000 in sales.

“Equipment sales as a whole have been excellent,” said Mr. Green, “but the extent of exhibitor response to the box office value of new sound surprised even us. Every one of our 29 branches the country over closed deals with theatres for Simplex Sound. In the New York area alone, sound sales were made, including circuits and independents, during the sale drive. Both new and old theatres accounted for the remarkable volume of Simplex Sound orders booked by the NTS organization.

Dallas Branch Leads

“While every one of our 29 branches came through with orders for new Simplex Sound units for this Winter, the jobs in the drive were turned in by Manager J. I. Roberts of the Dallas branch with 13 Simplex Sound Systems, by Herman Hunt of Cincinnati with 8 systems, by W. J. Turnau of Chicago, by J. H. Blumberg of Philadelphia with 8 systems, and James Frank, Jr. of New York with 10 systems.”

NTS Sound sales according to branches were as follows:

- CHICAGO BRANCH: Fine Theatre, Chicago; B & K Screening Room, Chicago; Walton Theatre, Chicago; La Kompletny Theatre, Chicago; Olympic Theatre, Chicago; Lotta Theatre, Lotta, S. C.
- CINCINNATI BRANCH: Dion Theatre, Beverly; Civic Theatre, Cincinnati; Tower Theatre, Cincinnati; Haunted Theatre, Cincinnati; Impact Theatre, Cincinnati; Lab, Cincinnati; Harbour Theatre, Cincinnati; Manor Theatre, Cincinnati; Public Theatre, Cincinnati; Rialto Theatre, Cincinnati; Theatre, Cincinnati; Mar- tim; Elliot’s Theatre, Pittsburgh; Milne Theatre, Morehead, Ky.; Mountain Studio, Mt. Pocono, Pa.; O. Black Diamond Theatre, Montgomery, W. Va.; Alle’s New Theatre, Pottsville, Ky.
- DALLAS BRANCH: Star Theatre, Amarillo; Mex- ica Theatre, Jackson; Timbland Theatre, Odell; Queen Amusement Company, Bryan; Campus Theatre, College Station; Texas Theatre, Lubbock; Salvation Theatre, Fort Worth; Majestic Theatre, Comanche; Texas Theatre, Temple; Theatre, Stanton; Hasty Theatre, Mt. Vernon; Crystal Theatre, Gran- lifes; New Theatre, Cedar Lake, Tex.
- PHILADELPHIA BRANCH: Tower Theatre, Camden; N. J.; Sherwood Theatre, Philadelphia; Phillies Theatre, Philadelphia; Andra Theatre, Catesville; Earle Theatre, New Ox- ford; Penn’s Theatre, Philadelphia; Ritz Theatre, Philadelphia; Globe Theatre, Marcus Hook; Congress Theatre, Florence, Pa.
- DETROIT BRANCH: Cameo Theatre, Detroit; Strand Theatre, Temperance; Harley Theatre, Detroit; Northtown Theatre, Flint; Henry Ford Theatre, Dear- born; Michigan Theatre, Detroit; Kiné Theatre, Detroit; Porch & Judy Theatre, Detroit; Thon Theatre, Jack- sonville, Fla.; Great Theatre, Chi.; New Or & Gibson Theatre, Detroit, Mich.
- ALBANY BRANCH: Schu Theatre, Gloversville; Schroon Theatre, Schroon Falls; Rives Theatre, Rives Falls; Greenville; Koth Theatre, Binghamton; Ku.’s; Keeseville Theatre, Keeseville; Simplex-Magnus Theatre, Poughkeepsie; Paramount Theatre, Middletown; St. John’s Theatre, New York; Wagon Theatre, Brooklyn; Ambassador Theatre, New York, N. Y. Bristol THEATRE BRANCH: Classic Theatre, St. Francis, S. D.; Bankers Life Insurance Company, Des Moines, Ia.
- NEW YORK BRANCH: Fine Theatre, Woodside; Paragon Theatre, Rockville Centre; Liberty Theatre, Bernardville; Paramount Theatre, Peekskill; Academy Theatre, Wrangell, Pa.; Philadelphia, Pa.; Poughkeepsie; Paramount Theatre, Middletown; 8th Street Theatre, New York; Wagnet Theatre, Brooklyn; Ambassador Theatre, New York, N. Y.
- KANSAS CITY BRANCH: Kansas Theatre, Kansas City, Mo.
- MEMPHIS BRANCH: Ritz Theatre, Abbeville; Pantanal Theatre, Savannah, Ga.; Bryce Theatre, Memphis, Tenn.
- MILWAUKEE BRANCH: Delfi Theatre, Denn, Marquette, Mich.
- BOSTON BRANCH: Cambridge High School, Cambridge; Paradise Theatre, Millbury; Gotham Theatre, Middleboro, Mass.
- NEW PORT BRANCH: Capitol Theatre, Mt. Gilead; Park Theatre, N. Canton; Old Park Theatre, Steubenville, Ohio; Hinsdale Theatre, Youngstown, Ohio.

Seats May Not Be Needed

Although there are only 3,000 people in the town of Winona Lake, Ind., more than one-third of which draw from the surrounding area, more theatres are going up. One is to be built by Henry Allen, owner of the town’s only present theatre, and the other by M. C. Elliott.

New Saenger House in Mobile

Saenger Theatres Corporation will build a new 700-seat theatre in Mobile, Alabama. To cost $30,000, it is expected to be completed by December 31.
**Showmen's Trade Review**

**February 3, 1940**

**EQUIPMENT LITERATURE BUREAU**

**PROJECTOR LAMPS:** Something entirely new in projection lamps has been announced by the exhibitor is duty-bound to investigate, and here is something quite new... Two or three models of equipment ... delivered picture on the screen via the essential light. This projector system, although not too common by experience, though it emerged only recently from the laboratory of Dr. C. S. Atwood... brought into the picture... method of employing, AC current. The Cyclojet system has been installed in many theaters and is now being used in the establishment of the most efficient system for projection. Specially adapted for theaters of moderate size, it is a low cost, small, rugged system for fielding situations. A book describing this system with diagrams and illustrations to illuminate the text is available to you. Send for a copy without delay.

**SEAMLOC CARPET:** This carpet fits easily and accurately, and shows great possibilities for theatres to achieve unusual effects in their carpeting, especially in areas, mezzanines and rear orchestra sections without any great cost to them over what they would spend for ordinary carpet covering. Today the idea has been advanced to a point where perfection is absolutely worthy of the attention... for its’ vast possibilities. You’ll never trade away enough about it until you’ve investigated. We have a folder which will tell you all about it furnished by the L. C. Chase Co. Can we send you one?

**LIGHTING FIXTURES:** There’s a fixture for every purpose of decorative and utility lighting in the theater. Often just the right one for the right place means the difference between an attractive, pleasingly-lit auditorium or lobby, and a drab, dated appearance which puts a theatre in the has-been class. Here is a typical example of how a decorative lighting fixture can be just as many suggestions an array of them offers for “spicing-up” dark spots in one... theatre is strikingly illustrated in a new book issued by the Theatre Lighting Co., which contains a ... a very interesting line of equipment. You may have a copy for the asking.

**SCREEN SLIDES:** Nothing like “personalizing” your screen, your stage and your lighting is to satisfy the audience and you must have an idea of what you want to do. The theatre is the key to the screen, and there’s no doubt that this means the means of telling the audience the latest weather report. The theatre is a great deal more important than the weather report itself. It is a fact that an important civic body such as Women’s Clubs, etc., with a slide that can be run through a typewriter and projected on your screen, described in a folder of practical ideas prepared by Radio Max Sales Co. Just write us your request for one on the form below and we will send you the interesting ideas. We’ll also send you a sample slide.

**REAR SHUTTER ASSEMBLY:** One of the greatest improvements made to date in the rear shutter which International Projector Corporation has sold... a Simplex projector... it is a... layout is nicely illustrated and diagrams the complete operation of the assembly as well as the method of attaching and servicing the rear shutter.

**PROSCENIUM EQUIPMENT:** Interesting and informative data... a reliable reference work on certain control devices in projection, and therefore one... with illustrations, diagrams and photographs, and containing engineering data as well as descriptive matter. A most important addition to the reference library of every alert showman.

**Showmen’s Trade Review** maintains a complete library of literature pertaining to equipment and the future of the motion picture industry. It has been charged... to keep themselves well informed on the latest trends in equipment through this bureau which operates... in the service of this publication. There is no cost involved in the request for as many of these booklets as you desire. Items of equipment not listed may likewise be requested just as the same way and we will endeavor to do so whenever you ask for. Readers who desire special information on any subject may address their requests to the Bureau where they will receive prompt attention.

**THEATRE SEATING:** A new piece of literature we are able to offer through the cooperation of Irwin Seating Company, is this illustrated... one manufacturer who has specialized in theatre seats for many years. Feature of the chair is an illuminated end standard which offers a departure from the usual. Serving both a utilitarian and decorative purpose, the illuminated standards can be made to harmonize with the color scheme of your auditorium and the covering material of the chair. The standards are illuminated the entire length of the grilles, which are brilliant when auditorium is lighted and furnish a soft glow to illuminate the aisle... when the show is on.

**MOTOR GENERATORS:** One of the oldest firms in the field of theatre decorating equipment offers a series of folders describing various features of this apparatus. Theatremen who have obtained copies tell us this is especially interesting and informative, and the editors and publishers should have copies of these folders on hand.

**DECORATING:** You would probably be surprised to learn how easy it is to dress up your theatre through the medium of a few drapes, etc. To help you in this direction, National Theatre Studio has a folder which we will gladly send you. It has some pertinent facts of interest to all theatremen.

**TICKET MACHINES:** Interesting booklets issued by National Theatre Supply Co., dealing with the Timco Ticket Registers and especially useful if you are considering the purchase of new ticket machines. You can have them upon request of STR.

**MARQUEE SIGNS:** Maybe your theatre needs what millady calls a “facelift” in other words some beautification to give a different appearance... this “come hither” look. Something modern in marquetry will do the trick... to make your theatre stand out. A swell booklet we can deliver to you through the courtesy of the American Sign Company which deals with the signs that are available for brightening up the front, and you will have one... as well as future reference. So send for a copy.

**THEATRE SEATS:** Since its introduction recently, the Bodiform-Avion chair has cre- ate a tremendous interest and has been accorded a most favorable reception. Most of the... modern features in a low-cost seat. The chair itself is in a wide, circular fashion as the American company is justly proud, now it makes possible... STR to obtain close-up pictures. Send for complete data about the Avion. Send for your copy.

**STAGE DRAPES:** A new dress for your stage will... the theater manager who is part of the part of starting a new season with fitting emphasis on the... the time is right. Nevezly Society Scene is veterans at the art of designing new models of molded, rubber and small cost a clever arrangement in procession decoration. A booklet issued by this company discusses various... and we suggest that you... If you are interested in the recently completed located by the United by Peering... you all about its new streamlined models. Write to be glad to send upon your request.

**WEIGHTING MACHINES:** Thousand-ups of theatremen have been... our existing weighing machines for rest rooms and loungers in preference to renting them on a small cost... and very small. In this way the theater owner will have a... and will be interested in the recently completed installed by the United by Peering... and we suggest that you... If you are interested in the recently completed located by the United by Peering... you all about its new streamlined models. Write to be glad to send upon your request.

**CARPET LININGS:** An underlay of material, provided it is the proper material, for your carpets... your patrons, and greater wear for the more expensive covers of the floors of your lobby, lounges and operating areas. Clinton Carpet Co., who Limited Orie has long been used in theatres, has a booklet which you may send for.

**RUBBER NOISING:** Stair nosings are a source of expense as well as danger, and the best made carpet... into the step which is just at the edges of things. This is an important matter of the step in the carpet and they can be useful in helping in safe stairways and avoiding accidents. It is decorative in the carpet and as described in a booklet prepared by Greater New York Carpet House.

**DIRECTIONAL SIGNS:** A brand new line of directional signs has been issued by the company. We would recommend that you investigate this addition to smart and decorative effect. These signs are designed to meet the needs of the well run theatre. The various decorative signs issued by the company are described in a booklet prepared by Greater New York Carpet House.

**PROJECTION LAMPS:** No theaterman needs to be told about the high standing of the lamps manufacturers. The latest line of lamps includes many that many theatermen should investigate improvements that have been made in their products. We can inform you on that matter than by sending for the latest information.

**LABY丙MT)—No up-to-date theatre should overlook the necessity of rubber mats for its lobby, and... Jackson Co., will not only tell you all about them... and play a vital role in your lobby and lobby while making a practical installation. The manufacturer is willing to charge them off over a long period of years.

**ON THE SPOT:** The title of a vitally important... the subject of the current trend for the purpose of telling you how to keep your furniture upholstery and draperies clean. The comments cover every conceivable type of stain that can mar the beauty and appearance of your coverings.

**PROJECTOR MECHANICS:** Profusely illustrating this is a publication which gives you the heart of your projector, the mechanism, and whether or not it is mechanica... this is a field for which you should thank International Projector, because this folder becomes the key most... your attention makes the mechanical action of a projector clear to the great majority of people who familiarize you with mechanisms and for a reference copy, on their work, which... handy if you are to be faced with making a decision regarding replacements and repairs to your projector, we advise you to send for this folder.

**UNIFORMS:** Nothing like being provided against the possibility of a lack of something when you are operating in the theater. Having to select a new set of uniforms for the house staff, etc. at the present time is a matter of the utmost importance. We have heard of a new... and manufacturer of uniforms, at the present time has recently released book illustrating different types of uniforms.

**PROJECTION LENSES:** The eye through which picture is seen, is a vital element of the whole projection system and no showmanship is to be had with the expectation of good performance. The Uniform Co., a foremost designer and manufacturer uniform manufacturer, has been known as the leading company, is now releasing a book illustrating different types of lenses.

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**REQUEST FOR LITERATURE**

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### COLUMBIA 1938-39

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**RKO-RADIO 1938-39 (Cont.)**

**SPORTS DIGESTS (1)**

- Big Leaguers: Good 10
- Bird Dogs: Excellent 10
- Big Whistles: Excellent 10
- Bow String: Exciting 10
- Box End: Exciting 10
- Book End: Exciting 10
- Book End: Exciting 10
- Book End: Exciting 10
- Book End: Exciting 10
- Book End: Exciting 10
- Fishermen’s Paradise: Fascinating 10
- Kean’s Trains: Fantastic 10
- Rural Crops: Exciting 10
- Snow Scene: Thrills and Thrills 8

- Windings: Very Good 8

**20TH-FOXX 1938-39 (Cont.)**

**SPORTS PREVIEWS (6)**

- Horsemen: Fascinating 10
- Inside Baseball: For Baseball Fans 8
- Shooting for Fun: Very Good 8
- Tennis Players: Excellent 8
- Youth in the Saddle: Excellent 8

**TERRYTOONS (26) IN THREE TECHNIQUES**

- Barnyard Buckaroo: Very Rev.
- Eagle Stuntman: Exciting 8
- Flamingo Flats: Very Rev.
- Fox Hunt in the Rain: Excellent 8
- Horsemen: Fascinating 10
- Inside Baseball: For Baseball Fans 8
- Thundering Thud: Good 8

**UNIVERSAL 1938-39**

**Comment**

- Going Places (3)
- Mentone Musicals (12)
- Stranger Than Fiction (13)
- Walter Lantz Cartoons (26)

**SPORTS DIGESTS (2)**

- Big Leaguers: Good 10
- Bird Dogs: Excellent 10
- Big Whistles: Excellent 10
- Bow String: Exciting 10
- Box End: Exciting 10
- Book End: Exciting 10
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**20TH-FOXX 1938-39 (Cont.)**

**SPORTS PREVIEWS (6)**

- Horsemen: Fascinating 10
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**UNIVERSAL 1938-39**

**Comment**

- Going Places (3)
- Mentone Musicals (12)
- Stranger Than Fiction (13)
- Walter Lantz Cartoons (26)
INTERNATIONAL PROJECTOR CORPORATION

Congratulates

the following STUDIO SOUND DIRECTORS

on the outstanding Sound Recording

in the Productions Nominated for the

ACADEMY OF MOTION PICTURE ARTS and SCIENCES

AWARD FOR ACHIEVEMENT IN SOUND RECORDING

JOHN AALBERG . . . RKO Radio Studio . . . . . Hunchback of Notre Dame
BERNARD B. BROWN Universal Studios . . . . . When Tomorrow Comes
E. H. HANSEN . . . . 20th Century-Fox Studio . . . Daytime Wife
NATHAN LEVINSON Warner Brothers Studio . . Private Lives of Elizabeth and Essex
JOHN LIVADARY . . . . Columbia Studios . . . . . Mr. Smith Goes to Washington
C. L. Lootens . . . . Republic Studio . . . . . . . . . Man of Conquest
T. T. Moulton . . . . Samuel Goldwyn Studio . . Gone With The Wind
ELMER RAGUSE . . . . Hal Roach Studio . . . . Of Mice and Men
LOREN RYDER . . . . Paramount Studio . . . . . The Great Victor Herbert
DOUGLAS SHEARER Metropolitan-Goldwyn-Mayer Studios Balalaika

and

PROUDLY ANNOUNCES TO THE INDUSTRY

that

THESE PRODUCTIONS ARE BEING JUDGED IN HOLLYWOOD

ON A

Simplex Sound

SYSTEM

Made available to the Academy during the awards period for the judging of these productions to select the One Production to Receive the Award for Achievement in Sound Recording
REVIEWED IN THIS ISSUE
Parole Fixer—P. 22
Northwest Passage—P. 17
Vigil in the Night—P. 17
My Little Chickadee—P. 16
Dr. Ehrlich's Magic Bullet—P. 16
Broadway Melody of 1940—P. 16
Charlie Chan in Panama—P. 22
Invisible Killer—P. 23
Pioneer Days—P. 23
Louise—P. 23

February 10, 1940
Vol. 32 No. 3

With the world premiere of his second feature, Fantasia, in New York this week, he demonstrated the tremendous strides his organization has made in animated entertainment since Snow White.
**SEE DELAY IN ARBITRATION**

Setup Doubtful Until Equity Suit Ends

Not until the Government's equity suit is settled one way or another is there any likelihood of the settling up of an arbitration system in the industry, a checkup revealed this week. In the opinion of industry observers, any system set up now for the settlement of contract disputes or clearance might be swept aside by the outcome of the suit. Setting up the boards might be wasted motion, they contend.

Many exhibitors, however, believe settlement of controversies by arbitration will in no way be affected by any suit with conflict with the Government action.

That Allied's bid for arbitration might be considered is and when Allied formally notified the distributors that arbitration was desired was stated by W. F. Rodgers, key man in the code negotiations and spokesman for the distributors. Up to this time, no organized effort has been made on the part of the distributors to take Allied's proposal under advisement.

**“Lincoln” to Play Radio City Music Hall**

Although advanced scales have been set in other situations, "Abe Lincoln in Illinois" will open at Radio City Music Hall early in March and will play at regular admission prices. The West Coast premiere took place last week at Hollywood's Four Star Theatre on a road show basis. Roadshow engagements are also current in Harrisburg, Pa. and several Florida cities.


The Warner sales force in session at the Blackstone Hotel, Chicago, during the three-day sales meeting on February 3rd, 4th, and 5th, called by Bradwell L. Sears, General Sales Manager. Left to right (first row): Homer Hines, Memphis branch manager; W. A. Anderson, Des Moines branch manager; V. H. Smith, Omaha; and Ollie Williamson, Kansas City. Second row: Bob Smith, Milwaukee; Clarence Olson, Minneapolis; Tom Gilman, Chicago; Bill Bromberg, Assistant branch manager, Chicago; Fred Greenhouse, Indianapolis; and Rod Lohrenz, Mid-west District Manager. Third row: Norman Ayers, Boston; Charles Rich, Buffalo; Otto Rohde, Oklahoma City; Doak Roberts, Dallas; Luke Conner, New Orleans; and Fred Jack, Southern District Manager. In the rear may be seen Bob Smolter, Central District Manager; Al Shmikten, San Francisco; Ralph Kinder, Cincinnati; Fred Beiersdorf, Washington; W. E. Callaway, Los Angeles; John Mahan, New Haven, and Bill Mansell, Philadelphia.

**Press Against Neely Bill**

Newspapers All Over the Country Carry Editorials Opposing Measure

More and more newspapers have started editorial campaigns against the Neely Bill. Many of them feel that it would increase admission prices and others oppose the measure on the ground that it would induce political censorship.

Some papers have devoted lengthy stories to explanations of what the Bill was about and what it sought to accomplish ending by referring to editorials in which they stated their opposition to the measure. Some papers take the attitude that the practice of block booking is no concern of the public at large and that it was strictly a trade practice.

While the opposition expressed by newspapers may in itself have no effect on the measure, the passage depends on Congressmen, the newspapers are one of the strongest methods of bringing pressure to bear on Congressmen and many exhibitor organizations, who are hostile to the Bill feel that by obtaining the support of the newspapers in going against it they are letting their Congressmen know what the feeling is in their constituencies.

**TOWN IS READY TO SEE “EDISON”**

Week-Long Celebration to Be Chlimaxed by Premiere

Port Huron, Mich.—This community, boyhood home of Thomas A. Edison, once a lowly news-butter on Grand Trunk trains between Port Huron and Detroit, is alive with activity as plans are being completed for the world premiere of MGM’s “Young Tom Edison,” scheduled to take place Saturday night, Feb. 10.

This week the clock has been turned back to the 1860’s while the city celebrates the 93rd birthday anniversary of Edison, which takes place on the day of the premiere. Men have let their whiskers grow, women and children are wearing the clothes popular in the youthful days of their grandmothers.

The highlight of the week’s celebration is scheduled to take place Saturday, with the famous Edison train from Henry Ford's Greenfield Village, riding the rails again, bringing Mickey Rooney, who plays Edison, and many exhibitor organizations to the Ford Motor Co., Governor Loren D. Dickinson and a host of other notables from Detroit.

**AA ACQUIRES POSTER FIRMS**

Casanave Announces Take-Over

Two of the largest poster exchanges in the country have been purchased by Advertising Accessories, Inc., National Screen Servic- es, Inc., and the Cincinnati Poster Supply Co. of Cincinnati and Independent Poster Exchange of Kansas City had been acquired.

Billy Rein, head of the Cincinnati concern will assume an important executive post with the company in the New York office and Homer L. Blackwell, president of the Kansas City concern will be an executive in Advertising Accessories’ Kansas City office.

Casanave said that the acquisition of the two poster companies and the recently announced take-over of Trailer-Made were further steps in a series of moves by Herman Robbins, National Screen’s president to make the company a dominant factor in the advertising field as far as pictures were concerned.

**Eastern Seating Co. in Expansion Program**

Eastern Seating Company, manufacturers of “Stream-Line” theatre chairs, has removed its factory and warehouse to 8320 25th St., Brooklyn, N. Y. The move is in line with an expansion program. The new factory, which will include showrooms, comprises over 100,000 square feet of space. Nick Dietsch, president, said the step-up in production was necessitated by the increased orders.

**Bourgeois On Tour Of Astor Exchanges**

O. K. Bourgeois, sales manager of Astor Pictures Corp., is on a trip visiting the Astor franchise exchanges in Pittsburgh and in the midwest.

**Enroute to Hollywood**

Sabu and Zoltan Korda with Mrs. Korda as they arrived in New York this week on their way to Hollywood where Sabu will star in "Jungle Boy" which Korda will direct. United Artists will release the picture.
NOW... WHILE THE whole nation IS TALKING "THE grapes OF wrath..."

... with the word of the all-time record-breaking New York run spreading the country over...

... with big-space news breaks hitting top-circulation newspapers and magazines to reach every man, woman and child in the land...

... with the greatest reviews ever written lauding "The Grapes of Wrath" as the greatest entertainment of all time...

... with the ace columnists and radio commen-
tators voicing their highest praise to their vast personal followings...

... with the Rivoli manager reporting "'The Grapes of Wrath' surpasses anything in my entire experience", and predicting a "ten weeks' to three months' run"...

... with such radio programs as "Information Please", "We the People", "Pursuit of Happiness" featuring "The Grapes of Wrath" from coast to coast in response to unparalleled public interest...

... with the millions asking when they can see it...
Cooperative Theatres of Mich Will Oppose Neely Measure

Group Gives Four Reasons for Its Hostility; Okla. Exhibs Also Against It

Cooperative Theatres of Michigan voted to oppose the Neely Bill at a meeting of its directors last week and gave a number of reasons for its action. The

would prevent the distributors from forcing exhibitors to book blocks but would not prevent the exhibitor from willingly doing so. Thus an independent's competition would "voluntarily" take a distributor's entire output in order to assure himself of product.

Second reason was a delay of several years before it could take effect due to the necessity for test cases in Federal Courts with a number of them going all the way up to the U. S. Supreme Court. It was estimated that exhibitors would be buying 1945-46 product before the constitutionality of the Bill was finally settled.

Fourth reason given was that over-seating would be aggravated. The man with the largest house or being able to bid the highest for pictures would grab all the good product from his smaller competitors.

The Michigan group decided that it preferred a system where by all disputes would be settled by arbitration between an unbiased outsider as the umpire.

Meanwhile, Tom McGuire, Co-operative's director of public relations, made a trip to Washington where he proposed certain amendments to the Neely Bill, including one which would make arbitration compulsory. Another would enforce a cancellation privilege in all block booking contracts and would also put into effect many of the provisions of the Trade Practice Code.

Individual theatre owners and the Theatre Owners of Oklahoma, affiliated with the MPTOA, have also taken measures to combat the Neely Bill. Speakers are talking to groups which have heard arguments for the Bill in efforts to combat them.

Asking Extended Play Time on "Grapes"

With between 100 and 150 pre-release day and date bookings now being set by 20th-Fox for March 15 on "The Wraith," exhibitors getting the picture are being asked to play it as a single bill and to guarantee extended playing time. A special ad campaign will be put on by the company, and exhibitors will be asked to increase their ad budgets.

THEATRE FREED IN HOLDUP CASE

Not Responsible For Robbery In Ladies' Room, Court Rules

That a film theatre is not responsible for the assault and robbery of a woman in its secluded ladies' room even though no attendant is on duty to furnish protection was the ruling handed down by a judge in a decision of the Appellate Division, Second Department, N. Y. Supreme Court in the case of Cora L. Roberts, of Brooklyn, victim of a robbery in a Times Square theatre in February, 1934.

In dismissing Miss Hart's suit for $5,000 damages, the court wrote that "to assume that the presence of a matron in the ladies' room would have prevented the assault is merely to speculate upon the degree of criminally possessed by the thief." The presence of two or more women "does not prevent a thief from plying his calling, nor protect from assault and injury one who courageously attempts resistance.

Detroit Won't Host Allied Convention

The Allied Convention will probably not be held in Detroit, following a statement by Michigan Allied this week that it could not afford the expenses of the convention. The meeting will probably be held in Chicago in May or June.

McNutt to be Guest

Washington—When Variety Club gives its luncheon here next Wednesday, Paul V. McNutt of Indiana will be the guest of honor.
**Program Exchange**

**Bachrach Post Card Programs Have Two-for-One Offer; the Reminder Has 2 Good Chirps**

ALTHOUGH we can’t see it, we are beginning to feel the spring is on the way. One way we have of knowing that it doesn’t get dark quite as early as it used to. And another way is to count back to Dec. 21 and then count ahead to March 21. On doing that, one finds that more of cold weather have passed than are ahead of us. Or maybe we’re all wrong. In our opinion, the only real way to qualify to win friends and influence people is the weather man, because no matter what the occasion, he always has something to talk about. As a matter of fact, we don’t do so bad ourselves.

But now let’s get away from wind, storms and blizzards and devote our attention to programs. A former member has written asking our opinion as to which is the best type of program: the weekly or monthly. For years, he writes, he has been putting out a weekly on the theory that a monthly calendar is too far ahead of the next one is due. What do you members think? We’d like to have your expressions on the matter. Which type of program do you prefer, and why?

This week we welcome a new member—Irving Bachrach, of the Faribault Theatre Company, Faribault, Minn. (Fly the way, in giving the address of Erma Kaelbern recently we inadvertently made it “Kaelburn, S. D.”) This was an error. It should have been Legumon, S. D. Better make this change on your mailing list.) Bachrach distributes an inexpensive program to his patrons. It’s just the right size for easy tucking into the pocket or purse. Similar to a post card and printed on different colors of stock, the attractions of two theatres for two weeks are printed on one side, while on the other is a list of some attractions or any message Bachrach wishes to impress upon his patrons. These programs are given by the ushers to the patrons as they leave the theatre.

Do infrequent theatregoers get a copy? Yes, they do. He mails out colored post card with the bi-weekly attractions of the Paradise and Lido are sent to the theatre’s mailing list. This activity costs very little, and the results, according to Bachrach, are highly satisfactory, for on the address side is a two-for-one offer for those who bring their cards to the theatre on certain days.

We’ll leave Bachrach now, in the hope that we’ll hear from him again one of these days.

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**Member Added This Week**

Irving Bachrach, Faribault Theatre, Faribault, Minn.

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**Attractive House Organ**

**Have a peek at Michael J. Carroll’s program for the American Theatre, Bridgeport, Conn.**

Note how the theatre signature is an in full view, whether the program is opened or closed. In illustration, with a fold-over layout, it’s an attractive house organ.

From Faribault, Minn., we’ll slip down to Baltimore, Md., (just like that) and drop in on Will Brizendine of the Baltimore Theatre. Will is specializing in gag giveaways these days. One is in the form of a prescription from “Dr. William Powell” to “Mr. and Mrs. Patron of Baltimore.” The “doctor’s” prescription is “heart throbs in equal proportions... comedy in large doses... mystery—just enough. It taken by everyone, young and old, will guarantee renewed life and happiness. This potent mixture is dispensed under the label ‘After the Thin Man’ with William Powell and Myrna Loy, etc.”

A “birth announcement” mentioned the arrival of “Nicholas Charles Jr.” and was signed by “Mr. and Mrs. Thin Man.” At Christmas time, Brizendine did something that is unique in Christmas programs. He published a number of Christmas Cards, among them “Silent Night; Holy Night; “Away in a Manger; “The First Noel;” “Jingle Bells,” etc. The program was one of those folded affairs which, when spread out, measures about 15 inches. Yet, folded, it was small enough to tuck neatly into a man’s vest pocket. This is a triffe late to be talking about Christmas programs, but Will’s was so unusual that we believe other managers should grab the idea for use this coming December 25.

**Cheerful Chirps**

In this week’s copy of The Reminder, issued for the Wallace and Rose Theatres, Leeland, Texas, there are a couple of “Cheerful Chirps” we think bear repeating. “A pawn broker,” says one, “is a man who lives off the fat of the land.” And another: “The old-fashioned girl who wore tight stays now has a daughter who stays tight.” We have only one suggestion to make to the editors of The Reminder, and it is that the mimeographed weekly would be easier to read if printed on a lighter-colored stock, say yellow or light green or even white. As it is, the letters fairly dance on the red ink.

W. S. Samuel of the Rex Theatre, Arp, Texas, has another novel innovation on his program. It’s a “Caller’s Time Sheet,” and while we haven’t the space to go into detail about it, we’ll mention a few lines from the chart. “Friendly talks, 2 minutes; Friends who want Credit, 2 seconds; Friends who want to borrow $100, not in. Anybody selling oil stock, call the dog.” It’s gags like this that make programs fresh and lively and always desired by patrons. We hope Samuel sends us a few more.

We’ve been getting some mighty attractive programs from Michael Carroll, usherer of the American Theatre, Bridgeport, Conn. According to layout, text and illustration they have the elements to make one want to look the folder over carefully. (By the way, Michael, we have a friend who visits Bridgeport often. From what we hear, it’s a swell town and there are lots of handsome young men there. Surely there must be some lonely ladies, too.)

Gosh, we almost forgot the Safety Slogan this week. According to Tom Pringle, "when you meet a motorist who is driving with only one headlight, blink your lights once. When you meet a car with no headlights blink your lights twice. Remember motorists, when you see someone blink at you, get out and check your lights. Eliminate 'one-eyed monsters.'"

To impress on his patrons some interesting facts about "The Star Maker," Tom printed a Cross Word Puzzle on the front page of his program. When the horizontal and vertical definitions were made in the squares, one learned a lot about the picture. Good work, Tom.

Sorry, but we’ve gone overboard on space, so must stop here. But we’ll be back soon.

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**Kiddie Club That Pays**

Fred Leopold of the Grand, Wilmington, formed a kiddie club that pays dividends. To get in, a kid simply attends, signs a registry book and gets a button with a number on it. On Saturdays, about ten numbers are posted outside. The button corresponds to the posted number the lucky contestant gets in free. For the others, prizes are given according to numbers drawn from a barrel. All prizes are promoted and lobby credit given to the merchants.

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**Binstock’s Holiday Display**

Manager Paul Binstock took advantage of the holiday season to show off his newest and biggest lobby announcing the top pictures for Christmas and the New Year. Santa Claus, talking to the child, has been left off this picture by a nose. But if you look closely, you can see his whiskers and beard. The display also served to announce Binstock’s annual Xmas party.
Tilbury Folk Couldn't Help But Know That "Maisie" Was in Town

"Maisie" came to the Plaza Theatre, Tilbury, recently, and took the town by storm. Of course, everyone knew she was on the way. Manager Harold Rialto took care of that. To local business men he sent letters purportedly from "Maisie." He tied up with a local electric shaver shop to sponsor the picture.

In the lobby a girl gave kisses (we presume candy ones—otherwise, oh boy!) to patrons entering the theater. Supposedly "Maisie," the cashier made 300 telephone calls making dates with the public to see her. A car was offered for sale by a local garage to see "Maisie." Police warnings were issued to the ladies to lock their husbands up as "Maisie" was coming home.

Forgetting "Maisie" for a moment, we want to report Rankin's Most Manly Girl Contest, in which girls donned boy's clothing and appeared on the stage to vie for prizes. A comely young lass, Miss Nancy Hope, 15, won the coveted honor. A farmer's daughter, she said she preferred feminine attire, despite winning the award.

The Plaza usherettes are now snappy soldiers in their new military uniforms. The Girl Guides of Tilbury were recent guests of the theater. Gas-filled balloons with the theater's address were floated recently, and the boy or girl at the farthest point retrieving a balloon and mailing it back to the theater was rewarded with a week of free shows.

Robbins' Swell Campaign Boosts Biz on "Drums Along Mohawk"

A swell campaign by Manager Roy Robbins of Warners' Karlton Theatre, Philadelphia, resulted in bigger-than-average business on "Drums Along the Mohawk." In the theater's new promoted window display at Wamnamaker's, Gimbel's, Brentano's, all of whom displayed playdate cards, a letter from Robbins to all Scout troops recommended the picture.

He promoted radio announcements on WFLN; Uncle Wip's Kiddie Carnival on WIP; Horn and Hardart's Sunday Children's Hour and "Keep Posted" program on WCAU. Since "Drums Along the Mohawk" was selected as "the movie of the week" by Life magazine, Robbins used the spread in a special 40x60 display. He hit South Philadelphia newspapers with publicity, and promoted the film on billboards in hotels and prominent store windows.

Letters to Music Schools, Teachers

Jerry McWhorter, manager of the Hamilton Theatre in Chicago, sent out letters to music instructors, music schools and the like on the Helfetz picture, "They Shall Have Music." The music classes of the local high school were also contacted for a theatre party.

Prize to First Baby's Parents

A three-months' pass was given to the parents of the first baby born during the engagement of "Baby's In Arms" at the Harthoron in Chicago, Manager M. Braze reports. He didn't add whether he was going to allow the baby in free too!

FOR BETTER SHOW SELLING
Showmanalyses Have Appeared In STR on Following Pictures

<table>
<thead>
<tr>
<th>Name</th>
<th>Date</th>
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<tbody>
<tr>
<td>Alleghany Uprising</td>
<td>Nov. 4</td>
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<td>Amazing Mr. Williams</td>
<td>Nov. 18</td>
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<td>American Grl</td>
<td>Nov. 23</td>
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<td>Babes in Arms</td>
<td>Oct. 14</td>
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<td>Balalaika</td>
<td>Dec. 30</td>
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<td>Brother Rat and a Baby</td>
<td>Jan. 13</td>
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<td>Charlie McCarthy, Detective</td>
<td>Dec. 23</td>
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<td>Congo Magic</td>
<td>Jan. 20</td>
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<td>Granny Rider Again</td>
<td>Dec. 16</td>
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<td>Earl of Chicago</td>
<td>Jan. 4</td>
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<td>Everyday You</td>
<td>Oct. 14</td>
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<td>Fighting 69th</td>
<td>Jan. 27</td>
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<td>First Love</td>
<td>Nov. 11</td>
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<td>Flying Dunes</td>
<td>Oct. 21</td>
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<td>Great Expectations</td>
<td>Dec. 30</td>
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<td>Great Victor Herbert</td>
<td>Dec. 23</td>
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<td>Hap Girl Friday</td>
<td>Jan. 15</td>
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<td>Housekeeper's Daughter</td>
<td>Oct. 28</td>
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<td>Hushlady of Nite Dance</td>
<td>Dec. 10</td>
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<td>I Take This Woman</td>
<td>Feb. 1</td>
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<td>Joe and Ellen Turn Call &quot;Like President&quot;</td>
<td>Dec. 9</td>
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<tr>
<td>Little Accident</td>
<td>Oct. 28</td>
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<td>Mr. Smith Goes to Washington</td>
<td>Oct. 21</td>
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<td>Neuchatel</td>
<td>Nov. 4</td>
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<tr>
<td>Reno</td>
<td>Dec. 2</td>
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<tr>
<td>Secret of Dr. Kidder</td>
<td>Nov. 18</td>
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<td>Swiss Army</td>
<td>Jan. 6</td>
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<tr>
<td>Swiss Family Robinson</td>
<td>Feb. 3</td>
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<tr>
<td>That's Right, You're Wrong</td>
<td>Nov. 23</td>
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<tr>
<td>Three Sons</td>
<td>Oct. 7</td>
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</tbody>
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Interred Names of Kiddies Will Be Transformed Into Passes

Something quite unique, something that's worthy of duplication by other enterprise managers, was staged recently when Hamilton's manager of the Plaza Theatre, Tilbury, Ontario, had children come to his theatre on a certain night and leave their names and addresses.

The following day, with appropriate ceremony, a sealed box containing the information was planted (Harbord doesn't say where) with appropriate ceremonies. The object of the stunt, of course, is to have the names and addresses change into passes for each of the youngsters.

Next spring the box will be exhumed and the passes distributed. Now all that Rankin has to worry about is how to dig up the box in the meantime, switch the contents, and bury it again without kids catching on.

Windows Are Part of "Philly "Gone" Campaign

The exploitation campaign that shook Philadelphia a few others have ever done was staged for the exclusive show of Warners' MCM Technicolor release, "Gone With the Wind." Besides grabbing two large windows in Philly's main shopping siren, as shown above, the advertising and publicity boys held a contest to select the girl to wear Vivien Leigh's "Gone" apparel.

Women of Junior League sponsoring the premiere, Philly's "300" were present in all their finery, and a gay crowd attended the dinner and dance which took place at the Bellvue-Stratford Hotel immediately following the performance.

No House Organ for Paynesville Theatre; Lists Films in Newspaper

On the front page of The Paynesville (Minnesota) Press there appears an item announcing the showing of "Everything Happens at Night" at the Rialto Theatre. Small as it is, it is the first page of the issue, and for that reason assumes greater importance than would be the case if it were a longer story on one of the inside pages.

On Page 3 is the Rialto's one-column advertisement carrying a list of the week's attractions. The feature picture is not the main attraction on Thursday. Instead, citizens are informed that on that day the theatre will offer (1) $140, plus (2) "Too Busy To Work." In other words, the picture is the thing on other days of the week; but on Thursday, cash takes first place.

The manager of the Rialto doesn't issue a regular house program. Instead, he takes an entire page in the Press monthly, and announces his shows for the entire month. Each ad is three-by-four inches in size, and there are 14 of them. Since Paynesville is a small community, possibly it is more economical to take a page in the paper than to put out a house program.

Midwest Theatres Using Baby Stunt for "A Child Is Born"

Midwest exhibitors are receiving the complete support of newspapers in planning campaigns for "A Child Is Born." According to reports from St. Louis and Des Moines, local papers will cooperate to the utmost in publicizing the film, along the lines of those which were worked in connection with the Kansas City world premiere at the Newman Theatre.

In St. Louis, Fanchon and Marco sponsored a contest to select the most beautiful baby in the city for the premiere. The St. Louis Star-Times covered the stunt completely.

In Des Moines, the Tri-State Circuit worked a similar gag tied in with the Des Moines Register-Tribune. In this situation, the winning baby was given a screen test locally, which will be sent to the Warner studios at Burbank for consideration.
COLUMBIA
Being Edited
OUTSIDE THE 3-MILE LIMIT
Bullets for Rustlers (w)*
BLAZING SIX SHOOTERS*
FIVE LITTLE PEPPERS AT HOME*
TEXAS STAGECOACH*
PASSPORT TO ALCATRAZ*
BLONDIE ON A BUDGET*
TOO MANY HUSBANDS*
MARRIED ADVENTURE
Travelogue Feature
Made by Mrs. Ora Johnson.

M-G-M
Being Edited
STRANGE CARGO
MAN FROM DAKOTA*
FLORIAN*
NEW MOON*
GHOST COMES HOME
Frank Morgan, Billie Burke, Ann
Rutherford. Directed by William
Thirk.

In Production
FORTY LITTLE MOTHERS*
EDISON THE MAN
Spencer Tracy, Gene Reynolds, Rita
Johnson, Lynn Owen. Directed by
Clarence Brown.

DR. KILDARE'S GIRL
Fionn刚 Campbell, Lee Arey.
Directed by Harold Buquet.

TWO GIRLS ON BROADWAY
Lana Turner, George Murphy, Joan
Bennett, Richard Lane. Directed by
S. Sylvan Simon.

WATERLOO BRIDGE
Vincent Price, Robert Taylor, Virginia
Field. Directed by Mervyn LeRoy.

PRIDE AND PREJUDICE
Greer Garson, Laurence Olivier, Mary

MONOGRAM
Being Edited
RHYTHM OF THE RIO GRANDE*
CHYENNE KID*

In Production
In England
LIBERTY RADIO
Diana Wynyard, Clive Brook.

Any pictures on which Advance Dope has been published are marked
by asterisk (*). See booking guide for dates of publication.

[This Week: In Production—36; Being Edited—72]
[Last Week: In Production—35; Being Edited—76]

PARAMOUNT
Being Edited
SEVENTEEN*
DR. CYCLOPS (Techn.)*
UNLUCKY (Techn.)*
WOMEN WITHOUT NAMES*
TYSON (Techn.)*
FARMER'S DAUGHTER*
SHOWDOWN*
OPENED BY MISTAKE*
LIGHT OF WESTERN STARS*
ROAD TO SINGAPORE*
BISCUIT EATER*
AT GOOD OLD SIWASH*
HIDDEN GOLD*
WAY OF ALL FLESH*
SAFARI*
GOLDEN GLOVES*
WAR ALONG THE STAGE TRAIL*
RUCK BERRY RIDES AGAIN*
WOMAN FROM HELL*
DOWN WENT MINTY
Brian Donlevy, Akin Tamiroff. Directed
by Preston Sturges.

In Production
DESTINY
Basil Rathbone, Eleanor Dyer, John
Hosford. Directed by Tim Whelan.

GHOST BREAKERS
Bob Hope, Paulette Goddard.

DKO-RADIO
Being Edited
MARINES FLY HIGH*
BULLET CODE*
MILLIONAIRE PLAYBOY*
LITTLE OUIVE*
PRIMROSE PATH*
IRENE*
BILL OF DIVORCEMENT*
AND SO GOODBYE*
ISLE OF DESTINY*
THE BAMPARTS WE WATCH
March of Time Feature

In Production
MY FAVORITE WIFE*
COURAGEOUS DR. CHRISTIAN
Ivan Hessida, Dorothy Lamour. Directed
by Bernard Vorhaus.

CURTAIN CALL
Barbara Read, John Archer. Directed
by Frank Woodruff.

ROMANTIC MR. HINKLE
Lucille Ball, James Ellison. Directed
by Ray McCarey.

REPUBLIC
In Production
DARK COMMAND*
PIONEERS OF THE WEST
Three Messengers. Directed by Lester O'Keefe.

FORGOTTEN GIRLS
Louise Platt, Donald Woods. Directed
by Phil Rosen.

RANCHO GRANDE
Gene Autry, Smiley Burnette.
Directed by Frank McDonald.

20th CENTURY-FOX
Being Edited
SHOOTING HIGH*
DANCE WITH THE DEVIL*
FOR WOMEN ONLY*

In Production
I WAS AN ADVENTURER*
VIVA CIRCO KID*
STAR DUST*
EARTHBOUND
Warner Baxter, Andrea Leeds, Lynn
Bari. Directed by Irving Pichel.

SAILORS LADY
Nancy Kelly, John Hall, Joan Davis.
Directed by Allan Dwan.

LILLIAN RUSSELL
Shirley Booth, Joan Bennett, Henry
Fonda, Edward Arnold. Directed by
Irene Cummings.

CHARLIE CHAN'S CRUISE
Sidney Toler, Margaret Weaver.
Directed by Eugene Feele.

UNITED ARTISTS
Being Edited
REBECCA
Red Skelton

CHUCKPOTS (Rurals)*
HOUSE ACROSS THE RAVEN (Wagner)*
1,000,000 B. C. (Rurals)*
MY SONG, MY SONG (Small)*
THE WESTerner (Goldwyn)*

UNITED ARTISTS (Cont.)
In Production
GREAT DICTATOR
Charles Chaplin, Paulette Goddard.
Producer-Director, Charles Chaplin.

OUR TOWN
Frank Craven, Fay Bainter, Thomas
Mitchell. Directed by Sam Wood.
Produced by Sol Lesser.

UNIVERSAL
Being Edited
RIDERS OF PASCO BASIN (w)*
HONEYMOON DEFERRED*
RIVER OF MISSING MEN*
DOUBLE ALibi*
BLACK FRIDAY*
ENEMY AGENT*
HOUSE OF THE SEVEN CABLES*

In Production
IT'S A DATE*
ALLAN THE DEACON

MA! HE'S MAKING EYES AT ME
Tom Brown, Constance Moore.
Directed by Harold Schuster.

WARNER BROTHERS
Being Edited
TEAR GAS SQUAD*
GAMBLING ON THE HIGH SEAS*
MURDER IN THE AIR*
KING OF THE LUMBERJACKS*
FUGITIVE FROM JUSTICE*

VIRGINIA CITY (Tech.)*
IT ALL CAME TRUE*
THREE CHEERS FOR THE IRISH*

In Production
SATURDAY'S CHILDREN*
WE SHALL MEET AGAIN*

SEA HAWK
Errol Flynn, Brenda Marshall, Don-
ald Crisp. Directed by Michael Curt-
iz.

ALL THIS AND HEAVEN, TOO
Bette Davis, Charles Boyer.
Directed by Anatole Litvak.

TORRID ZONE
James Cagney, Pat O'Brien, Ann
Sothern. Directed by William Keigh-
ley.

AN ANGEL FROM CANCER
Eddie Albert, Jane Wyman, Ray-
mond Ross. Directed by Ray For-
right.
A Private Nurse Says:

“It takes a lot to make me love a man in the face of all I know about them!”
THE AUTHOR OF "THE CITADEL" reveals the intimate secrets of a private nurse, in a drama more absorbing than his first great success—the story of two sisters who braved a ruthless code to find the love their spartan calling would deny them! Played by three great stars with a brilliance that fires flesh and blood into the most sensational serial published by Good Housekeeping Magazine in years!... A dramatic flame to blaze new box office wildfire everywhere!

"VIGIL IN THE NIGHT"

From the New Best-Seller by A. J. CRONIN

with JULIEN MITCHELL - ROBERT COOTE - BRENDA FORBES - PETER CUSHING
Produced and Directed by the man who made 'Gunga Din' GEORGE STEVENS
PANDRO S. BERMAN In Charge of Production • RKO RADIO PICTURE
Screen Play by Fred Guiol... P. J. Walters... Rowland Leigh
Action, Adventure For the Family Are "Swiss Family Robinson" Sales Slants

WRITTEN by Johann David Wyss in 1812-13, "Swiss Family Robinson" immediately became one of the world's most popular fiction stories. Even today it is a best-seller. Millions of people have read the book, which has been translated into every popular language.

Translated into showmanship vernacular, that means a pretty large audience is awaiting the opportunity to see the picture. Not only children, but adults as well should be on the waiting list, inasmuch as the famous classic has been a favorite for over a hundred years. When a picture with a strong family appeal comes your way, it's up to you to make your campaign reach every member of every family group. "Swiss Family Robinson" is such a picture.

One of the first, and perhaps one of the simplest ticket plays that will come to your mind, is that on the books. There are three editions available (25c, 50c and $1.00). Thus, you can get displays in department stores, drug stores and book shops. For the different price classifications will place the book in establishments other than book shops exclusively. Windows, supplanted with stills from the picture and art work made up by your own or the stores' artists, should be easy to plant. Likewise, counter displays should be promoted wherever possible.

Huge compo-board book displays should be constructed for street ballyhoo and for use in your lobby in advance of and during the engagemen of the picture.

Lobby Board of Action Stills

Let your public know that all the adventurous action and thrills of the book have been retained in the screen version. Getting a supply of action stills from your RKO-Radio exchange, have a giant lobby board constructed featuring a montage of these stills. Or, using the book idea once again, have a large replica of the book so arranged that it can be opened and the pages turned, each page revealing either a group of stills or a blowup of a still. An interesting announcement near the display should bear copy urging patrons "to turn the pages for samples of the thrills and adventure await you in "Swiss Family Robinson."

If you'd like to grab off some valuable newspaper publicity, why not have a "special advance showing" of the film for bonafide Robinson families in your locality? A study of the city directory would determine whether there are too many, or perhaps too few, to make such a venture profitable.

At any rate, invitations could be mailed to the Robinsons listed. To prevent any misunderstandings, news stories relating to the showing should mention the "Swiss Family Robinson" families listed in the Blank City Directory will receive invitations to the special advance performance. Of course, if there are others who furnish sufficient proof that they are Robins and reside within the city limits, then they are also entitled to be your guests. It's possible that your house may be too crowded to over-flowing, with the necessity of giving an extra performance. But if you tip off the newspaper editor to have one of his reporters present, he'll better still, to be there himself, you'll be sure of getting enough publicity to pay for those regular admissions which were squeezed out because of the special event. And remember, too, that a houseful of "walking ads" will do more to arouse interest in the regular engagement than many other methods you might employ.

According to the cast of characters, there are six Robinsons in the picture. Either in your house program or in tie-ups by means of a lobby board, you could reproduce photographic closeups of the six Robinsons and, listing the first character name of each, invite the public to place the correct first name under the proper photo or beside the proper number, if the photo is accompanied. The players' real names might also be omitted, with the condition that they, too, be supplied. If this stunt is worked before you begin your regular newspaper and posting campaign, it isn't likely you'll have too many winners.

Cooperation from Scout Troops

In "Swiss Family Robinson" you have a "natural" for tieups with the Boy and Girl Scout troops of your city. The cooperation and backing of these groups is really important and will account largely for extra admissions at the box office, not only because people will be influenced by the action of these young people, but also because the Scouts will "talk up" the picture to his elders. Besides posting advertising matter in Scout headquarters, get the troops to set up camp in a vacant square or park located near your theatre. Here, they can give demonstrations on how to start a fire without matches, cook food in sea shells, etc. There should be a large sign explaining that the Scouts are demonstrating how the "Swiss Family Robinson" lived for three years on a South Sea island. Boy and Girl troops might participate in a parade to your theatre where they would see the picture as your guests.

Send personal letters to the presidents of women's clubs, literary clubs, Better Films Councils, etc., urging them to inform their members that the story they enjoyed so much when children has been brought to the screen and will be shown at your theatre soon. You should also place announcements on the Y.M.C.A. and Y.W.C.A. bulletin boards. Go to the theatre superintendent or principal and enlist his cooperation in urging students to see the picture. A Photoplay Study Guide and a Film Guide have been prepared for class discussions. Follow these to the superintendent or to the principal and get his permission to furnish them to pupils and teachers for use in the classroom. Arrange special matinees for students.

Here's a picture you can ballyhoo. A large truck with a replica of the sailing vessel on which the Robinsons sailed, and bחלוקed on each side, would stop traffic. And while we're mentioning the sailing vessel, wouldn't it be smart to print a sketch or photograph of it in the newspaper and invite boys to submit models for prizes and display purposes in your lobby? Getting your ear for the costume from the stills, have a boy lead a couple of goats around town, each goat carrying a blanket with the title and playdate imprinted on it.

Something with a potent appeal for the ladies are fashion tieups with stores in your town. Taking as his cue the early 19th century costumes worn by the cast in the film, Edward Stevenson, RKO-Radio studio costume designer, has created some modern adaptations. They are available at stores in pattern form by arrangement with McCall Pattern Service and McCall Magazine. From the Botany Worsted Mills, Pussaic, N.J., you can get complete details of the working plan to get your started off on the right foot. Cooperative newspaper advertisements, special window and counter displays, and fashion "art" should be the goal toward which to work.

A jungle effect should be striven for in your front and lobby. At the same time, make sure that the action stills we mentioned are literally displayed. The posters can easily be adapted to cut-out uses for the sidewalk or marquee.
Dr. Ehrlich’s Magic Bullet

WEB Drama 102 mins.


Plot: Love, who runs the Kaiser Wilhelm Hospital more like an army barracks than a free clinic, dismisses Robinson for infrac- tions of rules. Robinson, engaged in a laboratory research session, is taken to a famous bacteriologist, Basserman, by his friend, Kruger, and becomes a member of the staff. He effects a cure for tuberculosis. Then he attempts to effect a cure for a dread social disease, meanwhile trying to carry on his work while the committee on government subsides, feeling he is getting no results, decides to cut down his grant. Ruth Gor- don, Robinson’s wife, appeals to, and receives an invitation from Marie Ouspenskaya, a wealthy widow. After many more experiments, Robinson finds an effective cure, known as 606. Among the cases treated are 38 die, and Rummum, jealous of his colleague and seeking to expose him, publishes a paper accusing Robinson with accrediting it to his personal profit. Robinson sues for libel, and at the trial Kruger comes to his defense. The doctor is exonerated and the cause of true science triumphed.

Comment: In “Dr. Ehrlich’s Magic Bul- let,” Warner Brothers have contributed another hefty effort to the ball of screen fame—a motion picture with all the attrib- utes to make it one of 1940’s most auspicious screen triumphs. It is a production that places Edward G. Robinson in the niche with other truly great actors, for in it he abandons his customary gypsy portrayals and contributes a restrained and brilliant performance as the tolerant, humane Dr. Ehrlich, while though he stands on the excellent assistance is lent by Otto Kruger and Ruth Gordon, who head a strong supporting cast. The picture deals frankly with a dread social disease and a doctor’s fight to effect a cure—a theme so delicately and beautifully handled that it becomes at once absorbingly dramatic. Only one possible unfortunate thing looms to mar the success of the picture; while intelligent audiences will appreciate its merits, the masses, who would be greatly benefited by seeing a film dealing with a subject so vitaly, affecting humanity, may refrain from viewing it be- cause of their mistaken evaluation of what constitutes screen entertainment. “Dr. Ehrlich’s Magic Bullet” will receive enthusiastic receptions in metropolitan centers, but in smaller communities it will need the backing of a well-planned campaign to draw the heavy patronage it deserves. Where Robin- son has a good following, of course, it should succeed. But whatever its experi- ence at box offices throughout the country, the fact remains that it is a meritorious of- fered destined to rank high amongpack screen entertainments.

(ADULTS)

Catchline: “His fight to save human life made him a man to be remembered for all time.”

AUDIENCE SLANT: IT WILL BE APPRECIATED BY INTELLIGENT THEATRES.

BOX OFFICE SLANT: IT SHOULD DO WELL IN METROPOLITAN CENTERS, BUT IN THE HINTERLANDS IT WILL NEED HEAVY CAMPAIGN ASSISTANCE.

My Little Chickadee

Universal Comedy 83 mins. (Nat’l Release, Feb. 9)


Plot: Mae West is on a stage coach held up by a masked bandit. She is kidnapped by him but falls in love with him. When she arrives at her aunt’s home, the townspeople expel her because the masked man visited her. On the train to Greasewood, she meets Fields. She gets a gambler to promote a phony marriage. Fields is made sheriff by the town’s boss, Calleia. When Fields tries to initiate the masked bandit to gain admission to Mae’s room, he is seized by the townspeople, who threaten to hang him until Calleia reveals to Mae that he is the bandit.

Comment: With two comedians like Mae West and W. C. Fields together in a picture for which they have written the original screenplay, it takes little imagination for anyone to deduce without benefit of words that the picture will be extremely funny. Such a deduction would be absolutely accurate. One quip follows another and the picture moves with surprising speed and rapidity, something is happening all the time. Mae West is just like she was in her first picture, “She Done Him Wrong” and Fields is as good as he ever was. With that combination, the picture is sure to do business. The dowdy Western town setting makes an ideal one for them to exchange smart cracks and if the success of other recent pictures in the same setting mean any- thing, this fact, too, will add to this picture’s box office success. Fields goes through some of his familiar routines with a new twist to them and will set your audiences to roaring. Credit Eddie Cline’s direction for a fast, well-paced comedy that ought to do a clean-up business at the box office. It’s easy to tell on the strength of the names. Use a teaser campaign with silhouettes of the stars. Offer to allow men to have their pictures taken in the lobby next to a cardboard of Mae West. They’ll get a kick out of it. Have a peek box in the lobby in which an attractive figure of Mae West is visible through any opening. (ADULT)

Catchline: “She wanted him in the West ward.”

AUDIENCE SLANT: THE GAGS WHICH COME THICK AND FAST SHOULD HAVE ANY AUDIENCES DOING, TO THE KIND OF A PICTURE THAT WORD OF MOUTH WILL DO MUCH TO BUILD UP INTEREST IN.


Broadway Melody of 1940

(MGM)

Music 100 mins. (Hollywood Preview)


Plot: Fred Astaire and George Murphy
February 10, 1940

SHOWMEN'S TRADE REVIEW

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are dancing at a cheap dance hall, when, through a mistake of Astaire's, Murphy, who has a chance to win the lead opposite Eleanor Powell, in a new Broadway show, Astaire sacrifices his own ambition to help Murphy, but succeeds in winning the part for the first number, giving him a chance to sober up and continue with the show. Only Eleanor knows what has happened, so she comes to see Murphy the following morning looking for Astaire, but he has gone. Realizing what he has done, Murphy tries to go through with her drinking the following night, thus giving Astaire a chance to do the entire show. The story ends with the three drinking together.

Comment: A new high has been set in films with this story; the last production, and it will undoubtedly bring great pleasure to the millions interested in dance routines and twirling feet. The new combination of Fred Astaire and Eleanor Powell is a splendid one, and supplemented by George Murphy, with Frank Morgan supplying some swell comedy, it is the sort of film that should prove scenic entertainment for the masses. Magnificent mountings, excellent settings and color by Cole Porter, plus strong support in the smaller roles, makes it look like a popular hit. The direction of Norman Taurog is just about perfect, keeping the tempo fast throughout. Songs that score most favorably are 'I've Got My Eyes on You' and 'Let's Get Married.'

Catchline: "The newest dancing combination in the smartest, catchiest musical!" AUDIENCE SLANT: SHOULD BRING GREAT PLEASURE TO THE MILLIONS INTERESTED IN MUSIC.

BOX OFFICE SLANT: SOCK ENTERTAINMENT FOR THE MASSES.

Northwest Passage

(Hollywood Preview)

MG M Drama

101 mins. (Prod. No. 25—Nat'l Release, Feb. 23)


Plot: Robert Young, an artist, is engaged to Ruth Hussey. But her parents refuse consent to the marriage unless he adopts some other profession. Young and his old friend, Brennan, a woodsman, take to the woods and soon meet Tracy, head of the Rangers, about to set out on an expedition to wipe out an Indian village. After many hardships, the band succeeds. They have overcome the dangers of hostile Indians, their French enemies, swamps, cold and lack of food. Finally, they return, but the Rangers are back for revenge.

Comment: This picturization of the best seller of the same name is an excellent production that should prove one of the outstanding box office hits of the season. It presents an authentic historical picturization of the most important warriors who wrested an empire from the Indians and the wilderness and is the type of picture that will profit greatly by word of mouth advertising.

It isn't often that a subject lends itself to such marvelous natural backgrounds and the Technicolor photography is a treat that will thrill any audience—it makes one feel real. All in all, it is rollicking entertainment with plenty of suspense, excitement, comedy and tragedy, vividly portrayed. Spencer Tracy's characterization of Major Rogers is excellent and Robert Young and Walter Brennan are among others doing splendid work among the cast. Great praise in this film is due King Vidor for his masterful direction. The one production is a credit to Hunt Stromberg. In view of the fact that all of the 1939 polls listed outdoor entertainment as top, concentrate on this angle in all your advertising. Since the picture was adapted from a best selling novel, make tieups with book stores and libraries. Cooperations should be sought from history teachers. (ADULT)
MGM

One of Great Britain's greatest heroes, Clive of India, will live again in "The Hidden Master." He will be portrayed by William Harcourt. The film, dealing with the part that luck has played in the destiny of one of four men, presents the Clive episode in which he tried to shoot himself, but lived because luck saw it in a place where he did not go. Tommy Lee is the director, with Jack Chertok and Richard Goldstone producing.

Even screen cartoons are falling in line with the Shakespearian trend. For, not to be outdone by stage productions of the Bard's famed work, the cartoon section of RKO will soon offer the first "cartoonization" of the world's most famous love story, "Romeo and Juliet." Rudi Ising will produce.

All the disciples of Izak Walton will be in their glory when they see Pete Smith's coming specialty, "Fishing Review." The one-reeler will review fishing of all kinds, lake-, shoal-, river-, deep-sea-, presenting thrilling and prize-winning catches of all kinds. Pete promises that it will be a most unusual fishing film, because of the varied types of angling shown.

Schoolboys come a bit premature for Our Gang, in their latest comedy. The new one-reeler, "The New Pupil," pictures the gang as they enter school for the new term, see a new pupil in their classroom, and go about performing the rituals of membership on the unfortunate youngster. Edward Garlow will direct. Marc Halen and Robert McGowan. Jack Chertok and Richard Goldstone produce.


"Famous Movie Dogs," a short subject about the dogs in pictures is currently being made by Del Frazier. Seen in the picture will be "WaWol," the miniature professor in "Kay Kyser's Kollege of Musical Knowledge," of the Penrod series and "Corky" of "Theodora Goes Wild." Also seen in the short will be "Astal" and "Von" of "The Hound of The Baskervilles.

Moe Jerome and Jack Chertok are writing several scenes for Lewis Meringer to do in "The Singing Dude," Technicolor short subject. The picture starts shooting Feb. 2, under supervision of Gordon Holingshead.

"Sam Houston" has been scheduled as a forthcoming short subject in the studio's series and "Corky" of "Theodora Goes color.

Columbia

A new Charley Chase comedy, as yet untitled, was completed last week. The story which tells a cavalcade of marital mixups and woes, was prepared for the screen by Harry Edwards and Elwood Ullman. The supporting cast includes Arthur Q. Bryan, Helen Lynd, Richard Fiske and Linda Winters. Del Lord, in addition to directing, shared the production responsibilities with Hugh McAllum.

The Lord-McAllum duo have two more productions scheduled for this month. The first is an Andy Clyde two-reeler, for which Ewart Adamson wrote the story, with a railroad station for the background. The second, a Charley Chase film, presents the star in a stamp collector story, by Harry Edwards and Elwood Ullman.

"Pardon My Birth Marks," is the release title of the new short film starring Buster Keaton. Dorothy Frazee, Betty Brice and Vernon Dent will also be seen in feature roles. Others in the cast include Stanley Bruns, etc. It is the first feature film in which Buster's troubles begin when he is sent by his newspaper to cover a big society divorce story at Reno. The action takes place on the train to the divorce court, and is produced and directed, while Clyde Bruckman wrote the story and screen play.

Knickerbocker News Cooperates On Time Lobby Display in Albany

Manager Alec Sayles of the RKO Palace Theatre, Albany, New York, tied in with the Knickerbocker News and Associated Press for a lobby display in connection with the showing of March of Time's "Newsfronts of War." The display will go into the Palace lobby connecting up one of the automatic printers by which "AP" news is disseminated. The ten newspapers were therefore able to see news of the day being printed before their eyes just as it goes out over the wires to Associated Press.

Sayles also used a lobby exhibit showing how Associated Press covers the newsfronts of war. The display featured the story of the capture of the town of Kalmius which was shown in pictures used previously by the Knickerbocker News. In addition hundreds of persons saw the teletype operated.
NAVAJO LAND
Prod. No. 4606 Very Good
RKO-Pathe
Reelism No. 7 10 mins.
Comment: This short deals with the present mode of living of the Navajo Indians on the government reservation. Instead of the roaming tribe of yesterday, the Navajos of today enjoy modern living with hospitals and schools. Some of the beautiful products which the Indians weave are seen during the course of the film, which has many interesting features that should appeal to your patrons. It is well done and quite entertaining. Frederic Ullman, Jr., produced and Frank R. Donovan supervised.

EXPOSITION: Arrange a lobby display of the various articles woven by the Navajos.

MEN OF MUSCLE
Prod. No. 4695 Good
RKO-Pathe
Reelism No. 5 9 mins.
Comment: Springfield College in Massachusetts, one of the few schools in the country devoted to physical education, is the subject of this new Reelism. The college specializes in turning out athletic coaches, gym teachers, and physical educators. The course is run with great efficiency, which involves practice and instruction in every known sport. The short shows various groups at work in the classrooms and on the fields and ends with a statutory tableau of Springfield's exhibition team. The unusual curriculum of this school should prove of interest to your patrons, especially to the youngsters who will go for it in a big way. Produced by Frederic Ullman, Jr., the subject was supervised by Frank R. Donovan.

EXPOSITION: Contact every high school and elementary school physical training department in your vicinity. See to it that athletic clubs and Boy Scouts are informed of the Springfield story. Perhaps one of the coaches of a local team can give a small talk on the rudiments of some sport.

STRANGE AMERICAN ANIMALS
Prod. No. 4356 Interesting
Univ
Going Places No. 71 9 mins.
Comment: Some of the animal kingdom's freaks provide comedy and some amusement as the camera shots of the ant-eater and the three-toed sloth; a bit of wild life drama as a puma and an iguana go into a death struggle in front of the camera. The final shot in view of the raccoon, the opossum, and some deer which relish cigarettes—to eat, not smoke.

EXPOSITION: Bill it as something about the world we live in that will amaze and amuse patrons who can sit in your comfortable chairs and see what goes on in the jungle.

ANDY PANDA GOES FISHING
Prod. No. 4265 Fair
Univ
Lantz-Carture No. 5 9 mins.
Comment: The panda character has possibilities, but this is not the sort of vehicle that will add cubs to Andy's stature as a popular figure. An electric ccel, which con- verses by flashing signs on its body, puts some sense of mild fun into the proceedings by delivering shocks to Andy's enemies, the ferrets and the medals. There is also a scene of Andy's mother's bad meal, an effort at humor, which falls flat.

EXPOSITION: Bill it in lobby notices.

U.S. TREASURY
Prod. No. 1902 Excellent
Col
Washington Parade No. 2 10 mins.
Comment: This informative and revealing subject is one of the most interesting in the Washington Parade series. One scene shows money made from the first touch of the engraver's needle to the final issuance of the greenbacks from giant presses. Not a single detail is omitted, and Basil Raydesdale's ex- planatory comments add further clarity to the camera record. A feature of the sub- ject is a complete lesson in the detection of counterfeit money. The layman will find this an absorbingly interesting short.

EXPOSITION: Devote extra space in your ads and programs to "U.S. Treasury." The banks are interested in teaching people how to detect counterfeit money; therefore, get the banks to sponsor your showing. If there is a representative of the U.S. Treasury near you, perhaps he could be induced to appear in the lobby or foyer and explain how to detect spurious bills.

YOU NAZY SPY?
Prod. No. 1404 Swell Satire
Col
Stooge Comedy No. 4 18 mins.
Comment: Mercilessly, but riotously, Moe, Larry and Curly, of three well known figures in international news, are discovered by a Mr. American, who makes him dictator of Mondronia. Curly is appointed Field Marshal and Larry, Minister of Propaganda. Next comes the war and, when you butter your beer down and pick up a pretzel", the burning of books of "book makers," the march on Bolonia, the conquest over South Starvania and the famous peace conference of Oomapolia where Moe argues for a corridor through Double Crossia. The gags come thick and fast. While it's possible there might be a little static in this comedy's foreign reception, it should have an enormous local appeal to your audiences. Jules White pro- duced and directed.

EXPOSITION: Since this is one of the best Stooge comedies of the date—perhaps even the best—"it's up to you to give it a strong play in all your advertising. Use cutouts of Moe, Larry and Curly in the uniforms they wear in the picture in your lobby and out in front. Newspapermen, while usually prejudiced against slapstick, should find something in this satire on which to editorialize.

AQUAPOISE
Prod. No. 4306 Swell
RKO-Pathe
Sportscope No. 6 9 mins.
Comment: The art of managing an aquaplane is explained to beginners on dry land. They are taught how to shift their balance in order to properly manage the mankyboat. A group of experts riders perform some spectacular stunts both on boards and skis, among which are riding backward, pyramids, building jumping, and random riding. With fine narration which does much to increase the interest, this is a subject which should hold the interest of your sports fans. The maneuvers performed by some of the expert riders are breathtaking. The subject was produced by Frederic Ullman, Jr., and directed and supervised by Frank R. Donovan.

EXPOSITION: Tie in with your local travel agency promotion for your local sporting goods store to display an aquaplane in your theatre lobby.

RYTHM JAMBOREE
Prod. No. 4225 Fair Vaudeville
Univ
Musicals 18 mins.
Comment: The jitter contingent should find enough hot stuff in Judy Starr's song, the jitter version of the Pickerts, the harangue of the Brown Sisters and the other numbers to keep them a-dither while this well-paced version of the vaudeville laugh track unfolds in dances and gives out its swing.

EXPOSITION: Play up names of Judy Starr, Arkin and Colby, The Brown Sisters, the Pickerts and the Tune-Smiths, all of whom have had hallyoo as stage, night club and radio performers.

SIEGE
Prod. No. 4606 Starting
RKO-Pathe
Reelism No. 6 10 mins.
Comment: American audiences have seen pictures of the European war zone, but it is doubtful if they have ever seen anything as grim as the newest RKO-Pathe release, assembled from scenes taken by Julien D. Bryan of the war as wrecked by air raids on the civilian population of Warsaw, the Polish capital. So sharp and clear is the photography that one wonders how Mr. Bryan was able to picturize such a vivid record while the city was the target of air raids. Here is a subject that will impress the homewhich who sees it, the destruction, terror and the suffering of a populace in a city under fire. Mr. Bryan's narration enhances the cold, stark pictorial record of the camera. Frederic Ullman, Jr., and Frank R. Donovan produced and edited "Siege."

EXPOSITION: With the proper advertising and publicity, much interest can be aroused among the many people who heard about the siege of Warsaw but never had a clear picture of what it really amounted to. Get the headlines of papers issued at the time, the question of the Paris Peace Conference and the local newspaper editor to be invited to do a special screening; for, in the subject they will find much for sermon and editorial texts.

INFORMATION PLEASE NO. 5
Prod. No. 4205 Good
RKO-Pathe
Information Please 11 mins.
Comment: The experts tackle the questions again, this time with the assistance of Guest Guesner Christopher Morley. Some of the questions depend on the panopticon gestures of players; for example, a man sitting on a stove suggests the song, "Home on the Range." The subject is entertaining and audiences will enjoy trying to think of the answers themselves. Kieran, Adams and Levant, the regular trio of experts, are responsible for various bits of humor and rare wisdom. Frederic Ullman, Jr. pro- duced and directed; Frank R. Donovan supervised.

EXPOSITION: Conduct your own guessing contest, with players on the stage in- cluding the guest expert. You might guess what each gesture represents, Bill Christopher Morley as the author of "Kitty Foyle," a bit of riot with book shops. And, of course, don't forget your Canada Dry dealer means.
... Program Notes From the Studios ... 

Nan Grey and John Sutton have been added to the cast of Universal's "Sandy Is a Lady", which is scheduled to go before the cameras shortly under the direction of Charles Lamont. Eugene Pallette has also been signed for one of the top comedy roles.

May McAvoy, star of the silent days, returns to the screen in a role in MGM's "Two Girls on Broadway", now before the cameras with Joan Blondell, Lana Turner and George Murphy in the leading roles. Miss McAvoy has been in retirement for the past ten years and plans to resume her screen career.

Andy Devine has been borrowed from Universal for a featured role in Warner Bros. "Terror Zone", set to go into production immediately under the direction of William Keighley. James Cagney, Pat O'Brien and Ann Sheridan lead the cast.

20th Century-Fox have announced that Don Ameche will have the leading role in "Maryland", on completion of his role in "Lillian Russell". Brenda Joyce and Walter Brennan have also been cast in important parts with Henry King directing.

"Buffalo Bill, Plainman", has been set by Republic as the next assignment for Roy Rogers and George "Gabby" Hayes with Joe Kane producing and directing. The picture will start following completion of "Dark Command".

Richard Carlson has been assigned the top supporting role in the Bob Hope-Paulette Goddard co-starring picture, "The Ghost Breakers". The picture will go before the cameras at Paramount in a few days with George Marshall directing under the production guidance of Arthur Hornblow, Jr.

Zoltan Korda and Sara will arrive in Hollywood this week to prepare for the production of "Jungle Boy", which will be produced by Alexander Korda for United Artists release. Studio space will be chosen immediately so that the film can get an early start.

The next in the "Dr. Christian" series, starring Jean Hersholt, will be an adaptation of the John W. Lynes novel, "Dr. Eustace", which Stephens-Lang Productions has scheduled for April 15 cameras.

"Rancho Grande", Gene Autry's first picture for Republic in 1940, went before the cameras last week with Smiley Burnette and Jane Stony again heading the supporting cast. The picture, based on the song hit "El Rancho Grande", is directed by Frank McDonald.

Mickey Rooney and Judy Garland will do nearly a dozen imitations of famous personalities in MGM's "Strike Up the Band", following a deluge of mail received at the studio after the release of "Babes in Arms". Busby Berkeley will direct for producer Arthur Freed with music by George Stoll.

"The Parson of Panama", famous Saturday Evening Post story by Peter B. Kyne, will be produced by Producer Harry Sherman who will reveal production plans for the story upon his return from the East.

Jon Hall and Dorothy Lamour, the team of "The Hurricane", will be started by Samuel Goldwyn in "Tahiti", the Somerset Maugham story. Arthur Freed, studio magazine writer, is writing the adaptation.

Boris Karloff was signed for the title role in Columbia's "The Man Who Would Not Die", scheduled to go into production next week under the direction of Nick Grinde.

With Irene Courtenay, Mary Astor, Arolphe Menjou, Jack Hubberman and William Garigan signed for the top roles, Hal Roach's next United Artists production, "Turnabout", will be put before the cameras on February 19. Roach will produce and direct.

Barbara Read has been assigned one of the leading roles in RKO's "One of My Girls". Vicki Baum's story is to be produced by Erich Pommer with Maureen O'Hara starred. Miss Read is currently appearing in "Curtain Call" at the same studio.

Ray Enright has been assigned to direct "Arene-Woman and Ronald Reagan, the newlyweds, in Warner Bros. "An Angel From Texas".

Charles Friedman, who was co-author and director of "Sing Out the News", has signed a contract with MGM as writer, producer and director.

All Set

Director HENRY HATHAWAY (left) gives his dog playful scene for 20th Century-Fox's "Dance With the Devil", now before the cameras with Ty-Rone Power (right) and Dorothy Lamour, co-stars.

Wishing Him Luck

Julius (Buck) Lewis, STR's "Oldtimer", gives producer Sol Lesser his best wishes on the start of "Our Town", Lesser's first production for United Artists release. The picture is now under the direction of Sam Wood.

Many Want To Play Valentino

Edward Small, who is soon to produce a picture based on the life of Rudolph Valentino, has already received nearly 10,000 letters and photographs from young men wanting to play the title role. This deluge of applications is the result of an announcement that Small intends to use an unknown player in the part of the screen's greatest lover.

McCrea Out of "Mounted Police"

The withdrawal of Joel McCrea from the cast of Cecil B. DeMille's "North West Mounted Police", makes it possible for him to take the male lead in the forthcoming Walter Wanger production "Personal History", which is due for a March 1 start with Alfred Hitchcock directing. As a result of the switch, DeMille has launched a search for a top name player to replace McCrea.

Merle Oberon in "House on Hill"

Merle Oberon has been assigned the starring role in Warner Bros. "The House on the Hill", adapted by James Hilton from a Somerset Maugham story. The picture will start following completion of "We Shall Meet Again", in which she is currently appearing with George Brent and Pat O'Brien.

Martha Scott for "Emma"

After looking at the "trushes" of Martha Scott's performance as Emily in his production of "Our Town", producer Sol Lesser is accruing a new starring vehicle for her to follow shortly after the completion of "Our Town". Lesser has obtained the rights to "Emma", written by Jane Austen.

Another Kay Kyser for RKO

Kay Kyser is scheduled to report to RKO early in March to start preparations for his picture, which will go into work as soon as producer-director David Butler completes his assignment at Universal.
Behind the Eight-Ball
Between scenes of Paramount's "Down Went McGinty," BRIAN DONLEVY (left) takes AMB TAYMOUR of a few minutes of good. Their faces reveal the strain.

20th-Fox Adds Three New Names To Associate Producer Roster

DARRYL F. ZANUCK, 20th-Century-Fox production chief, announced the signing of LUCIEN HUBBARD to an associate producer post at the studio, and also promoted RALPH DIERICH and WALTER MONROE, former production assistants, to the rank of full-fledged associate producers.

Under the new assignments, SUE M. WURTELL has been delegated a greater number of pictures, adding two "specials" to his list. HUBBARD, who formerly produced for MGM, reports immediately to start preparations on several important pictures DIERICH and MONROE have been assigned to the next "Cisco Kid" and "Cheyenne Cisco" vehicles.

Stardom for Lois Ranson

LOIS RANSON, one year ago a Hollywood High School student, today is one of Republic's brightest bets for screen stardom. Her next picture is a Higgins Family comedy, "Grandpa Goes to Town," and she will have one of the leading roles in "The Hit Parade of 1940," the studio's big musical.

MGM Readies "Twenty-Mule Team"

An advance production unit on MGM's "Twenty-Mule Team," also including Director RICHARD THORPE, cameraman, art and production directors, left for Death Valley, California, to line up preparations for the WALLACE BEERY starring picture which is scheduled to start this week.

"Sophomore" Jane Withers' Next

ASSOCIATE PRODUCER JOHN STONE has set "Sophomore" as JANE WITHERS' next picture for 20th-Century-Fox. Jane will star the picture as soon as she finishes her current personal appearance tour, scheduled to end in March.

Naish May Go To London

DAVID E. ROSE, Paramount's production head in England, cabled J. CARROL NAISH an offer of the title role in "Barney Barnato," Paramount-British's special feature depicting the winning of Great Britain's South African empire. The actor, who is winding up a role in "The Woman from Hell," said he would accept the British offer if he could make arrangements with the studio.

WANDERING AROUND HOLLYWOOD with the "Oldtimer"

We see by the papers that SPENCER TRACY will play the role of CYRANO DE BERGERAC for MGM and LAURENCE OLIVIER is slated to do the same for RKO. How about getting together boys, and let a little of the make-up cost by hiring JIMMY DURANTE.

On the set of Columbia's, "The Doctor Takes A Wife," watching DIRECTOR ALEXANDER HALL put LORISSE YOUNG, RAY MILLAND and RICHARD CARLTON through the paces in a very tricky scene. The way HALL swings that silver baton makes him a natural for a musical. We'll be back for that interview with MISS YOUNG.

Did you catch that farce in one of the Hollywood dailies the other day, listing the new Warner Bros. picture as "All This, and Boyer Too"? Looks like a swell marque title.

According to a press release, the camera department at 20th Century-Fox has perfected a camera that photographs in two directions at once . . . but they forgot to mention what directions. Could it be front and back?

The most extensive roles in film history will be played by HUGH HERBERT in the forthcoming Universal production, "La Conga Nights." He will play six parts in the picture as himself, his four sisters and his mother. In order to get their money's worth, the studio has also arranged for HERBERT to sing a number.

Hollywood is always combining the world for someone new. It started with DAVID SELZNICK's scene for SCARLETT OHARA, then GOLDEN BOY, and later the cowboy for Republic's new western series. Now DAVID LOWE and ALBERT LEWIN are looking for a refugee to star in their first UA picture, "Flotilla" . . . and the betting is two to one she will be found around Hollywood and Vine.

From advance reports, Warner Bros. "Virginia City" premiere at Virginia City, Nevada, will be a combination of the "Dodge City" and "Fighting 69th" shindigs rolled into one.

Brendel In Crosby-Jean Pic

ERL BRENDEL has been signed by Universal for the comedy lead in "If I Had My Way," the Bing Crosby-Gloria Jean feature which director DAVID BUTLER starts in a few days. BRENDEL has also been signed by Producers HARRY SEIDMAN for the comedy lead in the "Hopalong Cassidy" series.

Rehearsal

Bing Crosby, known for his sedate skirts and Gloria Jean, 11 year old songbird, rehearse one of the numbers they are doing together in "If I Had My Way" at Universal. Listening in is Bing BURNS, who save working at Universal in the title role of "Alias the Donjon."
Charlie Chan in Panama

(Hollywood Preview)

20th-Fox

Mystery

67 mins.


Plot: A Federal agent, arrives in Panama to assist in forestalling a reported attempt to cripple the canal when the fleet passes through, but is killed before he can tell Toler (Charlie Chan), already there and posing as a hal merchant as he works on the case, whom he suspects. His fellow-passengers included La Rue, a cabaret owner; Royce, a scientist studying plague diseases; Puglia, Egyptian tobacco merchant; Miss Toler, his middle-aged school teacher; Miss Rogers, beautiful European refugee who has no passport and Atwill, British agent working as an accountant. Yung, Chan's son, is found in jail, having tried to photograph the guns. A bottle of nitro and a time bomb is set at the Avril is killed. The trail leads to a tomb in the cemetery, where La Rue is shot. Through some confusion, Atwill, who is actually Toler, Chan clears the case as the fleet sails into the locks.

Comment: Far above the Charlie Chan average this should help materially in maintaining the fine audience interest which this film has always earned. Backing the usual strong work of Toler and Yung, the supporting cast is unusually strong and includes outstanding performances by Atwill, Miss Nash and La Rue, while Chris-Pin Martin makes much of a short comedy role. Jean Rogers shows improvement with each performance. Director Foster has maintained a fast pace throughout, and the intertwining of studio made and actual canal shots is excellent. Timeliness factor is one of the best selling angles for this Chan picture, since most audiences are defense-conscious now. A blow-up series of pictures of the canal, or an actual model if you can get one from steamship companies can be built into an advance lobby display sure to attract positive interest. Steamship lines using the canal and air transport companies offer opportunities for this. (FAMILY)

Catchline: "Charlie Chan plays a versatile game, with the fleet's safety as a prize.

AUDIENCE SLANT: FAST ACTION, GOOD MYSTERY AND HUMOR LIKE THE EARLIER CHARLIE CHAN PICTURES MAKE THIS ONE GOOD FOR ANY AUDIENCE.

BOX OFFICE SLANT: ITS TITLE AND UNIVERSAL INTEREST IN DEFENSE MAKE THIS ONE BETTER THAN AVERAGE CHAN.

Parole Fixer

(Hollywood Preview)

Paramount

Drama

58 mins.


Plot: The evils of the parole system, when dominated by racketeers, turns two of our criminals back into circulation to prey on the public. The two, Robert Paige and Anthony Quinn, in league with their wily lawyer, go in for kidnapping in order to get the money needed for the pay-off on their parolers. The G-men, headed by William Henry and Lyle Talbot, lay a trap with forged ransom notes, discover the hideouts of the gang, and move in at the crucial moment. Thus the operations of one vicious parole ring are ended.

Comment: With a competent cast and fast-paced direction, this latest FBI film will fit in okay on the action spot of most films. Although it follows the usual crime parade format, the interesting working of the G-men is sure to please theatre goers who like melodrama. Good portrayals are turned in by the entire cast with William Henry, Anthony Quinn and Faye Helm most convincing, and Robert Florey's direction keeps it moving from the first chip to the last. The story is based on J. Edgar Hoover's book, "Persons in Hiding," and the film is on a par with other pictures advertised from the pen of Mr. Hoover. You have a natural tie-up with hook stories for window displays and cooperative advertising.
Actual newspaper headlines of the workings of the G-men should be used in your lobby, together with a display of crime prevention apparatus used by your local police. Reward dodgers could be distributed before opening.

(BOX)

Catchline: “The inner workings of the FBI!”

AUDIENCE SLANT: WILL PLEASE THEATRE GOERS WHO LIKE MELODRAMA.

BOX OFFICE SLANT: WILL FIT IN OKAY IN THE ACTION SPOT OF MOST BILLS.

Invisible Killer

Producers Drama 62 mins.


Plot: Grace Bradley, a reporter, seems to get to the scene of all crimes before the police. This bothers the latter, especially Roland Newell, who determines to destroy her and who is trying hard to locate the ringleader of a group of gamblers. The murders which occur are all of men who happen to reveal the story. They are contrived by an ingenious device in a telephone which causes two chemicals to combine when the recipient of the call discovers this device and when Drew finally captures all the gamblers, he marries her.

Although, roughly unbelievable, this picture may prove to be entertaining to the large number of people who like stories about reporting the underworld and who ought to be rather than as they are. The picture has its comedy moments, its dramatic situations, etc. which hold the attention of itself on those bills where an action picture is demanded. Because of the telephone method of organizing, you can up with bigger sales selling telephone antisepsis.

Give a free blood pressure test in the lobby.

(FAMILY)

Catchline: “She was always one jump ahead of the cops.”

AUDIENCE SLANT: SHOULD BE WELL LIKED WHERE FAMILIES ARE POPULAR.

BOX OFFICE SLANT: GOOD FOR ACTION SPOT ON WEEK END BILLS.

Pioneer Days

Monogram Western 51 mins.


Plot: Randall and his pals are about to hold up a stage coach when a gang beats them to it. But they rout the villains and bring the stage coach and its pretty passenger up to the city. Later, June Wilkins has come to claim her share of Adams' saloon. But he demands June out of it and Randall wants to gang up on Adams including the arrest of Adams for murdering the express company's messenger. Randall is assigned to investigate the express company, June sells her saloon and they get married.

Comment: “Why didn't ya tell me ya wuz a private operator fer th' express company”, says the sheriff to Jack Randall at the end of the picture. With this concession to public indignation over their hero possibly being a bandit, “Pioneer Days” is a pretty typical Western. Justified or not, audiences for pictures of this type are so gullible as to swallow the above line. An audience at the Central Theatre in New York didn't. The going wasn't as much in the same order with June Wilkins taking an awful bumbling in a runaway stage coach but remaining hidden for seven minutes after its stoppage to allow Randall and his friends to complete their lines. There isn't any singing to speak of in this one, and a lot of it as old fashioned by the crowd which expects its Western heroes to wrangle while riding. Sell it in typical Western fashion with displays of cowboy equipment in the lobby.

(FAMILY)

Catchline: “Out-going gunman is Jack's business.”

AUDIENCE SLANT: FOR THE RABID WESTERN FANS.

BOX OFFICE SLANT: ABOUT AVERAGE WESTERN BUSINESS.

Louise

Mayer-Bursyn Opera 72 mins.

Cast: Grace Moore, Georges Thiil, Andre Pernet, Suzanne Despreys, Guizette Leclerc, and others. Credits: Directed by Abel Gance. Adapted from the opera by Gustave Charpentier. Orchestra conducted by Eugene Bigot. Forwardes de cameramen by the elements.

Plot: Louise, the daughter of a laborer, is in love with the poet and musician, Julien. But Julien is married and love for Julien too great to be deterred by her parents' objections, and she deserts them for Julien, but returns when she learns her father is dangerously ill. The separation from her lover is too great a sorrow for Louise to bear, and in a stormy scene she is denounced and ordered from her home by the father.

Comment: Grace Moore had a big following among picturegoers during the seasons when outstanding pictures made by Columbia in Hollywood placed her in the forefront. Since that time she has been in eclipse so far as the pictures are concerned, and it is a question if her name means anything as a box office now. Nevertheless, opera-goers last week were laying it on the line at fancy prices to hear Grace Moore in the role of Louise at the Metropolitan in New York. The star is the only factor to be considered in weighing the box office possibilities of this offering from France. It is opera in film—never very successful, and here not at all successful as motion picture entertainment. The authorship of the operatic version of the filming. That may mean much to music lovers, but as results stand it didn't seem to help this production over the usual standards "Louise" the film is a bore re-ceived only by the men of an off stage orchestra which seems strident and noisy to the perhaps an inferior brand of recording.

The Moore vocalization does not compare to the reproduction thereof in her American films—again, no doubt, the fault of recording. Georges Thiil, the tenor, is not a romantic figure as Julien, but his singing of the Charpentier aria has appeal. Play up the opera angle, balloonizing that here is opera with Grace Moore in the operatic role which has been acclaimed as her best and which opera-goers cheered in her Metro polish appearances the other day. (ADULT)

Catchline: “America's favorite soprano in her greatest operatic role.”

AUDIENCE SLANT: OF THE DULL SIDE WITH THE "AINT LOVE GRAND" THEME SEEMING VERY DATED AND THE PRODUCTION LACKING AN ENLIVENING ELEMENT OF ANYTHING ATTRACTIVE OR SPECTACULAR.

BOX OFFICE SLANT: A MINOR ATTRACTION EVEN WITH GRACE MOORE IN REAL OPÉRA AS A MAGNET, THIS IS AT BEST A COMPANION FEATURE ON WHICH SOME NON-REGULAR PICTUREGOERS MIGHT BE BROUGHT IN PROVIDED THERE IS A LIVELY INTEREST IN MUSIC AMONG GROUPS IN YOUR TOWN.

Trebilcock Doesn't Overlook a Bet in Selling “The Hunchback”

Fred Trebilcock, manager of the Uptown Theatre in Toronto, Ontario, didn't overlook a bet in bringing to the attention of his city the opening of “The Hunchback of Notre Dame”.

Trebilcock arranged a tie-up with Radio Station CBC and CFRK, giving the picture an endorsement over the air.

Other highlights included a tie-in with Eaton's Toronto's big department store; Burks-Elli-Ryce Ltd., the "Tiffany" jewelry store on the town and 20 other prominent store windows on Yonge Street, the principal thoroughfare of the city. Tyrrell's Book Shop featured a window display, using the Victor Hugo classic as a background. Billboards announcing the attraction, theatre and playdate were placed throughout the city and surrounding sections, and the Toronto Public Library featured a good pictorial display at its main entrance.

Floyd's Cathedral Display

Two weeks in advance of the showing of “The Hunchback of Notre Dame" at Sioux Falls, S. D. Manager Joe Floyd of the Holly- wood Theatre used a giant indoor cathedral front in his lobby. Everyone entering the theatre had to go through this attraction.

When the feature was played, the display was moved to the theatre front.
FOR WOMEN ONLY

20th-Fox  Drama  Mar. 29
Selling Names: Lynn Bari, Mary Beth Hughes, Henry Wilcoxon, Robert Lowery.
Director: Ricardo Cortez.
Story Idea: Lynn Bari, a private secretary and Mary Beth Hughes, a young lady who lives by her wits, live in a hostel for women. They meet Henry Wilcoxon and Robert Lowery, two doctors. Lynn and Wilcoxon fall in love, but Mary runs around with Alan Baxter, a gangster. Baxter is shot during a holdup, so Mary brings him to Lowery for help, Wilcoxon steps in in time to save Lowery from losing his license and ruining his future.
Catchline: “Love of her kind of woman meant his ruin.”

VIVA CISCO KID

20th-Fox  Drama  Apr. 12
Selling Names: Cesar Romero, Jean Rogers, Chris-Pin Martin, Minor Watson.
Director: Norman Foster.
Story Idea: Cesar Romero and his good friend, Chris-Pin Martin, witness a stage coach holding up, and hear upon their arrival in town, that the bandits had failed to get the twenty-five thousand dollars hidden under the seat. Jean Rogers, a passenger on the coach, arrives to pay a surprise visit to her father, Minor Watson. Romero learns that Watson was the man who held up the coach—so he and Martin get to work straightening things out.
Catchline: “Sealed in a death chamber... he found a way to save their lives.”

STAR DUST

20th-Fox  Drama  Not Set
Selling Names: Linda Darnell, John Payne, Roland Young, Charlotte Greenwood.
Director: Walter Lang.
Assoc. Producer: Kenneth MacGowan.
Story Idea: Linda Young is a talent scout for a picture studio. He meets John Payne, a gridiron star and signs him to a Hollywood contract. In the Campus Coffee Shop he sees Linda Darnell, but when he finds that she’s the daughter of a woman he once loved, he attempts to dissuade her about going to Hollywood. Linda sends in his photo to the studio, with a note attached forging Young’s name. She wins a contract—then she and Payne start off on their careers together.

Ford Stages Effective Exploitation For “That’s Right, You’re Wrong”

A complete tie-up with the Lucky Strike distributor highlighted the exploitation arranged by Manager Fred Ford of the Malco Palace Theatre, Memphis, Tenn., for “That’s Right, You’re Wrong.” The company distributed thousands of give-away packs of cigarettes, which were given out at the theatre by girls dressed in cap and gowns a week prior to the opening.

Other features of the campaign included a tie-up with the Canada Dry Company which distributed material for window strips and set pieces to all their outlets in the territory; the theatre bought radio announcements ahead of Kay Kyser’s program; 24 sheet stands were posted in downtown locations and a “Safety Campaign” started with street intersections being stenciled with the slogan:
THAT’S RIGHT—YOU’RE WRONG
Be Careful To Be Reckless

“Breathe On This Spot”

Part of the campaign on “Ninnotchka,” staged by Roland Haynes, manager of the Colonial Theatre, Germantown, Pa., consisted of a “page 1” herald, printed on both sides on which a large round dot dominated the layout. The holder was instructed to “breathe on this spot.” If it caused a “perfume” odor, you were suffering from “Lack of Luft-its.” The “sure-fire cure,” of course, was to see “Ninnotchka.” Here’s just the type of selling that’s causing picture to reap substantial grosses all over the country. And it’s something you can use, too.

Baby Bassinet Stunt Helps to Sell “Child Is Born” in Chicago

An unusually effective stunt has been used by theatres in Chicago for “A Child Is Born.”

The theatres offered a complete baby bassinet to the mother of the first baby born on the opening day of the picture. The storekeeper from whom the bassinet was promoted displayed it in his window crediting the theatre and playdate.

MARCH

3rd
FIRST U. S. POSTAGE STAMPS, 1847. Local philatelists will be interested in this date. Find out when the first stamp was sold in your city, when the first Post Office was open and who has the first stamp. There’s a Perpetual Short about stamp collecting that would be appropriate.

FLORIDA ADMITTED TO THE UNION, 1845. It was only 95 years ago that America’s playground was welcomed into the family of states. The state’s theatres should join in any local celebrations of the occasion.

ALEXANDER GRAHAM BELL, inventor of the telephone, born 1847. If you haven’t thought of bringing back the hit picture made last year, now is a good time. Get tieups with the telephone company.

4th
10th ANNIVERSARY OF EXPRESS SERVICE. Get tieups with the local express companies. They are frequently referred to in Western pictures, so there’s a good chance for tieups.

 PENNSYLVANIA DAY. Charter granted to the state in 1681. This day should be observed in the Keystone State by theatres in towns where the local observances take place.

VERMONT JOINED THE UNION, 1791. Green Mountain Theatres take part in observances.

7th
LUTHER BURBANK, horticulturist, born 1849. Observe this occasion by fusing in with florists, using big displays of flowers as the center of attraction in your lobby.

INTERNATIONAL BOWLING CHAMPIONSHIPS. This is a good time to play a short on bowling. Several distributors have them and you can tie them in with championship matches in Detroit through the sports pages of your newspaper.

10th
TELEPHONE FIRST USED, 1876. See under March 3rd, above.

11th
INTERNATIONAL FLOWER SHOW, New York. See under March 7th above.

12th
GIRL SCOUT ANNIVERSARY WEEK. Let the Girl Scouts give a benefit show in your theatre. They can give a demonstration of what they do on the stage. Help them in their campaign this week and thereby gain goodwill for yourself.

14th
FEDERAL INCOME TAX DUE TOMORROW. This is just a reminder for you to have yours already to post not later than the midnight of the next day.

MAINE ADMITTED TO THE UNION, 1820. This day may be widely observed in the Pine Tree State, so theatres should join the celebration.
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<td>Ben Lyon, Inez Madsen, Claire Trevor</td>
<td>4/12/39</td>
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<td><em>The Scarlet Pimpernel</em></td>
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<td>5/10/39</td>
<td>6/1/39</td>
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</tbody>
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### 20th Century-Fox 1939-40

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Stars</th>
<th>Prod. Date</th>
<th>Run Date</th>
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</thead>
<tbody>
<tr>
<td><em>The Adventures of Don Juan</em></td>
<td>1939</td>
<td>Cesar Romero, Franchot Tone, Olga Baclanova</td>
<td>11/20/38</td>
<td>12/11/38</td>
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<tr>
<td><em>Gentleman Jim</em></td>
<td>1939</td>
<td>William Frawley, Virginia Weidler, Zasu Pitts</td>
<td>12/11/38</td>
<td>1/25/39</td>
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<td><em>The Big Trail</em></td>
<td>1939</td>
<td>John Wayne, Gail Davis, Battle McKenna</td>
<td>1/25/39</td>
<td>2/22/39</td>
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<td><em>Cry of the Cities</em></td>
<td>1939</td>
<td>John Barrymore, Marie Dressler, Edward Arnold</td>
<td>2/22/39</td>
<td>3/15/39</td>
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<td><em>The Song of the Thin Man</em></td>
<td>1939</td>
<td>Jack Oakie, Gail Patrick, John Qualen</td>
<td>3/15/39</td>
<td>4/12/39</td>
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MGM 1939-40

SHOWMEN'S TRADE REVIEW

Fishing Bear — Clever 9 7/13/39
Mad Mavros — Good 8 10/20/39
Pirate on Earth — Merriest "Must" 8 12/29/39
CRIME DECENT PAY (5) 21 7/13/39
Know Your Money — Excellent 20 1/20/40

METROCOLORS (1)
CAREY WILSON MINIATURES (1)
Ashen flat — Excellent 11 10/28/39
Failure of Fifty — Excellent 10 10/28/39
Marauder's World — Excellent 10 1/21/39
Kidnapped — Excellent 6 1/21/39
Muted Miracle at Leeds — Excellent 9 7/13/39
Did Someone Drop My Umbrella? — Excellent 9 7/29/39
When That Went Sour Fair — 10 2/29/39
OUR GANG (5)
Alfalfa’s Double — Chorkiearse 11 7/3/39
Captain Banana’s Show — Funny 9 1/24/39
That’s Our Lesson — Fair 11 1/20/40
POPULAR COLORS (6)
Aladdin and His Magic Lamp — Swell 22 4/29/39

SPORTLIGHTS (1)
Chamberlain Airships — Excellent 10 10/15/39
Davyd Vash Thibs — Very Good 12 4/29/39
Emo Kings — Good 8 7/29/39
Hustlen Thibs — Good 12 4/29/39
Emo Brown — Good 12 4/29/39
Sporting Test — Good — Swell 9 3/30/39
Two Bros. and a Dog — Excellent 10 11/13/39
Watch Your Step — Unusual 10 7/22/39

UNUSUAL OCCUPATIONS (6)
No. 1 — Very Good 10 5/15/39
No. 2 — Very Good 10 1/21/39
No. 3 — Excellent 10 3/14/39
No. 4 — Very Good 12 7/22/39

COLOR CRUSADES (7)
Chicago — Excellent 10 12/16/39
Cuba — Excellent 10 1/20/39
Ferry of Columbus — Excellent 10 1/20/39
Ferry — Good 9 6/39

HEADLINERS (10)
Arla Shaw’s Class in — To Be Continued 10 8/29/39
Prude Masters and His Clique — Excellent 10 8/29/39
Here’s Hal — Average Band Number 10 12/16/39
Hunting Down and His Members of chaos — Excellent 9 11/4/39
Ted Fra Rits and His Orchestra — Good 11 9/11/39

PARAPHRASES (40)
Bill of Life — Messin’ Me Fine 11 10/16/39
Davyd Vash Thibs — Spooked 10 1/11/39
Foolish Rhythm — Foolish — Very Good 10 2/13/39
Pamela — Good — Excellent 9 7/29/39
Windward — How — Good Resume 7 1/20/39

POPEYE (3)
Faces of Sills — Not Rev. 7 11/16/39
Sarah and His Orchestra — Good 11 9/11/39

POPULAR SCIENCE (6)
No. 1 — Very Good 9 5/23/39
No. 2 — Excellent 10 11/13/39
No. 3 — Excellent 10 5/28/39
No. 4 — Excellent 10 7/22/39

SPORTLIGHTS (5)
Square Rhythm — Good 11 1/16/39
California — Excellent 10 7/22/39
The Great Billboard — Excellent 9 11/13/39

SYMPHONIC (1)
Blue Danube Waltz — Glorious Music 10 10/24/39
Marry Wives of Windsor — Exquisite 5 6/39

USUAL OCCUPATIONS (5)
No. 1 — Good 11 6/14/39
No. 2 — Good 9 2/14/39

RKO RADIO 1938-39

DISNEY CARTOONS (6)
Aurora’s Hound — Just Grand 8 9/3/39
Beech Mite — A Speech 8 9/3/39
Depot Doxie — A Fall 8 9/3/39
Daisy’s Country Cur — EXCELLENT 8 9/3/39
Daisy’s Lucky Day — A Sermon 8 9/3/39
Daisy’s Fluctuations — Swell 8 9/3/39
Farnsworth Symphony — A Real Treat 8 9/3/39
Ferdinand the Bull — Excellent 8 9/3/39
Ferdinand the Bull — Be Excellent 8 9/3/39
Merry Christmas — A New 8 9/3/39
Mother Goose Goes Racing — Quotidians 8 9/3/39
Practical Phil — Very Funny 8 9/3/39
Walt Disney’s Thanksgiving — Excellent 8 9/3/39
Swiss Family — Very Good 8 9/3/39

EDGAR KENNEDY (6)
Baby Daze — Not Rev. 11 6/14/39
Chin’s Swings — Good 11 6/14/39
Chuck Whiz — Funny 12 7/29/39
Maid to Order — Not Rev. 12 7/29/39

HEADLINERS (4)
Browns — Excellent 21 9/15/39
Swiss Vacancies — Very Good 10 6/39

MARCH OF TIME
Inside the Magin Line Excellent 20/5:19-29/8
Metropolis — Film 18 10/21/39

NU-ATLAS MUSICALS (13)
Arata Variations — Fair 5 6/39
Colt Broadaxmen — Not Rev. 10 7/18/39
Dumpling Willy and His Willy — Not Rev. 8 9/3/39
Karnival — Excellent 10 5/15/39
Slyes and Smiles — Good 10 7/18/39
Three Aces — Excellent 10 7/18/39
Tropical Tunes — Fair 10 6/39
Western Swing — Excellent 10 6/39
Venetian Moonlight — Not Rev. 11 6/39

QUINTUPLETS (1)
Five Times Five — Delightful 10 7/29/39

RADIO FLASH (4)
Dog Gone — Poor 15 6/39
Hatfield Handicap — Not Rev. 10 5/15/39
Har iceberg-Go-Round — Not Rev. 10 5/15/39
Frank Cray — Not Rev. 10 5/15/39

RAY WHITNEY (4)
Pradice Prana — Excellent 10 5/15/39
Ray Dorfman — Excellent 10 5/15/39
Western Welcome — Entertaining 10 5/15/39

RELLINS (8)
Air Waves — Outstanding 10 5/15/39
Big Rambler — Exceptional 10 5/15/39
Gold — Excellent 9 10/20/39
Park Trip — Excellent 8 9/3/39
Peach Bounce — Entertaining 8 9/3/39
Sailors of the Sea — Excellent 10 4/29/39
Terror of the Sea — Excellent 10 4/29/39
Tulip Anyone? — Excellent 10 4/29/39

SHEILA BARTRE (4)
Queen — Very Good 8 9/3/39

William Tell — Not Rev. 10 12/16/39
New York Times — Excellent 11 10/15/39
Something Different — Excellent 10 11/15/39
The Great Billboard — Excellent 9 7/29/39
Heartbreakers — Excellent 9 7/29/39
Joy Experts — Excellent 9 7/29/39
Walt Disney’s Thanksgiving — Excellent 9 7/29/39

SEXY SUE RENNE (4)
Showmen’s (1) (Tea)
Recall — Swell — Excellent 8 10/20/39
Daisy — Good 10 1/20/39
Very Good — Excellent 10 1/20/39
SHOWMEN'S TRADE REVIEW

20th-FOX 1938-39 (Con.)

Comment Running Time Reviewed Issue Of

SPORTS PREVIEWS (5)

Hunting Dogs — Fascinating 10 4/1/39
Inside Baseball — For Billboard Fans 10 6/22/39
Timber Toppers — Excellent 11/28/38
Youth In The Sandbox 11/28/38

TERRYTOONS (26) SIX IN TECH.

MAGIC CARPET OF MOVIELAND (5)

-big Game Fishing — Exciting 10 9/16/39
Gag Plays — Interests 9/29/39
Top notch Tommies — Not Rev. 10/1/39

SPORTS REVIEWS—THORGERSEN (5)

TERRYTOONS (26) IN TECH

Dad in a Mansion 9 10/22/39

MAGIC CARPET OF MOVIELAND (5)

Bird's Country — Exciting 10 6/9/38
First Flight (2) — Fascinating 11/2/38
Golden Good — Not Rev. 11/9/38
Harvest Time — Fascinating 11/22/38
Hot Heat — Not Rev. 11/22/38

SPORTS REVIEWS—THORGERSEN (5)

Red River Ranch — Fascinating 11/8/39

MAGIC CARPET OF MOVIELAND (5)

One Hole In A Mile — Fascinating 10/16/39
Orphan Duck (Tech.) — Fascinating 10/21/39

SPORTS REVIEWS—THORGERSEN (5)

Two Footed Glent — Exciting 8/19/39

MAGIC CARPET OF MOVIELAND (5)

Winky Whisky Barnacle — Very Good 10/22/39

SPORTS REVIEWS—THORGERSEN (5)

Winky Whisky Barnacle — Very Good 12/22/39

MAGIC CARPET OF MOVIELAND (5)

UNITED ARTISTS 1938-39

WORLD WINDOWS (12) Tech.

SPECIAL SUBJECT (1)

March of Freedom — Walt Disney 20 5/20/39

MUSICALS (13)

Ray Meets Jay — Ray Revels 28 7/22/39

UNITED ARTISTS 1938-39

GHOST ISLAND — U.S. Navy 24 8/11/39

RAY MEETS JAY — Ray Revels 28 7/22/39

BAND OF BROTHERS 25 11/30/39

RAY MEETS JAY — Ray Revels 28 7/22/39

DADA LAND — Gold Yarrow 19 9/25/39

RAY MEETS JAY — Ray Revels 28 7/22/39

SWING HOTEL — Swinging 17 10/21/39

RAY MEETS JAY — Ray Revels 28 7/22/39

PRINTED AT PLANT OF HUGHES PRINTING CO., EAST STROUDSBURG, PA.
VITAPHONE-WARNER BROS. (Cont.)

COLOR PARADE (13)
China Daily (10)

10/28/39

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10.
This is a grand occasion for us. We feel warm, happy and grateful and we want to thank you... Exhibitor Leaders, Exhibitors, Producers, Trade Paper Publishers and Editors... the whole industry... for the hundreds of congratulatory messages you sent on the creation of our new child... ADVERTISING ACCESSORIES, INC.

- In this new addition to the NATIONAL SCREEN family we assume a tremendous obligation to our customers, to the distributors whose product we handle and to the industry. Our aim is satisfied customers... good, showmanship theatre advertising that will help you sell your show... and increased service... NATIONAL SCREEN Service!... and fair dealing to all.

- We have nothing to sell but advertising. Trailers on the screen through NATIONAL SCREEN SERVICE. Lobby displays through NATIONAL SCREEN ACCESSORIES, INC., and now the complete line of distributor accessories for all companies serviced through the new baby... ADVERTISING ACCESSORIES, INC. Our aim has been and always will be to give you the best theatre advertising it is possible to produce at the fairest prices.

- Accessories for all companies serviced through the new ADVERTISING ACCESSORIES, INC., will be available to you on a rental basis with current rental prices prevailing.

THere will be no INCREASE IN PRICES!

- That means immediate savings to those exhibitors who now buy their accessories outright. And, peering into the future, we feel certain that as our organization develops and our business increases we will be able to make substantial reductions in the price of accessories, as we did with trailers. Our record speaks for itself.

- We have been in business twenty-one years and as our business has grown we have shared the benefits with our customers in reduced prices and superior service. We will continue to share, for we have learned during the years that fair dealing pays dividends.

- We are optimistic about our future and the future of motion pictures. The whole NATIONAL SCREEN SERVICE ORGANIZATION has been built around men with the ability to accept and foresee new trends... to inject new creative inspiration into theatre advertising.

- We will continue to build that way, with the new baby too, ADVERTISING ACCESSORIES, INC., devising new ways and means of bringing more people into your theatres through these great mediums of theatre advertising... TRAILERS... LOBBY DISPLAYS... ACCESSORIES.

- We repeat—ADVERTISING ACCESSORIES, INC., entails many heavy obligations. A tremendous financial obligation to our COMPANY... a serious obligation to DISTRIBUTORS whose productions we handle... an important obligation to EXHIBITORS whom we service. We will try to meet them in the same manner that we have always met our obligations.

- For it has been a rule of our business life to let performance be our best advertisement. We will continue to live by that rule.

NATIONAL Screen SERVICE • NATIONAL Screen ACCESSORIES
ADVERTISING ACCESSORIES, INC.
Northwest Passage

THE SHOT HEARD 'ROUND THE WORLD!
SATURDAY EVENING POST • COLIER'S LIBERTY • AMERICAN • COSMOPOLITAN • DETROIT FREE PRESS • AMERICAN BOY RED BOOK • TIME • AMERICAN WEEKLY

N. Y. SUNDAY NEWS MAGAZINE
N. Y. SUNDAY MIRROR MAGAZINE
BOYS' LIFE • OPEN ROAD FOR BOYS

NATIONALLY ADVERTISED!
NATIONALLY PUBLICIZED!
The important Technicolor Production of The Year's Best Selling Novel by Kenneth Roberts starring the Incomparable...

Spencer Tracy
PRODUCED BY HUNT STROMBERG
DIRECTED BY KING VIDOR
Gov't Quizzes Jack Cohn
Col. V-P Asked About First Run Selective Deals

With the examination of Jack Cohn, vice-president of Columbia this week, the Government proceeded with the preliminaries to the equity suit now scheduled for trial May 1. Cohn himself as well as Columbia are among the defendants, a fact to which Louis Frolich, Columbia attorney vigorously objected this week, claiming that the Government had made a deal with the other defendants through which it would obtain considerable information on exhibition at the sacrifice of the production field. Since Columbia previously filed in the matter, Frolich claimed Columbia should not have been joined in the suit. More ammunition was held over the interrogators, Judge Goddard, who will try the case, adjourning the hearing until March 8.

Cohn, testifying this week, stated that he had no interest in any other component companies except a five shares of stock. He agreed to furnish the government with a list of all franchises, including a list of independent producers who made pictures for Columbia together with the financing terms and a list of pictures which were sold separately rather than as a group. Columbia's comptroller furnished a list naming the exhibitors in 36 key cities who have had the selective rights to first run pictures, as the case may be, for the past five years. This question may be answered in detail by the March 8, scheduled for questioning later.

Ohio ITO to Drop Giveaway Insurance

Cleveland—IT0 of Ohio's proposed theatre insurance plan is reportedly facing trouble. In Cleveland, the plan's failure is being discussed by exhibitors at a meeting here this week attended by Pete Tice, secretary of the unit, that the local offer of payoff double the Heidt (Pot O' Gold program) $1.00 gift proved a box office flop during a 4-week trial period.

Good-Will Rally Set To Take Place April 3

Pittsburgh—Second annual industry, "Good-Will Get-Together" of main line exhibitors and film sales representatives will be held at the Penn Alto Hotel, Altoona, on Wednesday, April 3. In charge of the affair will be F. D., "Dinky" Moore of Wriglgrah, George Elmo of Paramount, George Voss of Columbia and Jack Judell of National Screen Service. Burt Bishop, local MGM branch manager, will be in charge.

NFCA Member Dies

Boston—Henry A. Lydecker, oldest member of the National Film Carriers Association, died here last week following a long illness. He was 53.

Roosevelt Contacts Exhbitors

President of Globe Productions Completes Swing Through Northwest; Visits Chicago Showmen

Hollywood—Shortly after announcing that he would spend at least a month of his first year as head of Globe Productions, Inc., visiting exhibitors in all sections of the country, James Roosevelt left recently on a trip to the Pacific Northwest on the first of such calls. His company will make pictures for United Artists release.

Flying to Portland, Roosevelt gave a talk to the Chamber of Commerce testimonial tendered the Rose City's most distinguished citizen of 1939—Showman Ted Gamble. In a middle of a leading Oregon showman, he asked many questions and listened to their suggestions for new films. From Portland he went to Seattle for more talks with exhibitors. En route to Hollywood, he stopped at San Francisco to discuss his plans with theatremen and film critics. A week later he flew to Chicago and devoted most of a day to visiting various theatres, chatting with managers, usher and doormen, getting the lowdown on what customers think about pictures, and visiting with critics and exploitation men.

On February 23-24, young Roosevelt will contact exhibitors in the Washington, Baltimore and Philadelphia areas. Sometime during the early summer he plans to tour the Central States in search of showmanship advice, suggestions and criticisms.

Hoosier Jury Rules

"Bank Roll" No Lottery

Indianapolis—A Municipal jury here, in the case of Orin J. Moore, manager of the Hoosier Theatre, ruled this week that "Bank Roll," a theatre game, is no lottery.

Ohio ITO to Tackle Needy Bill, 70%, Tele.

Columbus,—The Needy bill, 70 percent for films and television extension of the Ohio act, will be tackled by the ITO of Ohio its convention at the Neil House here Feb. 28-29.

Walker May Head Indies

Would Act As Co-ordinator in Solving Current Problems

Former Major James J. Walker of New York may head the independent exhibitors of the country as a sort of permanent general plan has been discussed before but it is believed to be near fruition at the present time. Such a person would be to act as representative of all independent exhibitors in solving current problems. A background fitting him for this sort of post for at one time he was identified with the MPTOA.

Exhibitors have not denied that the proposal was made but expressed the fact that the idea had been mentioned. The occasion for the mention of it occurred in connection with the task force, which the ex-mayor's participation in the new WHN radio program from Loeys where the role of "Man on the Horstlog," could not be shown in New York State. It includes scenes of the birth of a horse.

SAM DEMBOW, Jr. (Man on the Cover)

After a lapse of five years, Sam Dembow, Jr., returns to Paramount Theatre operations in an important executive capacity and one with which he is thoroughly familiar by reason of his long experience in this work with the same company. He will fill the post formerly held by F. Franklin Freeman who is now charged with studio supervision. Dembow's key man in his newly-created affiliate is旅行社 operations should bring him back into harness without that in his usual position. He is needed to acquaint a new executive with his company's set-up. As Sam tells us, "It's just like coming back home."

Censors Upheld Supreme Court Justice Levy this week upheld the "Hortology," as it is known, in New York every Monday night.

Para Execs Mull Neely Bill Fight

Theatre Partners and Home Chiefs Meet in Miami

Paramount Theatre executives meeting at Miami Beach this week devoted considerable time to a discussion of ways to combat the Neely Bill and other legislation which they consider harmful to the industry. The meeting, which resulted in no unforeseen troubles, was attended by a number of executives from the home office in New York including Robert Keough, Leonard Goldenson, Sam Dembow, Leon Netter, Stanton Griffis, George Thorne and S. L. Nathanson and E. G. Sparks, Paramount theatre partners.

No information was divulged on what steps these present considered to combat the Neely Bill, but it was known that many of them expressed a lively interest in the campaign instituted by R. J. O'Donnell and Karl Holzhitzer of the Interstate Circuit of Texas. Newspaper comment will be used to attempt to demonstrate that most people oppose the Neely Bill.

Educational Films Files Bankruptcy Petition

Filing a voluntary petition of bankruptcy in Federal Court, this week, Educational Films Corp., of America listed liabilities totaling $392,576 and assets of unknown value. Immediate liquidation will follow the filing of the petition.
Confucius Say . . .

Exhibitors who cry loud about poor business shouldn’t get too much sun-tan on Miami’s sunny beach . . .
Film salesmen who come crying for more playdates shouldn’t be encouraged or they’ll come back too often . . .
Editors who prate about others picking up their news items generally get that way because they’ve been doing it themselves for years . . .
If you don’t want Mr. Neely’s Bill don’tcss about it under breath . . . go out and do something about it.
One chance in many million to win pot of dough will never keep customer away from movie theatre . . . so go out and sell your pictures and forget pots of golden . . .
Lent is no longer match for smart showmanship . . . beat the Lent slump with good showselling ideas and you’ll hardly know you are in it . . .
One way to get rid of lousy critic is to give him job writing lousy stories in Hollywood . . . Maybe he get so lousy paper won’t take him back . . .
If Hollywood dislike Mr. Dies’ accusation then Hollywood should seek to dislodge elements which cast bad reflection upon movie business.
Golden Rule is very good . . . don’t do others even if they do you.
Divorce never cure circuit evil . . . circuits will always be circuits even if different men own them.
Exhibitor who let restrooms smell make foul mistake.
Cashier who frown have more lines in face than in front of box office.
Exhibitor who increase pass list eventually pass out of picture business.
Showman who don’t sell pictures have no complaint for bad business.
Man who complains loudest about business usually make most money.
Movie industry should dig own ditch and lie in same but not let government dig big hole and bury all under legislation.
Producers who own theatres and make rules about double feature should follow same themselves.
Exhibitor organization which have first convention without loud and futile noises get much applause from whole industry.
Exhibitor who take film salesman’s promises usually make bad promises himself.
Exhibitor who play two features pays double bill.
Projectionist who throw poor light on screen keep audience in dark.
Theatreman who don’t want government lawsuit should not try to hog all pictures.
Exhibitor who neglects theatre’s equipment is like man who won’t buy gasoline for his automobile . . . both soon stand still and go nowhere.
Man who pass up good short subjects no better than man too lazy to pick up dollar bill from sidewalk.
Theatreman has enough to do without trying tell Hollywood how make pictures.
Exhibitor who wait for business to improve have big “weight” on mind.
Executives who help raise money for many worthy cause should not forget charity begins at home . . . and industry is home to many deserving unfortunates.

Observations

We see by the papers that “Pinocchio” is doing a terrific business at its first engagement . . . “Northwest Passage” previews give every indication that Leo the Lion has a money-maker hot off the griddle . . . “Young Tom Edison” made his entrance mid wild acclaim in Port Huron where MGM staged “quite” a premiere . . . “Abe Lincoln in Illinois” is delighting audiences at every one of its early runs and business seems to be holding up well in all of them . . . Speaking of “Abe Lincoln,” its producers and RKO used exceptionally good judgment in booking it into the Music Hall in preference to any reserved seat run . . . In the former, its success is well nigh a foregone conclusion while in the latter case it would have been very questionable . . .

“Gone With the Wind” hasn’t hit a “sour” engagement yet . . . in fact, every one of them is holding up to the turnaway business established since the picture made its bow . . . And it is our prediction that the same report will prevail well down the line . . . Whether or not the second and third runs will do as well remains to be seen . . . with much speculation on both sides.

“Grapes of Wrath” continues to pack ’em in at the New York Rivoli . . . “My Little Chickadee” is going to be one of the more profitable pictures of the year with both Fields and West staging a popularity come-back that should carry over for several more releases from these two trouper . . . Which prompts the observation that Universal is doing a great job in bringing back former SRO stars with great success . . .

“Series” pictures, instead of tapering off, appear to continue on the up-swing in box office popularity . . . This is especially true of the “Blonde” series coming from Columbia . . . And speaking of Columbia reminds us that when discussing money-making pictures we mustn’t lose sight of “His Girl Friday” which is doing a bit of all right for itself and the theatres playing it . . .
—“CHICK” LEWIS.
**Holiday Crowds Jam Theatres**

All Attractions Do a Huge Business With Many Standing Room

A holiday week-end with the resultant higher prices in many theatres resulted in good business on Broadway as well as in many other parts of the country. Lobby delays and lines were the usual thing on the Main Street especially on Lincoln's Birthday.

Radio City Music Hall with "Swiss Family Robinson" as the attraction reported tremendous crowds all day and through the evening. "Gone With the Wind" at the Astor was a sell-out and at the Capitol business was said to be "capacity plus." "Pinocchio" at the Center Theatre had a line which sometimes reached a quarter of a mile in length with patrons standing four abreast. Heavy details of police covered the crowd which was largely composed of kids. One section of the house which is a reserved area that seats are selling well into April. This holiday had little effect on "The Fighting 69th" solely because the picture had already been doing capacity business and there was no room for more, though the gross reported to be slightly higher. "Little Old New York" in its second week at the Roxy and "Geronimo" aided by two stage bands at the Paramount did a stand-out business. "Congo Marie" at the Criterion did a business well in excess of what the theatre usually reports.

**D of J Gets Air Giveaway Data**

Exhibs Charge Lotteries Involved in Programs

Washington—In the wake of exhibitor opposition to radio's giveaways on varying grounds, the strongest being the charge that lotteries were involved, the FCC last week turned over to the Department of Justice data collected on the Pot O'Gold and other programs. Exhibitor group and circuit complaints charged the programs violated Section 316 of the Communications Act, which prohibits broadcasting of "... any advertising, or information concerning any lottery, gift enter prise or similar schemes ..."

**Bioff to Face Charges**

Sacramento, Calif.—William Bioff, IATSE executive, will go to Chicago to face charges pending there.

One of the year's most memorable events was the world premiere of MGM's "Young Tom Edison" at Port Huron, Mich., last weekend. During the week of Feb. 14th, the city celebrated the 53rd birthday anniversary of Edison. Photo at left shows the Speaker's table during a luncheon for Louis B. Mayer, MGM vice-president in charge of production, at the Book-Cadillac Hotel, Detroit; (l. to r.) Harry Kelly, Michigan's Secretary of State; W. F. Rodgers, MGM general sales manager; Jack Pheiffer, Michigan's State Treasurer; Mr. Mayer; Edsel Ford, president of Ford Motor Co., and Mickey Rooney, star of the film. Center photo shows Henry Ford taking party aboard one of original coaches in which young Edison phised his trade as news boy. At right: Mrs. W. F. Rodgers, Mrs. Rodgers, Mickey Rooney, Mrs. L. B. Mayer, Edsel Ford, Howard Dietz, MGM advertising and publicity chiefman, and Mrs. Dietz. Photo at right shows Earl Hudson (center) and other executives of United Detroit Theatres at luncheon given for Mr. Mayer.

HELP THE FINNISH RELIEF FUND

Although this issue of STR will reach many exhibitors after the drive is closed, there is still time for those on the Eastern seaboard to participate in this worthy cause. The Motion Picture Division of the Finnish Relief Fund of which Herbert Hoover is national chairman, has made a short subject depicting life in Finland before and during the present struggle for existence. There are 5,000 prints of this subject, but whether or not you have been able to book, print, participate in the drive in every way. If there is still time, get a notice in your newspaper. Arrange through local Finnish or Scandinavian socie ties to have girls working in shifts of two to collect the funds. All of the money should be sent in the form of a check to Mr. Raymond Seville, Treas urer of the Finnish Relief Fund, Inc., 420 Lexington Ave., New York, giving, of course, the name of the theatre. Public opinion is so solidly behind this cause that you can gain immeasurable goodwill by participating in it.

Exhibs Cool to Neely Plan

Many Believe It Impractical to Foster Move At This Time; See Greater Gov't Regulation

Reaction of exhibitor leaders to the proposals of Co-operative Theatres of Michigan to embody trade reforms in amendments to the Neely bill is on the whole unfavorable, it was revealed this week. Even those who agreed with Cooperative's idea in regard and that the block-measuring requirement would be cool to the plan. In its suggestions to the Interstate Commerce Committee, Co-operative recommended that the Neely bill be amended so as to make arbitration mandatory, and include cancellation privileges up to 25 percent, elimination of score charges, non-forcing of shorts, identification of pictures contracted for, and cancellation by producers of a part of a block but not so that it will affect an exhibitor's cancellation percentage.

Though a few exhibitors agreed the idea had some merit, the majority believed it impractical to foster it at this time. Co-operative's proposals, it was conceded, called for greater Government regulation than that which the bill's opponents claim should be imposed should the bill be passed.

Hays to Speak

Indianapolis — Will H. Hays, MPDA proxy, will be the principal speaker at the annual Founder's Day banquet in the Columbus Club here March 9.

GWTW Terms Held Successful

Only 2 or 3 Theatres Didn't Show Profit, Mayer Declares

Detroit—Addressing a civic luncheon at the Book Cadillac Hotel here last week in connection with the Port Huron premiere of "Young Tom Edison," Louis B. Mayer, MGM production chief, said that his company's "Gone With the Wind" drive was a policy by which exhibitors playing the picture on the company's 70 percent terms are guaranteed against loss, was successful.

Crediting William F. Rodgers, MGM sales head, with originating the idea, Mayer pointed out that it was Rodgers who suggested that if news of the drive might be unwilling to accept new terms for "Gone With the Wind" because they were new "we should guarantee to make them money—and there are only two or three theatres where we have to pay back money."

Columbia Sales Drive Will Honor Montague

Hailed as the Montague 15th Anniversary Campaign, Columbia's annual sales drive, which will drive will be a tribute to its general sales manager, who rounds out this year's campaign, will be launched, Feb. 17, the campaign will continue through March. Some of the Columbia features planned for release during the sales drive are "Too Many Husbands," "The Doctor Takes a Wife," "Blonde on a Budget," "Five Little Peppers at Home" and "I Married Adventure."

See Shorter Programs Dependent on S-W Aid

Philadelphia—Exhibitors here are lukewarm to the proposals of the Screenwise-Artists-Writers-Technical Officers of the County Federation of Women's Clubs that film programs be cut from three to two hours. Although operators said they would try to cooperate, the plan requires Stanley-Warner alignment if it is to be effective. Upon 100 p.c. agreement, the plan depends whether or not long programs will be cut.

Albany Allied Unit Will Be Revamped

The Albany unit of New York Allied will be revamped, it was determined this week at a meeting of the organization's officers and directors in New York. Four officers and directors of the Albany group recently withdrew from the unit, allegedly because of policy disagreement. The annual state meeting will be held May 22-23 in Syracuse.

"Northwest" Premiere at Boise on Feb. 20

World premiere of MGM's "Northwest," which will take place at the Tinney Theatre, Boise, Idaho, on Feb. 20. There will be an advance celebration.
Advertising Accessories Buys 21 Major Poster Exchanges

Plan for Centralization of Poster Services is Completed by NSS Subsidiary; Libros Retained

An important move toward the centralization of poster rentals was completed this week when Advertising Accessories, Inc., announced the purchase of 21 major poster exchanges throughout the country. Three others on the West Coast, with whom deals had not yet been completed, were expected to come into the fold soon.

Comprising the National Poster Service Association, the poster exchanges, now the height of their local experience, will be incorporated into the National Screen Service subsidiary's program of centralized poster exchanges. The poster exchange head who sold out was happy and completely satisfied with the deal, it was reported by Charles Casanave, vice-president and general manager of NSS.

Representing his members in the transaction was Simon Libros, president of the poster service association. He has been retained in an advisory executive capacity, Casa-

nave stated. The poster organization has been dissolved. It was also stated that there would be no increase in the price of accessories. Poster exchanges involved in the deals include:
- Theatre Poster Supply, Cincinnati
- Theatre Poster Exchange, Cleveland
- National Film Poster Co., Inc., Philadelphia
- Progressive Poster Exchange, Inc., New York
- Exhibitor's Poster Supply Co., Inc., New York
- Poster Exchange, Inc., Atlanta
- D. C. Rex Poster Exchange, Inc., Washington
- New Orleans Poster Exchange, Inc.
- Chicago-St. Louis, Premier Advert. Service, Kansas City
- Chief's Poster Service, Oklahoma City
- Cinema Service, Dallas
- Carolina Poster Exchange, Charlotte
- National Poster Exchange, Inc., Omaha
- De Mone, Chicago
- Century Poster Exchange, Inc., Indianapolis
- H. T. Lueder, Inc., Indianapolis
- Independent Display Co., Pittsburgh
- Economic Poster Exchange, Buffalo
- Mutual Advt. Service, New Haven
- Theatre Building Co., Atlantic City
- For the West Coast deals, which were expected to be consummated this week, are Western Poster, Inc., of San Francisco; Southern Poster, Inc., of Los Angeles, and the Western Poster Co., N.Y.

The chief feature of the move is the addition of a new accessory to the chain, which will not only enhance the service but also the economic value of the posters. The new accessory is the addition of a new accessory to the chain, which will not only enhance the service but also the economic value of the posters. The new accessory is the addition of a new accessory to the chain, which will not only enhance the service but also the economic value of the posters. The new accessory is the addition of a new accessory to the chain, which will not only enhance the service but also the economic value of the posters. The new accessory is the addition of a new accessory to the chain, which will not only enhance the service but also the economic value of the posters. The new accessory is the addition of a new accessory to the chain, which will not only enhance the service but also the economic value of the posters.

Important Dates
Feb. 17: Coast Warner Club dinner dance, Biltmore Bowl.
Feb. 23-24: National Film Critics Conventional, Memphis, Tenn.
Feb. 24-27: Film of Ohio convention, Neil House, Columbus.
April 15-20: National Convention Variety Clubs of America, Dallas, Texas.
April 22-25: SMPE Spring Convention, Chalfonte-Haddon Hall Hotel, Atlantic City.
Rodner Selecting Stars For Will Rogers Short

Harold Rodner, Warner executive and vice-president of the Will Rogers Memorial Fund, is on the Coast supervising the selection of stars and arrangements for the filming of the annual Will Rogers short subject, which will be shown in theatres throughout the country during Will Rogers National Theatre Week, beginning April 19.

Theatres Go Literary
Evanston, Ill.—Two B & K theatres here, the Valencia and the Coronet, are holding book nights twice a week.

Rep. '40-'41 Program Includes Four Specials

Fifty-two features and four serials, with four specials budgeted at $750,000 apiece, will be produced by Republic for the 1940-41 season, it was stated by Herbert J. Yates, prior to his departure for the Coast Friday night. Wherever satisfactory plans can't be worked out with franchise holders, plans are under way to expand the company's exchange systems, Yates also disclosed. He and James K. Grainger, press and sales head, were to hold a sales meeting in Chicago this week and proceed from there to Hollywood.

VARIETY CLUB CONVENTION NOTES
Dallas, Tex., April 18-19-20

Variety Club members and all others contemplating attendance at the National Convention, are urged to con- tact their local Tent and arrange for their hotel and railroad reservations. The latter matter of each local Tent has full and complete instructions regard- ing both of these important mat- ters and, the earlier reservations are made the better will the committees in Dallas be able to take care of details. Special trains, car of sections will be possible if a sufficient number of delegates and visitors can be brought together. But if regular transportation is used you will leave St. Louis on the Variety Club's own special, "The Gateway," which will bring all visitors into the city at the greeting ceremonies at the station.

(While this box each week for fur- ther details about the Convention. If you seek some special information please communicate with the Variety Club or the hotels at the headquarters in the Adolphus Hotel where your com- munication will be forwarded over to the committee responsible for the informa- tion you seek.)
D DAY NUMBER ONE! Outside!...Storms

Inside!...The Theatre Pack!

THE NEXT DAY! Bigger than ever! Lines a

THE DAY AFTER THAT! Four blocks long

THREE MIGHTY DAYS OF

Walt Disney's

AT NEW YORK'S
People in a Pouring RAIN!
Lobbies Jammed!

Three hour waits outside!
Two hour waits inside!

Pinocchio
REAT CENTER THEATRE!

Distributed by RKO RADIO Pictures, Inc.
© Walt Disney Productions
**Young Tom Edison**

*Hollywood Preview*

MGM  Drama  84 mins.

**(Prod, No. 28, Nat'l Release, March 15)**


*Plot:* Mickey Rooney, portraying the role of young Tom Edison, concentrates on his juvenile experiments, often disastrous, and when he nearly burns down the schoolhouse, is expelled. He keeps on getting into one scrape after another and becomes the laughing stock of the entire town. Mickey has a new trouble added to his burdens, when Fay Bainter, his mother, takes seriously ill, and requires an operation. He borrows a mirror in order to give the doctor sufficient light, and when caught returning the mirror is branded a thief. Mickey finally shows everyone what he is made of, when, with the use of a mirror, he sends a train whistle, he averts a bad train wreck. His ingenuity has won him a job as a telegrapher and off he goes to face his adult life.

*Comment:* The nation's number one box-office star gives the finest performance of his career. His juvenile stories rich with humor and heart-tugs. It has unusual appeal and MGM has a picture that will "click" throughout the world; a reaffirming piece of entertainment, so perfect in every respect, that it will be hailed far and wide as outstanding screen fare. Mickey Rooney's acting can truly be listed as magnificent and excellent performances are turned in by Fay Bainter, George Bancroft and Virginia Weidler. Norman Taurog's direction tops any of his previous films, even though he has scored of top directorial jobs to his credit. The final thrill, wherein Mickey prevents a train wreck by sending a Morse code message on a train whistle, is a climax hard to equal and is based on actual fact. Give this one all of the selling you can and be sure to play up the Nation's Number One box-office star in his best performance.

*(FAMILY)*

*Catchline:* "The adolescent years of one of the world's greatest men.

**AUDIENCE SLANT:** A HUMAN STORY WITH MASS APPEAL THAT WILL PLEASE IN A BIG WAY.

**BOX OFFICE SLANT:** WILL BE HAILED FAR AND WIDE AS OUTSTANDING SCREEN FARE. SHOULD DO EXCELLENT BUSINESS.

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**Legion of Decency Ratings**

*For Week Ending February 17*

**SUITEABLE FOR GENERAL PATRONAGE**

*Calling Philo Vance*  Grumpy Get Your Gun  Light of the Stars  Pinocchio

**SUITABLE FOR ADULTS ONLY**

Castle on the Hudson  Double Alibi  I Take This Woman  Vigil in the Night

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**Outside the 3-Mile Limit**

*Hollywood Preview*

Col  Drama  63 mins.

**(Nat'l Release, March 7)**

*Cast:* Jack Holt, Harry Carey, Sig Rumann, Eduardo Cianelli, Donald Briggs, Irene Ware, Duke Purcell, Ben Weldeon, Paul Fix, George Lewis. Credits: Directed by Lewis D. Collins. Screenplay by Albert DeMond from a story by Eric Taylor and Albert de Mcht. Photography, James N. Brown, Jr. Film Editor, Dwight Caldwell. Produced by Larry Desmond.

*Plot:* Jack Holt, a government T-Man, works as a bonnner on a gambling boat trying to track down a gang of counterfeitters. Eduardo Cianelli, owner of the boat, kills one of Holt's men whom he finds searching his room. Cianelli orders Harry Carey, the captain, to set sail at once, and so he takes them to a hiding place in Central America, until things blow over. There they discover that Carey works with Sig Rumann, head of the counterfeiter gang. Holt sends Donald Briggs, disguised newspaperman, to get Irene Ware, sister-in-law, to notify the police to come to their rescue. Cianelli is killed by Rumann just before the others are rescued.

*Comment:* Here's a neat, action picture that ties in with the recent government investigation of the gambling ships. It's a twofisted melodrama in the regular Jack Holt pattern, but with a novel twist to the story that will more than satisfy action fans and make a fine addition to any program. Holt's burden of carrying the entire picture has been lessened this time by the able support of Harry Carey, the honest sea captain who turns out to be one of the counterfeitters. In the smaller roles, credit is due Sig Rumann, head man of the gang, Donald Briggs, disguised newspaperman and Eduardo Cianelli, owner of the ship, for their capable performances. Direction and production are very effective. Actual newspaper headlines concerning gambling, could be used in your lobby displays.

*Catchline:* "Uncle Sam cleans up another gambling menace.

**AUDIENCE SLANT:** ACTION PICTURE THAT WILL LURE A FAN FAKE BOX OFFICE SLANT; A GOOD SUBJECT TO ANY PROGRAM NEEDING ACTION.

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**Free, Blonde and 21**

*Hollywood Preview*

20th-Fox  Drama  74 mins.

**(Prod, No. 37, Nat'l Release, March 29)**


*Plot:* Mary Beth Hughes, a gold digger living at a hotel for women, fakes her own suicide in order to cause trouble for a man who threw her over. Lynn Bari and the manager of the hotel, rush Mary to a hospital and rush the story in order to avoid the publicity. There Lynn meets Henry Wilcoxon, head doctor and his assistant, Robert Lowery, and when Mary recovers the four become good friends. Mary runs around with Alan Baxter, a man she picked up at a night club, without Lowery's knowledge, and when Baxter kills a man during a hold-up which she witnessed, and he himself is shot, Mary calls on Lowery for assistance. Things look pretty black for Wilcoxon when he is arrested for murder, but he refuses to speak until Mary shows him the hard and Lowery realizes what a tool he has been.

*Comment:* As a follow-up to "Hotel For Women," this doesn't quite live up to its predecessor because of a running story, but since it deals with all types of women, it should be suitable fare for the feminine trade. Unusual care has been given it in production values and the capable direction of Ricardo Cortez makes the characters seem real. Lynn Bari and Mary Beth Hughes, a newcomer, have the leading roles and do well with their assignments, but it is Joan Davis, as the chambermaid, who carries off the top honors. Henry Wilcoxon and Robert Lowery also turn in good performances. Arrange window displays and cooperative newspaper ads with all shops handling feminine apparel. The title lends itself to some swell teaser ads.

*THE NEW STREAMLINED VERSION OF WINE'S ANGELS*  

**WATCH OPENINGS:**

ASTOR PICTURES CORP.

**ADDRESS ALL COMMUNICATIONS DIRECT TO:** JACk BANNAN

130 WEST 46th ST., NEW YORK CITY
search for a lady who is "French Blonde and 21" could be conducted with winner being presented with a prize in your lobby on opening night. (ADULT)

**Audience Slant:** A venal girl is dogged by the "A Chump at Oxford"

**UA Comedy** 62 mins.  
(National Release Date, Feb. 16)

Cast: Stan Laurel, Oliver Hardy, Forrest Har- 
vey, Wilfred Lucas, Forbes Murray, Frank Baker, Edna Ellis, Alf Feeney, Howard Taylor, 
Dagnall,广东.  
Produced by Hal Roach. Associate Pro- 
Photographed by Art Lloyd. Photographic effects by Roy Seawright. Film Editor, Bert Jordan. Art Direction, Charles D. Hall.

**Plot:** Laurel and Hardy have difficulty in finding and holding jobs, since they lack an education. When they inadvertently present a robbery, the appreciative head of the company offers to send them through college. The couple go to Oxford, where they are the targets of pranks played on them by a group of students. Laurel, it develops, had once been a notable figure in Oxford, but a bump on the head had changed all this. Again he is located on the head, and begins where he left off as the college favorite. He makes Hardy his servant. But a last and small bump makes him even more the laughing, half-witted pal. Hardy had always known.

**Comment:** Where the masses are concerned, this is a rib-tickling, full-entertainment, especially for Laurel and Hardy adherents. Class audi- ences and those who dislike the pair may either shy away from the theatre when they play the comedy or may find it somewhat dull. The scripts have injected a few excellent gags, but some of them are strained to the breaking point, so it seems, in order "pad out" to fill at least a reasonable feature running time. This shortcoming, however, may be overlooked by the masses, who are certain to laugh long and loud at the antics which have distinguished Laurel & Hardy from other comedians. Get a local Hardy impersonator to appear in a store at a time announced in the newspaper. Those who "spot" him win tickets to the show. In town with schools, you could conduct contests for the "fastest boy" or for the two male students most nearly resembling Laurel & Hardy. (FAMILY)

**Catchline:** "Stan and Babe give Oxford a liberal education in hilarious hi-jinks.

**Audience Slant:** The Masses and Laurel & Hardy fans will be thoroughly amused.

**Box Office Slant:** If this pair has a 

**Knights of the Range**

**UA Comedy** 70 mins.  
(Prod. No. 3023—Nat'l Release, Feb. 23)

Cast: Russell Hayden, Jean Parker, Harry Humphrey, J. Farrell MacDonald, Ray Robinson, 
Rein Wood, Victor Jory, Morri Ankrum, Ethel 
Wales, Credits: Directed by Leslie Selander. 
Produced by Harry Sherman. Screenplay by 
Norman Houston. Based on a story by Zane Grey.  
Photographed by Russell Harlan.

**Plot:** Hayden, member of a gang of cattle rustlers, has a change of heart when one of the gang kills Humphrey, veteran ranch owner and father of Jean Parker. Because he doesn't betray his henchman, boys at the ranch con- sider him guilty until Jean and MacDonald, believing him incapable of doing such a deed, convince them otherwise. Assigned to take a herd of cattle into town and bring back the money, Hayden is ambushed by Jory, who is in love with Jean and has assumed leadership of the rustlers in order to avenge her refusal to marry him. But word of Hayden's plight reaches the ranch, and the boys arrive to save him and the money.

**Comment:** When an outdoor picture is pro- duced in the manner of this Western, it almost renews one's faith in horse operas. Despite the fact that there may be a few implausibilities, as in most films of this type, the acting is so sin- cere and the direction so much above the average, that what might otherwise be drawbacks take on a logical aspect. The photography is eye-filling, containing as it does many beautiful panoramic shots. Jean Parker, if any- thing, appears to have graduated from an ingenue into a mature leading lady. Russell Hayden is a believable hero who wins audience sympathy without having to vocalize, since this privilege is retained for the King's Men. All in all, the picture is satisfying outdoor enter- tainment for the masses. Since it is based on a story by Zane Grey, you should be able to effect window displays on Zane Grey books in book shops and department stores. If fash- ion or beauty makeup skills on Jean Parker are available, you can vie for feminine interest by using them for newspaper and merchant tieups. (FAMILY)

**Catchline:** "Zane Grey's most exciting and thrill-packed adventure.

**Audience Slant:** Satisfying screen fare for the action fans.

**Box Office Slant:** Wherever outdoor 

**The Marines Fly High**

**RKO Radio** Drama 60 mins.  
(Prod. No. 18, Nat'l Release, Feb. 2)

Cast: Richard Dix, Chester Morris, Lucille Ball, 
Seth Dumas, John Eldredge, Jeanne MacDonald, 
MacMahan, Nestor Paiva and others. Credits: Screenplay, 
based on a story by A. C. Edington. Director of photogra- 
phy, Fred Fellows. Director, George Nicholls, Jr. and Ben Stoloff. Produced by 
Richard Dix.

**Plot:** Dix, U.S. Marine officer, finds his romance with Miss Ball, plantation owner, 
who is the gunfighter, at a former home, and the trio of Dix, Lee and Ball sent to help in 
which is distorted by the appearance of Steffi Duna, native girl dancer and a former slave, and the trio of Dix, Lee and Ball. The latter proves

**F一笔：**
Quiz About the Movie Stars
Could Be a Weekly Feature;
Magleora Looms As Showman

WE're tired of mentioning the weather
every time we open these weekly dis-
cussions on house programs, so, for a change,
we're going right into the subject at hand. If
you want to know what the temperature is
in New York, look in the newspaper: that is,
if you have access to a key-city daily, which
generally carries this vital (?) information.

A feature that should attract and maintain
interest in your programs is based on a "Screen
Test" which appears every Saturday in one of
the New York newspapers. You might call
yours a "Screen Quiz" or "Movie Quiz" or
something like that. Anyway, there are usuallyive questions. Here's a sample: "Wallace
Beery was once (a) a miner, (b) a pugilist,
(c) a female impersonator, (d) a laundry
man." The answer of course is "a female im-
personator." Generally, the five questions are
given, with the answers appearing directly be-
low. In your case, you can list the answers
in this manner, or you can put them on another
page, or you can withhold them and offer guest
telephones, post cards, or whatever so that
the correct or nearest correct replies go to your box
office.

If you're worried about the source of your
questions, stop worrying. Look over the pub-
licity section of any press book, and there you'll
find feature stories which reveal certain inter-
esting facts about the players from which you
can fashion questions. Get some fan maga-
Zines, too. Note the amusement pages of near-
ly every key city. We believe you have a good
idea, for we've started this feature, you'll find it
an important asset to your theatre program;
Walt's not paying to hear from those who believe it
has merit and will who be using it.

Harold Grott, manager of the Met Theatre,
Baltimore, always manages to make his pro-
grams alive and refreshing every week. Some-
times he changes the shapes; some they open like
a book, another time they open like a
tablet; another time, as in the case of "We
Are Not Alone," which was adapted from the
James Hilton novel, they take on the actual
shape of a book. Often they're in different
colors; too; one week the ink is green; the
next, it's blue; the next, it's black, etc. Pa-
trons should never tire of programs like these.

One of the new members of the STR Pro-
gram Exchange is David Magleora of the

—Your Application Blank—
Clip and Mail Now!

STR Program Exchange
SHOWMEN'S TRADE REVIEW,
1501 Broadway
New York, N. Y.

Dear "Chick":—I hereby apply for membership in
the STR Program Exchange. I understand that entry
of my name on this coupon signifies a willingness to
exchange theatre programs with other theatres, but
involves no other obligation.

Name

Theatre

City

State

pictures to be shown at the Palace, Guido
and Locke issues a supplementary handbill, consist-
ing of small advertising slugs. There's
a warning on the handbill to "read program
carefully, five free admissions each week."
And sure enough, if the patron follows this
warning, he may see his name buried in the
copy pertaining to the added short subjects
with each attraction.

A jumbo handbill announces the weekly at-
tractions at the Rose and Wallace theatres in
Levelland, Texas. In addition to The
Reminder, that newsy little mimeographed
paper that comes out each week, and the monthly
eventer. If anyone in Levelland doesn't know
what's showing at the Rose or Wallace, it's
not the manager's fault. Here are a couple of
"Cheerful Chirps" from this week's issue of
"Only Angels Have Wings," and this was the result:
"Pick out nice juicy highway curves, then speed
against them—but remember—Only Angels
Have Wings."

Well, we'll be seeing you again next week.

Tieup with Schools for
"Hunchback of Notre Dame"

For the opening of "The Hunchback of Notre Dame,"
the Grand Theatre, Topeka, Kansas,
arranged an intensive promotion campaign fea-
turing a tieup with all public and high schools
and with Washburn College. Twenty-seven
schools featured announcements, insert cards and
special "reader" "I'm Joe E. Brown a man or a
mouth?" and "One way for a man to get
hair on his chest is to let his girl friend rest
her head there."

Thanks to Sid Poppay for his program,
which had an impressive front-page ad on
"The Hunchback of Notre Dame." And
to Tom Pringle, too, who keeps us
supplied with Safety Slogans that exhibitors
would be wise to pick up. This week he tied
that slogan in with the picture, "Only Angels
Have Wings," and the result was: "Pick
out nice juicy highway curves, then speed
against them—but remember—Only Angels
Have Wings."

In addition, the Journal and Capitol carried
feature stories and art layouts. Eight 24-sheets
were spotted in prominent downtown locations.

Some thing Special Each Week
Taking his cue from ideas found in your col-
umn, Thomas di Lorenzo, manager of the New
Palete Theatre, New Paltz, N. Y., makes each
week something special on his program cover.
For instance, "The Week of Stars" was the
keynote for the above front page. We'll
republish another "Special" next week.

Rialto Theatre, Windsor Locks, Conn. His
"movie guide" program is neat and attractive.
On the back page of the copy in our pos-
session, Magleora lists the ten best pictures of
1939, and then comments on the fact that "as
of these great productions graced our screen
during the past year. No other theatre in this
community can make a greater claim. And
as a prophecy these great productions coming
soon to the Rialto screen will be high on the
list of the best for 1940. Little Old New
York,' 'The Fighting 69th,' 'The Light That
Faded,' 'Finocchio' and 'Brother Rat
and a Baby.'"

Ned did Magleora forget National Boy
Scout Week, for on the same page he dedi-
cated our programs this week to the army of
peace, love and service—the Boy Scouts of
America. This is National Boy Scout Week.
See the big display of Scouting and Scout
Craft in our lobby. Do your share for Amer-
ica's youth.

Special Valentine Party
As for St. Valentine's Day, he announced
a "big special Valentine Party." From the
books of his program, Magleora keeps his
Rialto right at the top in public favor.
Although we had never heard of the man be-
fore, we can tell just from studying his pro-
gram that he's a livewire showman. We hope,
now that he's a member of the Exchange, he
won't keep his activities a secret any more.

And there's another new member we'd like
to introduce, too. He's Guido Trusty, and if
you've ever visited the Palace Theatre at
Greenfield, Tennessee, you've probably seen
him around there some while. While his pro-
gram might be lacking in artistic merit, it
gives all the data one needs to know about the

March

17th

PALM SUNDAY. This marks the end of the Lent
and the beginning of Holy Week. You'll have to
use all your ingenuity to get business for the next
week. See page 8 of the issue of January 27 for
suggestions.

ST. PATRICK'S DAY. There are a number of sub-
jects with Irish backgrounds which would be
desirable to use. For instance, Dress the
lobby and front all in green, wear a green necktie
yourself and suggest the same for all employees.
Tie up with the local chapter of the Ancient Order
of Hibernians.

20th

SPRING BEGINS TODAY. Change the decorations
in your lobby to fit the theme of the season. Stage
a Spring fashion show in cooperation with local
merchandisers for this occasion. Dress the
lobby and front all in green, wear a green necktie
yourself and suggest the same for all employees.
Tie up with the local chapter of the Ancient Order
of Hibernians.
"Pinocchio" Campaign Covers Every Angle

Publicity Mediums of Every Type Used; Art and Stories in 63 Different Magazines

Practically every medium of publicity was covered in the advance campaign in the metropolitan district, and in the overlapping national campaign, which included articles and pictures in 63 magazines and "Pinocchio" counter and window displays in several million stores advertising merchandise tied in with the picture, for Walt Disney's latest feature-length cartoon, "Pinocchio," which had its world premiere recently at the State Theatre in New York City.

All of the angles used were based on national tiens available to every theatre.

The New York Times and Herald-Tribune carried a full page of roto pictures. The elaborate New York City press coverage was augmented with material in 35 daily newspapers in Westchester, New Jersey and the Long Island areas, and in foreign language publications. On the opening day 20 newspapers of the Macy chain in Westchester gave a full page to "Pinocchio" and a four-page pictorial section was used by several Long Island publications.

Elaborate Press Coverage

Metropolitan newspapers in addition to movie critics were represented by photographers, society, music, book and feature writers. Articles appeared in the New York Times and Herald-Tribune. The campaign included tie-ins with Smallman and Ingram, London's leading department store. Among the bookstores that were prominent in downtown locations; radio announcements and a "coming soon" reader and 2-column pictorial put in the Free-Press.

Comedy Enlistment Posters

Marty Goldenberg of Warners in Philadelphia, worked a clever stunt when "Pack Up Your Troubles" played at his theatre. Marty gagged the Ritz brothers with comedy enlistment posters, each of them being a take-off on the Army-Navy-Marine posters, working in appropriate copy.

Gold Bricks Pay Dividends

Marlowe Connor, manager of the Avalon in Chicago, proved for once that gold bricks pay dividends. A stack of yellow bricks, marked at the stage doors, were dropped on the opening day of "The Wizard of Oz" at various intersections. A note attached to the underside told the lucky finder that if he followed the "Yellow Brick Road" he would receive a free guest ticket. Connor got newspaper breaks on this stunt, and used the bricks as lobby display a week in advance of opening.

Model Sub-Chaser in Lobby

A model sub-chaser, five feet in length and mounted in an enclosed glass case was used as a display on "Thunderbolt" at the Capitol Theatre, Chicago. Fifty Sea Scouts in uniform also paraded to the theatre on opening day carrying banners with appropriate copy.

Advertisers whose newspaper copy hooked in with the engagement include art dealers Julien Levy, Arthur Harlow, the Kennedy Galleries, and Stehli & Co., Arnold Constable, Sheffiled Farms, RCA Victor and Random House. One hundred store windows were given over to displays, among those co-operating in the showing being F. A. O. Schwartz, Carters, Parker-Herter, Kroger, Altman, DeLamater, Freedman-Wood, Woman, I. Miller, Gimbel's, Stern's and Macy's. The Museum of Science and Industry in Chicago made the RCA Building carry mechanical displays in two windows.

The Center Theatre front is done completely in color and three spectacular Neon signs carry the producer's name and title have been placed at different places on the marquee. A number three-and-one-half story "Pinocchio" head is on the Sixth Avenue side of the theatre with full Neon tubing around the outer edge of the medallion, all flooded by spotlights.

1,200 Tack Cards

Twelve hundred tack cards were used in the vicinity of the theatre, the Bronx, Long Island City, Brooklyn and areas immediately adjacent to the ferry landings in Staten Island and New Jersey.

Fifty "Pinocchio" song plugs for "Pinocchio" have been scored on many programs and ten other leading programs have devoted time to other phases of the Disney production. RCA Victor on its hundred dollar program over WEAF is devoting announcements to the Center engagement.

Included in the promotion for the Center was an agreement with the Gold Coin Electric Co., in which the New York G.E. distributor serviced window cards announcing the premiere to all stores in the metropolitan area selling their electrical appliances. Many stores featured "Pinocchio" displays, and through a Sheffiled Furniture Co. promotion, 80,000 "Pinocchio" bottle collars were distributed along with one and a half million leaflets.

500 Paint Displays

The Dupont de Nemours featured some 500 displays through a tilt with their house paints and varnishes department. Hygrade Sylvania placed 800 displays in stores for advertising their radio tubes.

Book stores displayed the various "Pinocchio" volumes along with credit lines, and Irving Berlin, Inc., through dealers, placed units in 25 music dealer windows within 20 blocks surrounding the Center. R. E. Macy & Company completely furnished a children's nursery room in the furniture department, highlighted by "Pinocchio" furniture, curtains, lamps, wearing apparel and toilet goods.

An allocation of 2,800,000 Comical "Pinocchio" books were supplied to New York dealers. RCA Victor Dealers displayed signs and imprinted accessories. An exhibition of stills was arranged for the library at Columbia University.

During the feature-length cartoon's run at the Center, the theatre devoted a series of days named after small figures in New Jersey and New York. Groups of boys in Disney characters paraded, together with a turnout of Legion boys, newspapers with appropriate community were tied in for the promotion.
The Box Office Plan

(Continued from page 11)

The Farmer's Daughter

(Hollywood Preview)

Para. Comedy 60 mins.

(Prod. No. 3927, Nat'l Release, March 30)


Plot: A wealthy playboy, anxious to break with an actress, finances producer Ruggles' new play, with the understanding that he must keep the show out of New York. He rents a barn on Duncan's farm and starts rehearsals. Martha Raye, the farmer's daughter, falls in love with Denning, the leading man; but Ruggles has to order him to center his attentions on their star, Gertrude Michael, to keep her happy. When she learns that her sweetheart has married a society girl, Gertrude leaves the show just before its opening performance. Martha substitutes, scores a success and is kept in the lead for the tour and the New York run. She marries Denning, also.

Comment: This picture, one of those in Martha Raye's personal following, is going to prove more or less of a puzzle to most audiences. It is short anyway, and its ending comes like a shot, leaving the impression that more of the story had been cut off. Only two musical numbers are shown, and one of these for little more than one chorus, so that it cannot be classed as a musical show. Charlie Ruggles tries valiantly to make the most of his comedy lines, and in smaller roles, Tom Dugan and Benny Baker stand out. Stage a "farmer's daughter" singing contest to find the girl able to offer a selected song most nearly like Martha Raye, either with a radio station or as a newspaper. Tie up with the bountiful weekly through a classified ad campaign to arouse interest.

(FAMILY) 

Catherine: A country girl who made a side road of Broadway.

AUDIENCE SLANT: MARTHA RAYE'S FANS WILL LOVE IT. THE SHORT RUNNING TIME AND ABRupt ENDING OF THE STORY MAY SPOIL IT FOR SOME.

Box Office Slant: The Cast names are good but the picture's best spots are as support for a dramatic feature.

Ticket Service!

Headquarters for machine and roll

MOTION PICTURE TICKETS

Highest Quality Right Prices

KELLER-ANSELL TICKET CO.

Suite 608, 725 7th Ave., N.Y.C. 2-5732

This Week: In Production—41; Being Edited—72; Last Week: In Production—36; Being Edited—74

NOTE: Asterisk (*) indicates pictures on which Advance Dope has been published—see Booking Guide for dates of publication.

COLUMBIA

BEING EDITED

BLAZING SIX SHOOTERS* FIVE LITTLE PEPPERS AT HOME* TEXAS STAGECRAFT*

PASSPORT TO ALGATRAZ* BLOONDE ON A BUDGET* TOO MANY HUSBANDS* ESCAPE FROM THE BIG HOUSE* I MARRIED ADVENTURE—Arraignment Feature. Made by M. O. A. Johnson.

PARAMOUNT (Cont.)

WAR ALONG THE STAGE TRAIL* BUCK BENNY RIDES AGAIN* WOMAN FROM HELL* DOWN WENT M'GINTY* Brian Donlevy, Director, Preston Sturges.

IN PRODUCTION


RKO-RADIO BEING EDITED

BULLET CODE* MILLIONAIRE PLAYBOY* LITTLE ORIVE* PRIMROSE PATH* IRENE* BILL OF DIVORCEMENT* AND SO GOODBYE* ISLE OF DESTINY* MY FAVORITE WIFE* THE RAMPATHS WE WATCH—March of Time Features. COURAGEOUS DR. CHRISTIAN—James Cagney, Dorothy Lovett. Director, Rowland V. Hurrah.

IN PRODUCTION

DOCTOR TAKES A WIFE—Leatitia Young, Roy Millicent. Director, Alexander Hall.

MAN WHO WOULD NOT DIE—Boris Karloff, Director, Nick Grinde.

METRO-GOLDWYN-MAYER

BEING EDITED

STRANGE CARIO* MAN FROM DAKOTA* FLORIDIAN* NEW MOON* GHOST COMES HOME*

IN PRODUCTION


MORTAL STORM—Margaret Sullavan, James Stewart, Frank Morgan, Brian Aherne, Granville, Director, Frank Borzage.


MONOGRAM BEING EDITED

RHYTHM OF THE ROO GRANDE* CHEYENNE KID*

IN PRODUCTION

MIDNIGHT LIMITED—John King, Marguerite Raymond, Howard Beddows, Director, Richard Wallace.

(L.A.G.)

LIBERTY RADIO—Diana Wynyard, Clive Brook.

PARAMOUNT

BEING EDITED

SEVENTH* DR. CYCLOPS (Tech.)* UNTAMED (Tech.)* WOMEN WITHOUT NAMES* TYphoon* (Tech.)*

SHOWDOWN OPENED BY MISTAKES* LIGHT OF WESTERN STARS ROAD TO SINGAPORE* BISCUIT EATER AT GOOD OLD SWASH* HIDDEN GOLD* WAY OF ALL FLESH* SAFARI* GOLDEN GLOVES* 

UNITED ARTISTS

BEING EDITED

REBECCA (Selznick)* Cattle Drive (Tech.)* HOUSE ACROSS THE BAY (Wanger)* 1,000,000 B. C. (Roszak)* MY SON, MY SON (Small)* THE WESTERNER (Goldwyn)*

(Technicolor)

THIEF OF BAGDAD (Tech)—John, Conrad Veidt, Jane Davenport, Producer, Alexander Korda.

IN PRODUCTION

GREAT DICTION—Charles Chaplin, Paul- ette Goddard. Producer-Director, Charles Chaplin.


UNIVERSAL

BEING EDITED

RIDERS OF PASCO BASIN* (W) DOUBLE ALIBI* BLACK FRIDAY* ENEMY AGENT* HUNGER OF THE SEVEN GABLES* ZANZIBAR*

IN PRODUCTION

IT'S A DATE* ALIAS THE DEACON* MA* HE'S MAKING EYES AT ME—Tom Brown, Constance Moore, Director, Harold Schuster.

SANDY IS A LADY—Jubal Sand, Nila Aw, Nita Grey, Director, Charles Lannard.

IF I HAD MY WAY—Sing Crokey, Glenn Jean. Producer-Director, David Butler.

LA CONGA NIGHTS—Hugh Herbert, Director, Leo Lなくなる.

WARNER BROS.

BEING EDITED

TEAR GAS SQUAD* GAMBLING ON THE HIGH SEAS* MURDER IN THE AIR* KING OF THE LUMBERJACKS* FUGITIVE FROM JUSTICE* VIRGINIA CITY (Tech.)* IT ALL CAME TRUE* THREE CHEERS FOR THE IRISH* SATURDAY'S CHILDREN*

IN PRODUCTION

TILL WE MEET AGAIN* SEA HAWK—Fred Fyal, Brenda Marshall, Donald Chip, Director, Michael Curtiz.

ALL THIS AND HEAVEN, TOO—Bette Davis, Charles Boyer, Director, Anatole Litvak.

TORRID ZONE—Janes Cagney, Pat O'Brien, Son Berdes, Director, William Keighley.

AN ANGEL FROM TEXAS—Edie Allen, Jane Wyman, Ronald Reagan, Director, Ray Enright.
Said to be the drama "of a woman's most dramatic profession," "Vigil in the Night" has the elements that lure women and their husbands to the box office.

That it was adapted from the novel by A. J. Cronin, whose "Citadel" was so warmly received as a screenplay, is much in its favor. There are, according to RKO Radio, Brian Aherne and Anne Shirley is much in your marque's favor. And the fact that it "goes behind the stage, in the heart and mind of that lady in a role and searches her profession with intense realism" is enough to whet the entertainment appetite of every woman in town.

Those are box office factors. Concentrating on them in your campaign should be the means by which more than ordinary interest can be aroused. Everyone knows that once you've attracted the women, they'll bring along the men. Therefore, in selling "Vigil in the Night," it is most important that your messages be made with the feminine portion of the community's population in mind.

**Exploit Its Dramatic Punch**

This is the sort of picture on which your exploitation should be dignified, yet at the same time effective. By dignified, we don't mean to infer that it should be "straight-laced," so to speak. But on the other hand, neither do we believe that any stunts should be used which might tend to give a wrong impression of the film. You must keep in mind that "Vigil in the Night" is a play written with a strong dramatic punch, and that anything that might tend to lessen this punch or to make the picture appear as only "another hospital story" would certainly be amiss.

All local nurses will, of course, wish to see the picture. And it will be up to you to make sure they do. Obtain a mailing list, and send personal letters to each one. In this connection, RKO-Radio, in its efforts to stimulate business at the box office of every theatre playing its pictures, has written letters regarding "Vigil in the Night" to the Superintendents of Nurses in 6,200 hospitals throughout the United States and to the executive officers of 292 Nurses' Associations.

The letter advises the Superintendents to "inquire of your local theatre . . . as to when "Vigil in the Night" will be presented." The wise exhibitor will not wait for inquiries; he will get in touch with local nurses just as soon as his playdate is set, either by letter as already suggested, or by visiting the Superintendents in person and making arrangements for the full cooperation of the women in white.

**Vote for Most Popular Nurse**

A contest, sponsored by the newspaper, could be held to determine the town's most popular nurse. Citizens should cast votes for their favorites, and merchants might be brought into the proceedings as donors of gifts for the lucky nurse. Either for an advance screening or as a stunt for one of your regular performances, you could team up with a nurses' school, or with a nurse placement bureau for commissioned nurses to march to your theatre. Heralds, perhaps a "message" to the Superintendents, should be posted on bulletin boards in the nurses' dormitories of all hospitals.

For distribution run or out of the theatre, obtain a quantity of large capsules and place in each a strip of paper so folded that the words are imbedded in the centers. When opened, copy on the paper reveals that "here's the dope. . . "Vigil in the Night" is the most absorbing love drama of the year."

**Its Cast and Dramatic Punch Are Exploitable**

In the window of a jewelry shop (and again we are referring to the "nurse" angle), there could be a display consisting of a clock, with the name of student or regular hospital nurse indicated at each minute. Set to run a certain number of days, the clock would, after having run down, stop, with its minute hand pointing to the winner of a watch or some other gift donated by the jeweler. Your tie-up copy could warn the reader to "keep an eye on that clock." A plug for your playdate and stills of dramatic highlights should be a part of the display.

Heralds should be distributed to doctors' offices by girls attired as nurses. Blotters might be used instead of heralds, the tie-in copy stating that "this blotter isn't nearly as absorbing as 'Vigil in the Night'." A deep new love drama that reveals the intimate secrets of the nursing profession.

Two stunts of equal importance are suggested in the press book, and we pass them along to you with an urge that you make them a part of your campaign. One of these is a "prize-tie" contest in which real nurses or girls dressed as nurses appear on your stage to be judged for the prettiest limbs. Curiosity is added to the stunt by virtue of the fact that each girl wears a gauze mask. The theatre's staff photographer should be present to take pictures of the contestants and of the winner. The other suggests you get a volunteer to sit in a chair in the lobby (or in a saucer on which there is a lamp, a clock, a pitcher of water and a glass tumbler). A sign in front of the table bears this copy; "I am keeping vigil in the night to be the first to see Carole Lombard, Brian Aherne and Anne Shirley in 'Vigil in the Night'."

Varying this same idea somewhat, perhaps you could get a few volunteers (provided you make an offer attractive enough) to bring pillars, book ends and perhaps a diving chair to your theatre on the evening preceding the opening day and parking for a long time in front. Copy could be practically the same as that used in the preceding lobby stunt.

Something that would be sure to attract attention is a "Magic Squares" card. Take one copy of the ad catchall, together with the billing and your playdate, and arrange the message into numbers; that is, each letter would correspond to its numbered position in the alphabet. With one letter to a square, the card would resemble a cross-word puzzle, with the exception that to read the message one would have only to figure which letter each number stands for by knowing the alphabet and being able to count to at least 26. A line at the bottom of the card, giving the name and address of the theatre, could offer guest tickets to the first certain number of people who bring a correct translation of the message to your theatre before a deadline set by you.

Arouse feminine interest through provocative essay contests, utilizing such questions as: "Should a trained nurse fall in love?"—"Should a girl sacrifice her welfare to protect an erring sister? etc. Certain dramatic stunts might be suggested from the set available at your nearest RKO-Radio exchange and used in a contest whereby the reader is asked "What would you do in this situation," "How would you use the "bal-loons" might be made on the pictures by artists before they are made into engravings for the purpose of giving the reader an opportunity to fill in the "bal-loons" with what he or she thinks the character would say in that particular situation.

Your house staff could be attired as nurses and internes during the picture's engagement.

Furthermore, letters should be sent to doctors in advance advising them to fill out a calling card and return it to you so that, should they be called for an emergency case while viewing "Vigil in the Night," you can easily get in touch with them.

From the exchange you can take your choice of several attractive poses of Carole Lombard. These stills, with mention of your playdate, will gain widespread spots. Other forms of advertising might never reach. To us, the 24-sheet looks like a beauty. As a matter of fact, all forms of advertising (including window display, bus ad's, radio, newspaper) will be designed to sell your playdate. Use them wherever you can. Your artist can take that 24-sheet or even the 6-sheet and create from each one a display that, by its sheer window, atop your marquee or on the sidewalk in front of the theatre, will have citizens reaching into their purses or pockets to get the price of admission to see this film.
SHOWMEN'S TRADE REVIEW
February 17, 1940

FIRST RUN SHORT PRODUCT
BROADWAY, NEW YORK
(Week Beginning February 17)
CAPITOL—Para. (MGM) rev. 12-30-39
FORGOTTEN VICTORY (MGM) rev. 12-30-39
CENTER—Information Please No. 1 (RKO)
rev. 12-30-39; Aquapause (RKO-rev.
12-30-39)
CRITERION—Raiders Over England (Para.
rev. 12-30-39)
PAMIR—Polish Front (MGM)
rev. 12-30-39
RADIO CITY MUSIC HALL—Vesuvius (MGM)
rev. 12-30-39
RIALTO—Stieg (RKO-Para.) rev. 2-10-40
(First (MGM) rev. 12-30-39)
RIVOLI—Aquapause (RKO-Para.) rev. 2-
10-40
STRAND—New Horizons (Vita) rev. 12-
30-39; Sadles and the Bookmen (Vita.
Organ Novelty (Vita) rev. 11-11-39.

CHICAGO LOOP
(Week Ending February 17)
APOLLO—Orchestra (Para.) rev. 2-3-40
MIGHTY HUMMERS (Vita) rev. 2-3-40.

CHICAGO—Louis-Golyo Fight Pictures
(1939)

GARRICK—Where Sheets Meet Surf (MGM)
rev. 2-3-40; Popular Science No. 5 (Para.

RIVERWALK—The End (Para.) rev. 12-30-
39; Little Lambkin (Para.)

UNITED ARTISTS—Bowling Skil (Para.)
rev. 3-6-39; Old Ben's (MGM)
rev. 2-3-40; Donald's German (RKO-Disney)
rev. 2-30-39.

Mails 12,000 Postal Cards to Publicize Special News Release
In publicizing the Paramount Newsreel's special release, "Year of Dark Contrasts," Stewart MacAllister, manager of the Embassy Theatre in New York City mailed 12,000 special imprinted postal cards throughout the Metropolitan area.

George Washington's vision of the economical and political problems which have produced chaotic conditions throughout the world today and his warning to the United States to safeguard the freedom and liberties of their democratic government is the text of this unusual film review of the news of 1939 compiled by Paramount News.

McFadden Gets Extra Publicity On Cartoon and Patrons Like It
Fred McFadden, Interstate's Dallas showman (one of the many) reports that he got a tremendous amount of free art and publicity on the MGM cartoon, "Peace on Earth." There was a feature story in the Time-Herald, a three column layout of pictures in the Journal and special stories and art in the News. McFadden reports that the cartoon got excellent reaction from his patrons. "In fact," he said, "they liked it better than any other cartoon of 1939."

Brown Puts Standees in Stores To Sell "Information Please"
Marvin Brown, down in Brownsville, Tex., which nests right up against the Mexican border, has been putting "Information Please" shorts with the sponsor of the radio program of the same name—California Dry. Brown puts sign on all California Dry stands and also installed standees in drug stores and grocery stores to plug the subject. He reported that as many people turned out to see the short subject as the feature.
**DRUMS OF FU MANCHU**

Rep. Serial
15 Chaps.
Swell

First Chap., 30 mins.; Others, 20 mins.

**TEDDY, THE ROUGH RIDER**

Prod. No. 5064
(Tech.)
Excellent

WB
Historical Featuret No. 4
19 mins.

**VATICAN OF PIUS XII**

Prod. No. 3107
Box Office

RKO-Radio
March of Time No. 7
18 mins.

**GYPSY SONGS**

Prod. No. 1655
Very Good

Col.
Community Sing No. 5
10 mins.

**INFORMATION PLEASE No. 6**

RKO-Pathè Information Pleas 10 mins.

**NOTHING BUT PLEASURE**

Prod. No. 1420
Amusing

Col.
All Star No. 8
18 mins.

**BULLETS AND BALLADS**

Prod. No. 4226
Good

Univ.
Musical No. 6
18 mins.

**MECHANIX ILLUSTRATED No. 3**

Prod. No. 5405
Interesting

WB
Color Parade No. 5
10 mins.

**MEGHTY HUNTERS**

Prod. No. 5311
(Tech.)
Pleasing

WB
Merrie Melody No. 11
7 mins.

**MECHANIX ILLUSTRATED No. 3**

Prod. No. 5405
Interesting

WB
Color Parade No. 5
10 mins.

**MECHANIX ILLUSTRATED No. 3**

Prod. No. 5405
Interesting

WB
Color Parade No. 5
10 mins.

**VATICAN OF PIUS XII**

Prod. No. 3107
Box Office

RKO-Radio
March of Time No. 7
18 mins.

Comment: This latest March of Time, of which the emotional appeal is considerably greater than that of Holy City is most unusual; it penetrates the subject deeply. Because of the intense interest of millions, how the Catholic Church is meeting the challenge of other religious faiths in the Vatican and the Pope, it should draw well at the box office. The picture treats the Vatican with the proper reverence and dignity, yet gives an impression that it is quite revealing. It is up to date, showing Myron Taylor's appointment as President Roosevelt's envoy.

**Exploitation:** Every Catholic priest in town will clip your feature. Catholic organizations, including the Knights of Columbus membership, Catholic Daughters of America and similar organizations, urging attendance at the theatre when this subject is playing.

**MECHANIX ILLUSTRATED No. 3**

Prod. No. 5405
Interesting

WB
Color Parade No. 5
10 mins.

Comment: A good number. Four subjects are shown—a chemical substance which resembles silk and can be manufactured as wearing apparel, a demonstration of "cold light" obtained by chemical process; salmon fishing and canning in Alaska, and the method used to animate electric sign figures. The silk process material is demonstrated as a coifure dressing on a model, so you might make a beauty shop tieup for display on that item of the subject.

**GYPSY SONGS**

Prod. No. 1655
Very Good

Col.
Community Sing No. 5
10 mins.

Comment: Donald Greyson and a troupe of Balalaika singers lustily vocalize several old gypsy songs, including "Two Guttars," "The Gay Merchant," "Volga Boatman," and "Abdul A-Bul-Ail Amur." The audience is invited to join in, and willing enough should they be to do so, for these are the songs of which many have become familiar, but never sang the words. The subject was produced by Hugh McCollum and directed by Del Lord.

**Exploitation:** Tie up with music shops on the numbers featured. Perhaps copies of the sheet music could be placed on sale in the lobby for those who wish to buy them. Likecordings of the songs might also be made available.

**INFORMATION PLEASE No. 6**

RKO-Pathè Information Please 10 mins.

Comment: Guest expert Gene Tunney aids Kirby, Adams and Leavitt in answering some perplexing questions. Tunney, as might be expected, is well versed in answers dealing with the prize ring. Adams answers several questions by quoting stanzas of famous poems. Your patrons will chuckle at the witty remarks of the experts. Frederic Ullman, Jr., produced and Frank R. Donovan supervised.

**Exploitation:** Contact your Canada Dry dealers for tipties. Try to get an announcement on the air either preceding or following the "Information Please" broadcast. The newspaper might conduct a quiz concerning fictitious highlights in the career of Gene Tunney.

**DOUBLE OR NOTHING**

Prod. No. 5107
Amusing

WB
Broadway Brevity No. 7
20 mins.

Comment: The subject opens in a Hollywood studio with the director spotting in double to take a sock on the jaw for the tenor hero. This leads into scenes in which minxes of Mae West, Joe E. Brown, Zasu Pitts, Charles Laughton, Deanna Durbin, Eddie Cantor, Bing Crosby, Hugh Herbert and Greta Garbo bedazzle those stars. Lee Dixon works smoothly as the main comic figure, and the offering should make a hit with the regular movie fans. Roy Mack directed.

**Exploitation:** Use gag billing, either for lobby panel or throwaway reading: "see in one picture Greta Garbo, Deanna Durbin, etc. (all stars named above) impersonated by their doubles."
...Program Notes From the Studios...

Joan Lupino, whose sensational performance as Maisie in "The Light That Failed" was hailed by critics, will play the leading feminine role in Paramount's film version of the celebrated Joseph Conrad story, "Victory." Miss Lupino is the first player to be assigned.

With Jean Muir, Laraine Day, Robert Cummings and Billie Burke in the leading roles, MGM's "And One Was Beautiful" went before the cameras under the direction of Robert Sinclair. Miss Muir returns to the screen after two years on the New York stage to appear in the Alice Buck Miller magazine story.

"Anne of Windy Poplars," next solo starring vehicle for Anne Shirley, has been cataloged in the higher budget class and will be produced by Cliff Reid as one of the major features on RKO's program. Jack Hively will direct.

James Dunn was signed by Monogram for the male lead in "Son of the Navy," playing opposite Jean Parker, recently signed for the picture. The story is an original radio script in which Ginger Rogers and Elliott Lewis appeared on the Silver Theatre program. William Nigh directs for Producer Grant Withers.

Phillip Woo, veteran New York stage actor, and Dick Davis, child radio actor, have been added to the cast of St. L.esser's "Our Town," now before the cameras under the direction of Sam Wood.

Two of America's most successful song writers, Frederick Hollander and Walter Jurman, are writing special numbers at Columbia for "Two Men with No Names," the Wesley Ruggles production that stars Jean Arthur, Fred MacMuray and Mervyn Douglas.

Producer Walter Wanger has definitely set March 1 as the starting date of his next United Artists production, "Personal History," with John McGiver starred.

The world famous boy's choir of St. Joseph parochial school in Los Angeles have been signed by Republic for an appearance in "Bancho Grande," Gene Autry's current starring vehicle. The picture is now in production under the direction of Frank McDonald.

Production of "Turnabout," another hilarious novel from the pen of the late Thorne Smith, will begin within the next two weeks on the Hal Roach lot. The cast includes Carole Landis, John Hubbard, Akim Tamiroff, William Gargan and Mary Astor. Hal Roach will produce and direct.

Purchase of an original story with a view to bringing John Barrymore back to the screen was announced by Dorothy F. Zanuck, 20th Century-Fox production chief. The story is "The Great Profile" by Melville Gossman, and revolves around the difficulties in which a famous actor finds himself involved with his fourth wife and the daughter of his first wife.

Tom Brown and Constance Moore have been teamed by Universal for the romantic leads in their current musical production, "Ma! He's Making Eyes at Me," which Harold Schuster is directing from an original story by Ed Sullivan.

George Schaefer, president of RKO, announced that campaigns will be put into effect immediately to build Mauren O'Hara, Anne Shirley and Tim Holt into big box office names within the next year. The three have shown real star material in their last assignments.

Charles Ruggles has been signed by 20th Century-Fox for one of the top roles in "Maryland," which is scheduled to go before the cameras next week. This will mark Ruggles' first appearance on the Westwood lot.

Alfred Werker, who will direct "South of Pago Pago" for Edward Small productions, will soon begin preparations for the location trip to the South Seas which will be made late this month. The picture will be released by United Artists.

"Downtown Strutter's Ball," with a cast headed by the Mills Brothers, goes into production this week with Arthur Davison Hilton directing and George Arliss producing. The picture is being made for Goldberg and Port.

Warner Bros. will star Ann Sheridan in "Calamity Jane," based upon the famous sharpshooter of the Old West. Jerry Wald and Richard Macaulay are writing the script, which will be filmed during the next few months. A director is yet to be assigned.

Surrounded by Beauty

It's a lucky predicament Eddie Cantor is in on the set of his new MGM picture, "Foxy Little Mothers." From left to right, the young secrets are Louise Seidel, Bonita Granville, Dinah Lenix, Martha O'Driscoll and Charlotte Munier. Busby Berkeley is directing the picture and Harry Raff is producing.

Dr. Christian at Work

Jean Hersholt, with the aid of Dorothy Lovett, goes through a scene in the Stephen Lang production, "The Courageous Dr. Christian," in which he plays the title role. The picture is the second in the series for RKO.

Carolyn Lee In "Virginia"

Little Carolyn Lee, who made an overnight hit in "Honeymoon in Bali," has been signed by Paramount for a role in "Virginia," which Edward H. Griffith will produce and direct. Carolyn will report to the studio when Griffith is ready to start the new film.

Col. Plans "Tillie" Series

Stimulated by the success of the "Blondie" series, Columbia signed a contract covering the film rights to Rees Westover's popular comic strip, "Tillie the Toiler." Associate Producer Robert Swanks is starting a nation-wide search for the ideal "Tillie," as well as the other characters.

"Sandy" Gets Go Signal

With a cast headed by Baby Sandy, Mischa Auer, Nan Grey, Billie Board, Kenneth Brown, Eugene Palette, Billy Gilbert, John Sutton and Edgar Kennedy, "Sandy is a Lady" went before the cameras under the direction of Charles Lamont.

Loew-Lewin Buy "Night Music"

David Loew-Albert Lewin Productions closed a deal for the screen rights to the new Clifford Odets play, "Night Music," which they will make for United Artists release.

"Lysistrata" Morros' Next

"Lysistrata" has been set as Boris Morros' next production for RKO release with shooting scheduled for an early date under the direction of Robert Mamoulian.
Checking the Dialogue

John Garfield and Anne Shirley rehearse for their next scene in Warner Bros. production, "Saturday's Children." Irving Rapper, dialogue director, and Vincent Sherman, director, make sure their dialogue is correct.

250 in Hollywood Party Going to Virginia City

More than 250 Hollywood stars and representatives of the press will be aboard the Warner Bros.-Southern Pacific special train to Reno and Virginia City for the simultaneous world premieres of "Virginia City," starring Eddie Flynn, Marlene Dietrich and Fay Wray.

March 16 has been set as the date for the event, with all of Reno's first-run theatres and several of the city's civic organizations, including the Nevada Drama Club, presenting special parties in the city as places of showing. The celebration will include tours of Virginia City's celebrated sites and the mines from which nearly a billion dollars in gold and silver were taken.

Special Warner headquarters have been set up in Reno and Virginia City. The old Mark Twain office in the Territorial Enterprise building is being used as headquarters in the once flourishing mining town.

"Boys Town" Sequel

A sequel to "Boys Town" again starring Spencer Tracy and Mickey Rooney, and based on the life of Monsignor E. J. Flanagan and his famous home for boys, is to be filmed by MGM. Arrangements for the pictures have been completed by Father Flanagan and John W. Considine, Jr., who brought the original film to the screen. Norman Taurog, who directed "Boys Town" and recently directed Rooney in "Young Tom Edison," has been given the directorial assignment.

Old Song Favorites

Tunes that grandmother used to hum may shortly become popular airs again when Alice Faye sings the old favorites in her new picture, "Lillian Russell," 20th Century-Fox's story of the beautiful actress' life. Among the melodies are "My Evening Star," "After the Ball is Over," "The Last Rose of Summer," "The Band Played On" and "Brighten the Corner Where You Are."

Wendy Barrie In "The Saint"

Wendy Barrie, who cultivated the romantic interest in "The Saint Strikes Back," returns to RKO to play the feminine lead in the fifth of the series, "The Saint Takes Over," scheduled to go before the cameras in May. George Sanders will again play the title role, with Howard Benedict producing and Jack Hively directing.

Important Production Changes and Promotions at Universal

Several important production changes and promotions, from within the ranks, were announced by Cliff Work, vice-president and general manager of Universal. Milton Schwalwzard has been placed in charge of the company’s "exploitation" and musical productions, with Jack Gross supervising the "idea pictures."

Don Brown, Work's executive secretary, will be Gross's assistant, and Greg Dowling, secretary to David Gardner, operations manager, will move into Brown's position in Gardner's office.

Marshall Grant, story editor, has been elevated to an associate producership, with "Bombay Upising" as his first assignment. Grant's assistant, Leonard Gomes, becomes the new story editor, under the supervision of Dan Keeley.

The personnel shifts, according to Work, are in line with Universal's policy of making advancements from within the ranks, a practice pursued since the start of the Nate Blumberg regime, two years ago.

"Best Boy" Has Birthday

Earl Cantrell, the head to the electrician on Paramount's "The Woman From Hell," had a birthday. Director James Hogan (right) with the assistance of Blanche Yurka, presented him with a new nice electric light bulb. It was all in fun though, for later the entire cast chipped in and bought the "Best Boy" a fancy case of fire water.

Roland in Two Roles at Once

Gilbert Roland has been signed by Warner Bros. for roles in both "The Sea Hawk" starring Eddie Flynn with Brenda Marshall, and "Torrid Zone," starring James Cagney, Ann Sheridan and Pat O'Brien. Both films will be in approximately simultaneous production, which will necessitate "bicycling" between stages and characterization for Roland.

Mono. Starts "Midnight Limited"

With John King and Marjorie Reynolds in the leading roles, Monogram's "Midnight Limited" went before the cameras under the direction of Howard Bretherton. King, who was recently signed by the studio, will also star in "Arm of the Law," following completion of his present assignment.

New Western Star

After interviewing over 500 young screen aspirants, Republic has chosen Donald Barry to enact the starring role in its new series of westerns.

Hollywood Sightseeing With the Oldtimer

"Two Many Husbands—For Women Only" is the way the preview invitations will read for Warner Reel's first Columbia production. According to present plans the wives, sisters, mothers and sweethearts offulness' male critics and columnists will be the only ones invited, and it's all being done in honor of "loop year." Hope it's on the level. We can use a night off.

MGM is looking for a debut with the masculine glamour of a great lover and the acting ability of an Academy winner. Sorry, gentlemen, we ate him for dinner last week... and was his glamour tougher.

According to the letters we have been receiving in Esperanto, Hollywood is still pronounced Hollywood in any language. You'll get the chance to hear Esperanto in Paramount's "Road to Singapore," when Bing Crosby, Bob Hope and Dorothy Lamour speak the language. Could be interesting, you know.

We see by the papers that 20th Century-Fox is preparing to film "Brooklyn Bridge," the hunk of steel that has been sold or given away a million times in the past Forty years. Pasing Stan Boorpe.

Charles French, the man who directed and played the lead in "Lady Crockett," in 1959, is working as an extra in Universal in the Deanna Durbin picture, "It's a Date," French, who celebrated his 50th birthday on the set, is believed to be the first film director to come to Hollywood. Good luck, oldtimer.

Eddie Albert reported back to the Warner Bros., lot looking like a combination of Orson Welles and Dr. Jerry Robinson, Emile de Becque, after doing an Eddie Flynn down in Mexico. Wonder what makes the WB stars do the disappearing act so often... or is it just another of Bob Tapping's Bluffs?

You Get a Mouthful of Air...

Bob Burns gives Peggie Moran a lesson on how to get music out of a stovetop between scenes of Universal's "Alias the Deacon." The picture is now before the cameras under the direction of Christy Cabanne.
DATES SHOWN ARE RELEASE DATES

This department is primarily intended to convey important information regarding product on which no press book or ad materials are available. Showmen who run pictures pre-release will find it a valuable source. Listings will appear but once.

PIONEERS OF THE WEST
Rep. Western Not Set Selling Names: Bob Livingston, Raymond Hatton, Duncan Renaldo, Beatrice Roberts, George Cleveland.
Director: Les Olebke.
Assoc. Producer: Harry Grey.
Story Idea: The Three Mesquities and George Cleveland and his daughter, Beatrice Roberts and some other cattle western settlers, in their fight against Indians and crooked politicians, who seek to wrest their land from them and sell it at tremendous profit to a railroad.
Catchline: "The Three Mesquities fight for law and order."

ALIAS THE DEACON
Univ. Comedy Not Set Selling Names: Bob Burns, Peggy Moran, Dennis O'Keefe, Virginia Brissac.
Director: Christy Cabanne.
Story Idea: Bob Burns, a card shark, involved in a bridge game, wins back the money Virginia Brissac has her been consistently losing. He earns Dennis O'Keefe make arrangements with a promoter to fight (Hans Williams) for enough money to buy an oil station and marry Peggy Moran. Instead of getting paid, O'Keefe is accused by the promoter of stealing his wallet and is arrested. Burns arranges a card game and wins all the money, thus catching the real thief when he turns in the stolen money.
Catchline: "He altered his sentiments to crusade against gambling."

ESCAPE FROM THE BIG HOUSE
Col. Drama Not Set Selling Names: John Litel, Barton MacLane, Rochelle Hudson, Glenn Ford.
Director: Nick Grinde.
Producer: Irving Briskin.
Story Idea: John Litel, a two-fisted prison chaplain, faces death to reach a cell block and urge Barton MacLane and his pals to lay down their arms and prevent a jail break. Glenn Ford, a youthful prisoner, arrives and Litel learns that Ford framed himself in order to kill Cy Kendall, another prisoner who had killed Ford's father. Eventually Ford is blamed for Kendall's death, but Litel gets MacLane to confess to the crime.
Catchline: "He courted death to prevent a jail break."

DR. KILDARE'S GIRL
Director: Harold C. Bucquet.
Story Idea: Lew Ayres secretly decides to try to bring a patient back to sanity after an operation, by means of the new insulin shock treatment. The patient comes out quite sane, and when the patient's wife, who had killed Ford's father, he finds Lionel Barrymore there to greet him with cautious remarks about the chances he took. But, when Ayres goes to have it out with Barrymore, he discovers that he knew what was going on all the time.
Catchline: "Young Dr. Kildare experiments with a new treatment."

THE GHOST COMES HOME
MGM Comedy March 8 Selling Names: Frank Morgan, Billie Burke, Ann Rutherford, John Shelton.
Director: William Thiele.
Producer: Albert Levy.
Story Idea: Frank Morgan comes back home to his wife, Billie Burke and their daughter, Ann Rutherford, to find that everyone believed he dead, having been lost at sea. The family are in a predicament inasmuch as they collected and spent his insurance money. John Shelton, in love with Ann, finds a way to get them out of their difficulty by being the town banker to believe that the bank's holding the money with was valuable, and getting him to pay the full amount, needed, to get it back.
Catchline: "He told the truth and became the town hero."

FORGOTTEN GIRLS
Director: Phil Ramey.
Assoc. Producer: Robert North.
Story Idea: Louise Platt is charged with a murder committed by Wynne Gibson, her step-mother, and sentenced to prison. Donald Woods, a newspaper reporter, who is championing her case, makes every effort to prove her innocence. Wynne, overcome with remorse, gets Eduardo Ciannelli, a gang lord, to spring her, but Louise refuses his help. Wynne is then taken for a ride to silence her, but jumps from the car and is fatally injured. She confesses all before she dies.
Catchline: "Her remorse came too late."

DESTINY
Director: Taylor Trinardi.
Producer: George Arthur.
Story Idea: Basil Rathbone is a psychiatrist with a rich practice, whose past is unknown. John Howard, a newspaper reporter, considering Rathbone a dangerous man, tries to keep Ellen Drew, his fiancée from going to Rathbone. By delving into Rathbone's past, Howard finds that he is a murderer wanted by the police. It almost costs Ellen her life, before she becomes convinced of Rathbone's treachery.
Catchline: "She tried to resist her subconscious self."

TWO GIRLS ON BROADWAY
MGM Musical Drama Not Set Selling Names: Joan Blondell, Lana Turner, George Murphy, Kent Taylor.
Director: S. Sylvan Simon.
Producer: Jack Cummings.
Story Idea: Joan Blondell and George Murphy are joint owners of a dancing school in Indiana when they decide to bring Broadway, taking Lana Turner, Joan's sister along. A dance manager is offered to Lana and Murphy, instead of Joan, bringing up the team. When Joan sees the love grow between Murphy and Lana, she breaks their engagement of long standing and leaves them to each other, inventing a tall tale about another offer.
Catchline: "Introducing filmland's newest dance team in a streamlined musical."

EDISON, THE MAN
MGM Drama Not Set Selling Names: Spencer Tracy, Rita Johnson, Charles Coburn, Gene Lockhart.
Director: Clarence Brown.
Producer: John W. Considine, Jr.
Story Idea: Spencer Tracy (Thomas Edison) has such great faith in his idea of a stock ticker, that he gets the backing of the president of Wall Street, and then sells him the finished invention. He marries and marries Rita Johnson, and her love and faith in him helps him through many conflicts before he invents the ticker. His stock ticker still makes him famous. Then he finds a method of creating light by electricity.
Catchline: "The story of a man who made his name revered for ages and ages yet to come."

SHOWMEN'S TRADE REVIEW
February 17, 1940
### COLUMBIA 1938-39

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### MGM 1938-39

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### SHOW MEN'S TRADE REVIEW

February 17, 1940
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<td>Loses Faith...</td>
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**POPULAR SCIENCE (6)**

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<td>Swell Water...</td>
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<tr>
<td>Johnny Bally...</td>
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<td>Shook...</td>
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<td>Thrones and Bats...</td>
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<td>Two Boys and a Dog...</td>
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**UNUSUAL OCCUPATIONS (6)**

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<tr>
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<tr>
<td>Phooey...</td>
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<td>Merry Merry Widow...</td>
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<td>Winter Tale...</td>
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**UKO-RADIO 1938-39**

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<td>Cadets...</td>
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<td>Donn's Combo...</td>
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<td>9/24/39</td>
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<td>The Dazzle...</td>
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<td>The Dazzle...</td>
<td>9</td>
<td>10/1/39</td>
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<td>Gamble's...</td>
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<td>Forward Symphony...</td>
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**LEON ERROL (6)**

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<td>Major Dish...</td>
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<tr>
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<tr>
<td>Rev...</td>
<td>18</td>
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<td>Song of the Sea...</td>
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**NU-ATLAS MUSICALS (13)**

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<tr>
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**QUINTUPELES (1)**

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**RAIO FLASH (3)**

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<td>16</td>
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**RAY WHITNEY (4)**

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<td>Sergeant Stamps...</td>
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<td>Western Welcome...</td>
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**REELIMUS (9)**

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**SHEILA BARRETT (4)**

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## Universal 1938-39

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## 20th Century-Fox 1938-39

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## United Artists 1938-39

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## 20th Century-Fox 1938-39

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## United Artists 1938-39

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HOME ON THE RANGE?

Well, not so you can notice it! But why doesn't he jump off? You might just as well ask why he keeps on racking his brain, spends sleepless nights and wastes many precious hours trying to create selling ideas on the attractions at his theatre when he could so easily avoid all this with a copy of the showman's favorite.

The Encyclopedia
Of Exploitation

You'll be surprised—and definitely pleased—with this handsome and informative volume on showmanship. Written by two author-showmen who know the answers because they've tried and tested every stunt within its 462 pages, here is a book that will grow more valuable to you every time you use it. Contests—Street Stunts—Lobby Displays—Newspaper Advertising, Tieups and Publicity—it would take triple this space to list all the thousand and one seat-selling suggestions, conveniently cross-indexed, that go to make up this answer to a perplexed exhibitor's prayer. Why "sit on a hot stove" any longer? Get off—get busy and mail that coupon today—now! You'll be glad—definitely!

Extra! Extra!
A Feature of the Book You'll Like!

BARNUM'S LEXICON
The Dictionary of Superlatives
REVIEWED IN THIS ISSUE

<table>
<thead>
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</table>

CHARLES E. 'CHICK' LEWIS  
Editor and Publisher

Vol. 32  
No. 5

February 24  
1940
Advertised to the nation in magazines and newspapers! They're waiting!

LEO

proud papa of a

TRIO

of Great New Hits!
Variety Club Convention

Few events in the movie industry attract the attention accorded a National Variety Club Convention and this year's gathering bids fair to excel all past conventions by a wide margin. Not because the previous meetings have lacked anything in the way of attractions for the visiting firemen but because Bob O'Donnell has built up a reputation for doing things on an elaborate scale.

Bob's Dallas Tent, #17, will be the host for this year's event, which will take place on April 18, 19 and 20, and about every available moment has been taken care of for the delegates and visitors who will gather in Dallas for those three eventful days.

The magnificent charity work being done by the Variety Clubs is too well known for us to devote any space to it here. But the organization itself has attracted widespread interest among industry people all over the country.

Representatives of every phase of the industry are planning to attend this year's national meeting in Dallas and arrangements are being concluded by the various committees to take care of all in a smooth, careful manner. No single detail is being overlooked by the convention committee headed by Bob O'Donnell and Paul Short.

From all indications Dallas, Texas, on April 18, 19 and 20 will look more like an all-industry convention than a Variety affair. Those who contemplate attending should make reservations early.

The 16 mm. Competition

Periodically, and only as recently as last October, this page called attention to the rapidly growing danger of free show and 16 mm. competition. At this moment the news columns of the industry's trade papers are again carrying disquieting reports about this evil.

It is simple enough to make a blanket indictment against the use of Hollywood product, converted into 16 mm. film, for so-called home and club use. But there may be a terrific source of revenue for the picture companies in so doing and that revenue should not be dumped overboard without first analyzing the situation and determining just where the danger line, to theatres, starts in the use of such product.

As it looks to us at the moment the danger starts when such film finds its way into places where actual competition with the local movie theatres occurs. And if such is the case then the original producers who licensed the use of their product in 16 mm. form should certainly be in a position to control its use.

However, theatremen must not lose sight of the fact that even should such product cease to be available to this type of competition, many other interesting pictures are. So to stamp out the evil the important angle is not the pictures being shown but the fact that ANY film exhibited in any place which can be considered competition to theatres is something that should be stopped.

Theatremen must band together for the purpose of first, putting such places out of business through making them comply with licensing and fire regulations—and second, by making certain they cannot secure Hollywood product for such competitive purposes. The first calls for local action. The second must be taken up with the companies whose product is being exhibited in 16mm. form.

Observations

Fifteen years ago, Abe Montague, started his association with Columbia Pictures and this month the company inaugurated a sales and booking drive to commemorate the occasion. STR joins with the thousands of Abe's friends in extending sincere congratulations to him on this memorable event and to wish him, at least, another fifteen years of service to Columbia and the industry.

Six weeks ago we were severely criticised by an Ohio exhibitor because we told him in a letter that the Pot o' Gold insurance plan was a waste of time and suggested that he concentrate on selling his pictures to his community and forget about this particular form of giveaway. Since then our statement has been justified. The public failed to break down the doors of the theatres to win a double award. Now the insurance plan has been abandoned.

There is a wealth of opportunity and added revenue in the advertising and selling of many short subjects but unfortunately it is hard to get many theatremen to agree with this viewpoint and do anything about it. Additional emphasis on this question is incorporated in this week's Short Subject Section starting on page 17 of this issue. If you are one of those who are still unconvinced perhaps we may succeed in changing your time-hardened attitude by some of the material you will find in that section. At least you owe it to yourself and your theatre to analyze the great possibilities of these great entertainment subjects with many of which your patrons are familiar and would appreciate knowing more about, especially when you play them.

"CHICK" LEWIS.
SELECT CHICAGO
National Allied will hold its annual convention in Chicago, with the dates to be determined by Jack Kirsch, president of Illinois Allied, upon his return from Florida around March 1. Chicago was selected, it was said, because of its central location, accessibility and facilities for a convention. Allied held a highly successful meeting there in 1931.

Boise Premiere Is Gala Event
All-Day Celebration Honors "Northwest Passage"

Boise, Idaho—Declared by those in attendance unquestionably the biggest social event this city has experienced, the "Northwest Marches On," held three years ago, an all-day celebration climaxed by the world premiere of MGM's "Northwest Passage" at the Pinney Theatre took place here Tuesday.

Thousands were on hand to greet Homan Hyatt, Tom Kirsch, Virginia Grey and Alan Curtis on their arrival at the station, where they were met by Mayor I. L. Straight and Governor Bohlman's Premiere Committee headed by Senator Carl Brown. At noon, the Governor's reception-buffet was held at the Boise Hotel, and was followed late in the afternoon by the city's high school students dressed in home-made costumes of the 1759 period of the picture.

In the evening the stars were escorted by the Premiere Committee to the theatre for the premiere.

"Virginia City" Dual Premiere March 16

Dual world premiere of Warners" "Virginia City" will take place simultaneously in two Nevada towns, Reno and Virginia City, on March 16, it was announced this week. Over 250 players, newspaper correspondents and executives will be conveyed from Los Angeles to Reno where they will be tendered a reception by the state's Governor, E. P. Carville. Next will come a Western parade after which the guests will proceed to Virginia City for the initial performance of "Virginia City" in the town's only theatre. The following picture will be "Virginia City Comstock Ball" to be held in State House Auditorium at Reno.

"Pinnochio" to be Released Easter Week

National release of "Pinnochio" will take place Easter week. Currently, the Walt Disney production is playing only in New York and Los Angeles. The second week at the Center, New York, will outgross the first, according to Manager John Kenneth Hyatt. Throughout Saturday and Sunday the box office line varied from one to three blocks in length.

Holdovers Cause Shortage of Product In Subsequent Runs

Many Cities Face Serious Situation as Top Pictures Stay Many Weeks In First Runs

The current wave of holdovers in first run theatres has created a shortage of product in subsequent run houses throughout the country, which if not soon relieved threatens to become serious. The condition is not limited to New York alone but to many other cities and towns up and down the line. Holdovers are due to the long runs being enjoyed by "Gone With the Wind" and other blockbusters. The type of product now being released indicates that the situation may become worse instead of better. When pictures like "Pinnochio" hit general release and stay in one theatre for double or triple the usual time and longer, other product backs up to wait first run showings while the subsequent runs clamor for pictures.

In New York, for example, six theatres have used only 71 features in six months. If they had changed their programs every week, they would have used more than twice as many pictures in the same period.

As a result of the shortage in many cities independent pictures are getting an unusual break and premiums and dividends are getting a play again. As an example of the tightness of the supply Buffalo is cited. "Gone With the Wind" has already kept seven pictures out of first run showings so far, and "The Fighting 69th", "Pinnochio" and "Grapes of Wrath" are expected to pile the number up to 17.

In some cities, distributors are holding back top product until "Gone With the Wind" finishes its run.

Anti-16 mm. Shows Drive On In Chicago

Chicago—Showing of 16 mm. pictures in a theatre without an auditorium permit is the target of a drive now under way here to stop the practice. All kinds of 16 mm. films are being shown in taverns and halls, it was revealed by Lieut. Harry Costello of the Chicago Police Department, who added a campaign had started to stop them.

SIGNING UP

Murray Silverstone, UA chief, and Harry Gold, eastern representative of producer Loew, witnessed James Roosevelt's signature to a contract as a UA producer.

Storm in East Hits Business

Few Houses Close, But Attendance Is Sharply Cut

Closed theatres and delayed film shipments were left in the wake of the severe wind and snow storm which swept the Eastern states last week. Although the number of houses forced to close was relatively small, it was a case of reduced capacity to a minimum. Trucks carrying films were stalled on the highways, and many theatres found it necessary to bicycle prints.

In Boston 14 inches of snow fell officially, with drifts sometimes 12 feet high. Two film delivery trucks as well as private cars. Truckers headed for Buffalo reached their destination after many hours of delay. Theatres were fortunate in that most of them were not changing program. Business in the Pittsburgh territory was demoralized by a 34-hour snow storm. As All-America's Tidewater was open, business reports were not encouraging. Business in Albany, Troy, Schenectady, and surrounding towns was 50 p. c. off.

Bernhard Out of Danger

Although Joseph Bernhard, general manager of Warner Bros. Theaters, announced his recovery from a gall bladder ailment is complicated with pneumonia...Visitors are permitted to see him in another week or 10 days.

THOMAS J. CONNORS
(The Man on the Cover)
Eastern, Southern and Canadian sales manager for Metro-Goldwyn-Mayer. He started with MGM in 1916 and has held his present post since 1919.
DOUBLE PNEUMONIA

Audiences in a New York neighborhood for the past week have been volunteering their help to Lee Bowman, who plays the doctor in "The Great Victor Herbert." On the same program, they had just seen "Dr. Kilcare's Secret" and when Bowman, in one of his lines, said he was having a hard time finding a pneumonia serum, the audience as one man called out, "Dr. Kilcare can help you."

4 Majors Reveal 4-Year Gross Biz

RKO Gives Net Profit In Answers to Gov't

Revealing for the first time the gross business of United Artists, Monogram, Goldwyn and Columbia for the year 1938, as well as the financial structures of other companies, the four majors answered 59 Government interrogatories of companies, such as United Artists, Monogram, and RKO. They are asking the Federal Court to cancel their agreements with the Government.

Goldwyn Out to Right Pix Offset Cancel Contract Foreign Losses

Claims UA Crimped His Deals For "Westerner" by Para WB

Samuel Goldwyn has filed suit against United Artists, London Film Productions, Ltd. and Alexander Korda to cancel his distribution contract with United Artists. A previous suit of the same kind was decided against Goldwyn in Delaware on the ground that he failed to join Korda and the late Donald Fairbanks as co-defendants.

Goldwyn also seeks an injunction restraining United Artists and its employees from interfering with him and with any company seeking to deal with in the distribution of his films.

Goldwyn makes 14 claims against United Artists, among them that UA failed to devote its best efforts to proper distribution of his films; that it used his pictures to influence exhibitors to license other producers' pictures; that it offered inducements to exhibitors not to take his pictures with other producers' pictures as an alternative; that UA isolated its employees at its convention so that he was unable to entertain them and establish their goodwill; that UA discriminated against his pictures in advertising. Goldwyn also charges that their reduced false advertising statements to the press about him; that it attempted to induce his employees to leave him and that it withheld sums due him unjustly pretexts, etc.

The producer alleges that UA prevented him from making a distribution deal for "The Westerner" with Paramount and Warner Bros. He was finally forced to release it through UA in desperation, he says.

Monogram Claims New Playdate Record

Monogram claims an all-time new high for advance playdates during the next 8 weeks, with last year's peak in May being exceeded the past weekend by $1,200, according to W. Ray Johnston, president. Meanwhile, in the playdate drive, the Washington branch jumped from fourth to second place, while the Denver exchange retained its first place position.

Dr. Kilcare's Secret

In a state issued last week, Columbia emphatically denied that it would produce pictures in the East. Emphasized is the fact that the company had no intention or plans for the time to engage in New York production.

Form Film Committee For Charity Drive

The 1940 Committee for the motion picture and amusement industries to aid the Annual Catholic Charity Drive is now being formed, with John J. O'Connor of RKO Theatres as chairman. The drive, an annual affair, will be sponsored by the Archbishop's Committee headed by the Hon. Alfred E. Smith, chairman, and Frank C. Walker, treasurer. Industry figures who have accepted invitations to serve on the 1940 Committee are: Harry Buckley, United Artists; H. M. Duberry, Warner Bros.; Austin Krozne, Paramount; Charles L. O'Bally, Standard Automatic Candy Co.; Martin Quigley, Samuel Goldwyn, Inc.; Alfred B. Solomon, Paramount Pictures; George C. Walsh, Metro Theatres Corp.; Jack Peeler, Luedl & Thomas; James A. Granger, Republic Pictures; Joseph Miller, Columbia Pictures; Charles B. McDonald, RKO Theatres, and Frank C. Walker, Coleridge-Theatron.
Road to Singapore
Plot: Crosby, heir to a mammoth steamship company, sails the seas as the mate of a freighter. When Colan, Bing's father, tries to get him to marry Judith Barrett against his wishes, Bing sets out for the South Sea Islands, accompanied by his bosom pal, Hope, who also is escaping an undesirable fate of match-making. There, Bing rescues Dorothy Lamour from Anthony Quinn, her villainous, bullwhip-wielding partner. After many situations which are marked with Hope's rivalry and other setbacks, Bing eventually marries Dorothy.

Comment: A trio of swell marquee names and one of the funniest pictures to hit the screen this year makes this a film to go out and see. Crosby's rod from Paramount. It's a rollicking comedy filled with music, gags and humorous situations that is packed with entertainment for everyone. The team of Bing Crosby and Bob Hope find Dorothy Lamour an excellent foil. The production art is the best they've ever done. As for the acting, it starts with a brawny, comic cast, along those lines and ends the same way. There are five musical numbers, one of which, "Sweet Potato," is a promise to be a novelty hit. Crosby and Hope together are even more entertaining than when on the air.

Outstanding in the supporting cast are Charles Coburn, Judith Barrett, Anthony Quinn and Jerry Colonna. Direction by Victor Schertzinger is excellent and Harlan Thompson has turned out a production aimed straight at the box office. Pretty girls in native costumes and a board of "age" stills would attract attention even in the lobby. Bing appears in a street ballad, an arrangement for spot radio announcements before and after the weekly Bing Crosby and Bob Hope shows. Make items for window displays and cooperative ads with music stores, travel bureaus and dress shops. (FAMILY)

Catchline: "Two sailors plus a maid equals lots of fun!"

AUDIENCE SLANT: ROLLICKING COMEDY PACKED WITH ENTERTAINMENT FOR EVERY-ONE.

BOX OFFICE SLANT: A TRIO OF MARQUEE NAMES IN A PICTURE THAT LOOKS LIKE REAL BOX OFFICE.

The Human Beast
(French dialogue, English titles)
June Films Drama 79 mins. (National Release, February 19)
Plot: Gabin, a wanted man on the Paris police force, expresses his sufferings from homicidal impulses—the curse of a debauched and mentally tainted ancestor. In New Orleans, the station master and Ledoux's wife, Simone Simon, ledoux, who has learned of his wife's infidelity, has murdered the other man on the same train on which Gabin was traveling. Simone develops Gabin's friendship while her husband, whom she now hates, becomes estranged. Soon the couple fall deeply in love. Simone subtly tries to urge Gabin to murder Ledoux, but he hasn't the courage to kill willingly. The lovers separate and she manifests interest in another young man. During a dance, Gabin follows Simone to her apartment, where he tells her he now has the courage to do her bidding. While the two are in an embrace, he is suddenly seized by one of his uncontrollable fits. In a violent paroxysm, he kills her. All night he walks the tracks. When he arrives on duty the next morning, he confesses his crime to his fiancée and friend, Carette. As the train speeds along, he determines to take his own life and dispose of the body.

Comment: Here is one of the finest examples of perfect directing and acting ever to reach these shores from a foreign producer. Nostalg and tragic, breathtakingly realistic, this drama of conflicting human passions may be frowned upon by the masses as not constituting the accepted standard of entertainment; but for class audiences, especially those always alert for developments in screen technique, it should prove a memorable experience. The story is absorbingly interesting, and keeps the spectator at such a strong emotional pitch that he is practically limp when it all is over. Director Clouzot has shown, whether it be murder or a passionate love scene, his camera has recorded the situation as though it were a real-life happening and not made-believe. Jean Gabin's characterization is restrained and sympathetic and makes one understand why he rates as the star in France. As for Simone Simon, her dramatic talent has been skillfully brought to light by expert direction. After seeing her splendid performance in this film, one is inclined to conclude that her unfortunate Hollywood ventures were not her fault. Your job in selling "The Human Beast" will be to direct your appeal to intelligent theatregoers. Emphasize that here is the Simone Simon—alarming and vibrant—America has never seen. Comparisons of Jean Gabin with Spencer Tracy should provoke interest. (ADULT)

Catchline: "An enthralling drama of conflicting human passions."

AUDIENCE SLANT: THOSE WHO APPRECIATE MAGNIFICENT ACTING AND DIRECTING WILL FIND THIS MOVIE A DEAR EXPERIENCE.

BOX OFFICE SLANT: IN FRENCH-SPEAKING SECTIONS, AND IN THE BIG CITIES, THE FILM'S SUCC EDENCE IS IN THE SAME ANTONIO. CHANCE IN OTHER SITUATIONS IF EMPISE IS PLACED ON THE RETURN OF A NEW AND GREAT FRENCH STAR.

For booking information write June Films, 723 Seventh Ave., N. Y. C.

Legion of Decency Ratings
(For Week Ending February 24)

SUITABLE FOR GENERAL PATRONAGE
Five Little Peppers at Home
Rhythm of the Rio Grande
The Cheyenne Kid
Little Orovo

SUITABLE FOR ADULTS ONLY
Dr. Ehrlich's Magic Bullet
Women Without Names

OBJECTIONABLE IN PARTS
The Face Behind the Scar
My Little Chickadee

For Additional Expansion Ideas on These Theatres, Consult the Encyclopedia of Exploitation.

The Man from Dakota
(Hollywood Preview)
MGM Drama 75 mins. (Nat'l Release, Feb. 16)
Cast: Wallace Beery, John Howard, Dolores Del Rio, Donald Meek, Robert Burton, Addison Richards, Frederick Burton, William Haade, John Wray. Credits: Screenplay by Jean Andrews and Warren Don. Based on a novel by Jack MacKinnon. Directed by Leslie Freni. Production photography, Ray June Film kite, Conrad A. Nervig. Produced by Edward Chodorog. Plot: Wallace Beery and John Howard, two Union soldiers, escape from a Confederate prison while hiding out in the woods, encouter Dolores Del Rio, a Russian refugee. Dolores is fleeing with a map which she has taken from her father's rebel fiance, whom she has not heard from since the war. Special effects of the map through the enemy lines to General Grant, in order to save the Union Army, so he forces Beery to lead him, as Beery is acquainted with the section, and takes Dolores along to translate the Russian in which it is written. They have plenty of escapades before Beery finally risks his life to save Grant and his regiment.

Comment: A competent job by Wallace Beery and the rest of the cast fails to lift this picture out of the filler class, due mainly to the way in which the subject is handled, as at no time does it ring true. It can be listed as average entertainment for the puree of audience who like their melodrama on the "melod" side. While Beery is popular, the film should appeal to favor, and Beery, and his followers will find the scene where he gets into the pantry of a house and gorges himself with food, particularly amusing. John Howard and Dolores Del Rio and the others in the cast are effective in their respective roles. Since the film is adapted from Jack MacKinnon's novel, "The Man from Dakota" and "It's a Way Out," the story should be thrown out by the audience.

AUDIENCE SLANT: EVENING ENTERTAINMENT FOR MELODRAMA PATRONS.

BOX OFFICE SLANT: COULD DO OKAY WHERE BEERY IS POPULAR.

King Of The Lumberjacks
(Hollywood Preview)
WB Drama 61 mins. (Prod. No. and Natl. Release Not Set)
Plot: John Payne, young lumberjack, earns the friendship of his woods boss, Stanley Fields. On a lay-off he returns to San Francisco and Stanley Fields is shot by a dance hall dancer in a nearby town when he defends Gloria Dickson, a young singer. She nurses him to health and marries him, despite his loss of one arm. Payne and Fields go west to Fort Greene, where he finds out that his fiancee, Lotta, is now the newswoman who has been a good friend to Beery. She is the former sweetheart he used to hunt. The pair try to keep the fact from Bailey. When Payne is injured by a falling tree, the girl begins to heal his wounds. (Continued on page 8)
Short in Length, but Not in
STRENGTH!

You get the full force of Warner Studio
Showmanship in Vitaphone's feature-power
History of America

The latest release is
"TEDDY
THE ROUGHRIDER"

In Technicolor with SIDNEY BLACKMER • Pierre Watkin • Theodor Von Eltz • Arthur Loft

Wake up to the possibilities!

Two reels good enough to have been eight! Play it now and PLAY IT BIG!

Original Screen Play by Charles L. Tedford. Directed by RAY ENRIGHT
Box Office Slants

King of the Lumberjacks
(Continued from Page 6)

G. Pat Collins, state parole officer, comes in to check on Payne, and his story enrages Fields, who shugs Payne, puts him in the caboose of a log train, and lets it roll away. Gloria Dickson joins him, and when Fields sees this he just manages to save both of their lives. Fields leaves for Reno and a divorce to clear their way to happiness.

Comment: The outstanding features of this picture are speed and some fine and interesting shots dealing with the lumbering industry. Story treatment gives the major role to Fields, who does creditable work as the rough-and-ready outdoors man, while Gloria Dickson's beauty is effectively used. Aه

Catchline: "Two pals and a girl in the thrill packed timberlands."

AUDIENCE SLANT: WILL PLEASE ON WEEK-END ACTION BILLS.

BOX OFFICE SLANT: GOOD FOR THE ACTION HALF OF DUAL BILLS; WILL STAND ALONE WHERE SPEED IS A DRAW.

East Side Kids

Mono Drame 62 mins. (Prod. No. 3924—Nat'l Release, Feb. 10)


Plot: Ames, policeman, forms a boys club to keep the East Side Kids out of mischief, at the same time trying to find the real murderer in a frame for which a brother of one of the boys is "taking the rap." Frustrating his plans is Moore, gangster and murderer, who has returned to the neighborhood to engage in a counterfeit money racket. Ames unwittingly puts the boys to work distributing circulars, to each of which is attached a counterfeit "Jim." Moore had planned the distribution to throw suspicion on Ames. However, the policeman follows several clues, and with the aid of the boys, rounds up Moore and his counterfeiter.

Comment: Poor direction and insincere performances point this melodrama to bottom-half dual spots in neighborhood and grind-run situations. At no time is the spectator convinced of other than the fact that he is watching a cast of human puppets moving at the will of the director. The story is slow to get under way, the continuity is jumpy, and not until things begin moving during the last couple of reels will the audience give it any close attention. In exploiting the picture, your best bet is to contact the local Y.M.C.A. and other boys organizations for cooperation. Crime prevention is the theme, and it should attract streetwise audience on its own merits. (FAMILY)

Catchline: "Thrilling drama set against the background of big city tenements."

AUDIENCE SLANT: AVERAGE PATRONS WILL FIND IT ONLY MILDLY SATISFYING.

BOX OFFICE SLANT: WILL NEED STRONG SELLING TO MAKE TICKET MACHINES CLICK OFTEN ENOUGH.

Women Without Names

(Hollywood Preview)

Para. Drame 63 mins. (Prod. No. 3925, Nat'l Release, March 15)


Plot: Robert Paige and Ellen Drew, on the eve of their wedding, are arrested for murder and convicted on purely circumstantial evidence, although John McGuire, Ellen's divorced husband, is the guilty party. In jail Ellen meets Judith Barrett, a young lady who was with McGuire at the time of the murder. In order to save Ellen, Judith finally confesses, but John Miljan, an assistant district attorney seeking political favor, refuses to believe her story, as it will hurt his campaign. The two girls escape, and, with the aid of a newspaper publisher, trap McGuire into telling the truth.

Comment: Good direction and swell triumph making this picture an above-the-average offering, that should please wherever it is shown. Although made in the low budget class with no marquee names to draw them in, the film will make a nice addition to any program, and Robert Florey's direction puts him in line for bigger and better things in a cinema way. The entire cast, from Ellen Drew and Robert Paige down to the smallest bit player, handles their assignments in an able manner. Producer Eugene Zukot, with the aid of a good screenplay, has turned out this sincere piece of film entertainment, a stand-out in its class. Invite local police officials and law enforcement agencies to an advance screening. Please staff could show him. Young girls, distributing ".reward" circulars around town, should attract attention. (FAMILY)

Catchline: "She gave up her name for a number."

AUDIENCE SLANT: AN ABOVE-AVERAGE OFFERING THAT SHOULD PLEASE WHEREVER IT IS SHOWN.

BOX OFFICE SLANT: LACK OF CAST NAMES WILL IMPEDE ITS DRAWING POWER.

Double Alibi

Univ. Mystery 65 mins. (Prod. No. 4034—Nat'l Release, March 1)


Plot: Investigating a noise in her basement, the divorced wife of Morris, one day,uid, is shot in the arm by Burke, a patrolman. Suspected of the murder because of a bribe he left behind, Morris poses as a newspaperman while police search for him. Margaret Lindsay, columnist, in love with him, doesn't reveal his identity to authorities when she accidently learns it. Meanwhile, Morris collects evidence and after getting it, gives himself up. He establishes a motive for the murder and points out the guilty culprit.

Comment: Not in a month of Thursdays will mystery fans guess the identity of the murderer in this fast-moving action film. It's made-to-order entertainment for average audiences, although the proceedings may be a little too complicated for the youngsters.

Philip Rosen's direction maintains an air of suspense and builds up to a surprising that's-the-murderer climax. Capable performances are essayed by Wayne Morris, Margaret Lindsay, William Gargan, James Burke and Roscoe Karns. Arranged in Alibi Contest, in which particpants relate alibis which got them into their difficulties. Use a board in the lobby with photos of the suspects. Plan a cooperative merchant page in the newspaper, utilizing the "you'll need a double alibi if you don't take advantage of these bargains." (ADULT)

Catchline: "The amazing case of the accused solving his own case."

AUDIENCE SLANT: FAST-MOVING ENTERTAINMENT FOR THE MYSTERY FANS.

BOX OFFICE SLANT: IT SHOULD DO SATISFACTORY AS A WEEK-END BOOKING.

Pioneers of the Frontier

Col. Western 58 mins. (Nat'l Release, Feb. 1)


Plot: A band of miners, including broncho del Norte, is killed by an assassin's bullet. With his death, the settlers fear for their lives. Curtis, McKeo’s ambitious foreman, takes over the property and prepares to rule like a tyrant. When one of the settlers, Stockdale, protests, he is murdered. Curtis, with Linda Winters, urges the dead owner’s nephew and real heir to the estate, Elliott, to hasten back to the ranch. Elliott returns, but is framed and jailed. Winters arrives to save Curtis.

Comment: (Continued on page 15)
Radio City Museum Has Disney Material Display

A comprehensive exhibit displaying detailed work done on Walt Disney's second full-length production has been opened in the New York Museum of Science and Industry and is said to be the most complete exhibition of Walt Disney material ever assembled for public viewing.

Animation drawings, story sketches, rough layouts, backgrounds, working models of clocks, music boxes and various sound effects equipment are included in the display. Still photographs and text information are highlights of the showing. An attendant traces this progressive exhibit, from the first brush stroke on a drawing to the completed film itself.

Following the tour, Walt Disney short subjects are shown patrons in the museum's little theatre. It is estimated that approximately 65,000 persons pass through Radio City daily, and this particular display is said to be attracting a large number of them.

Thousands of children visit the museum each month and special attention is given this juvenile patronage in describing the various steps of actual film creation. The exhibit is on view for an indefinite period.

Tags on Christmas Trees

“A Child’s First Love is the Xmas Tree.” With that as the first line of his clever copy, Manager Marlowe Conner of the Avalon in Chicago had two thousand large tags printed in red. These tags were on every Christmas tree sold in the neighborhood of the theatre. Every home that had a Christmas tree knew that “First Love” was playing at the Avalon. Several hundred love letters were also written and “lost” so that the curious could read and learn. George Gross, assistant manager, collated these letters on this outstanding bit of exploitation.

Colorful Float Boosts “Swanee River” Drive

An excellent campaign for the engagement of “Swanee River” at the State Theatre, Harrisonburg, Va., was planned and executed by Manager Jack Frethewell, with the assistance of Miss Caracole.

In advance, special letters were mailed out to over 200 ministers and school principals in the city and county, playing up the highlights of the picture as to musical and educational value and requesting that the playdate and theatre be announced to church congregations and school pupils. This activity, Frethewell reports, resulted in many theatre parties and had much to do with the picture showing three hold-over days, with the last day out-grossing the opening.

One of the outstanding features of the campaign was a float made up of two 6-sheets and special art work and mounted on an automobile (see photograph). A public address system, consisting of a record player and microphone, was installed to play the musical numbers from the picture. At frequent intervals announcements were made plugging the playdate.

The float was driven through the city and into several adjoining counties, timed to reach schools just as the children were being dismissed. Various factories were also visited just as employees were getting off work. At night, the float was parked in the heart of the downtown section as a last-minute reminder for the public to be sure to see the Technicolor special. In every instance, it attracted much attention.

“Swanee River” broke all records at the State, in spite of unseasonal zero weather and heavy snow. And little wonder, in view of that swell campaign!

Christmas Party for WB Chicagons

Old St. Nick had nothing on the Wariner Club in Chicago. A Kiddie Santa Claus Party was held on the Wednesday preceding Christmas in the club rooms in the main office. Free ice cream, animal crackers, Christmas candy, toys and gifts, besides a large entertaining show was featured. As the extra attraction in true holiday spirit was the added gift of thirty-five minutes of cartoon short subjects. All children of members or relations of members were the guests.
Program Exchange

Thomas di Lorenzo Makes Every Week a Special Occasion: That Valentine in Cinemat—Oh Boy!

What a healthy lot of programs we received this week! And speaking of health, we hope that members are taking a little time from program activities to get out and cavort in the sunshine (or in no sunshine) and in the snow (or in the snow) as the case may be. That famous Chinese philosopher says: "Program Exchange member who work too hard may be too tired to exchange programs." So work a little, play a little, look for new ideas (you'll find some here if you follow this column every week) and exchange regularly.

Now that that pep talk is off our mind, we're going to dig right into this big batch of programs. Closing our eyes, we choose. And up comes some material from W. S. Samuel, manager of the Rex Theatre, Arp, Texas. We've always wanted to ask you, Mr. Samuel—how did Arp get its name? We've heard of Plentywood, Montana, and Powell River, British Columbia. Perhaps the latter isn't so unusual, but takes the case of the community down in North Carolina. The citizens were searching for a suitable name, so someone suggested "Arp," by not name it after a famous celebrity? "Yes, why not?" chimed in another. And so the town is now known as Whynot.

Gosh, looks as if we had gotten off the main subject. Anyway, small cards were distributed to Arp residents, with this copy: "Have you heard the one about The Housekeeper's Daughter?" This provocative stunt was in addition to Samuel's usual weekly and monthly programs. In his weekly issue, the Rex manager takes space to plug his newsreel by listing the "latest world events." That's a smart idea, and if you'd like to try the same thing, you can keep up to date by referring to the "News-reel Synopse" column in STR every week (not an advertisement). We're going to take our leave of Arp now, and head for New Paltz, New York.

Last week we illustrated the front cover of one of the programs issued by Thomas di Lorenzo, manager of the New Paltz Theatre. As stated in the caption, di Lorenzo took his cue "from the sound that was in your column." On that occasion, he presented the "week of stars," featuring such personalities as Marlene Dietrich, Sonja Henie, James Stewart, Warner Baxter, Alice Faye and Gene Autry "in matres alive with entertainment for your pleasure."

This week we show you another sample of di Lorenzo's "something special for your enjoyment." This is "Happiness and Laugh Week," time—seven days of laughter and gayety to bring joy and happiness to young and old. We don't know what future weeks will bring, but there's "College Week," and then perhaps "Matri-monial Week" (for films of a domestic nature) and "Action Week," etc. In other words, each seven days will bring "something special" to New Paltz patrons. You might take a tip from di Lorenzo and enliven your programs with "something special" too.

Down in Arkansas—Paragould, if we must be specific—Bill Justice really hotted up Valentine's Day to heart. And we don't blame him a bit. On the front page of Cinematoga was a two-column photograph of lovely Lana Turner.

He Honors "Laugh Week"

This is another of those "something special" front pages that make the mail program of the New Paltz Theatre, New Paltz, N. Y., a new and different experience for program receivers every seven days. Thomas di Lorenzo is manager of the New Paltz. His idea is one that other members should seriously consider.

---Your Application Blank---
Clip and Mail Now!

STR Program Exchange
SHOWMEN'S TRADE REVIEW, 19th Broadway
New York, N. Y.

Dear "Chick"—I hereby apply for membership in the STR Program Exchange. I understand that entry of my program in this exchange is a willingness to exchange theatre programs with other theatres, but involves no other obligation.

Name
Theatre
City
State

ALVIN HENDRICKS, assistant to HOWARD FEDERER, general manager of Nebraska Theatre, until last July, has returned to this post following a leave of absence.

RAYMOND BRUCE has been appointed manager of the Capitol Theatre, Pittsburgh, N. H., succeeding O. JONES, who resigned because of illness.

L. L. ETCHISON, formerly manager of the Joy Theatre in Dallas, Texas, has been transferred to San Antonio to manage the new Joy Theatre there. The new Joy Theatre was formerly the Warner Theatre in Oklahoma City.succeeds ETCHISON in Dallas.

DON REILLY, manager of the Warmer's Plaza, Sandusky, Ohio, prior to its sale to the Setz interests, has been appointed assistant manager of the Hypothenuse Theatre in Cleveland, succeeding NORMAN WHEATON.

JACK A. FARR, formerly manager of the Queen Theatre, Victoria, Texas, is now serving in the same capacity in the newly renovated Rita Theatre in the same locality.

LLOYD BOKFING has been promoted from assistant manager to manager of the Babcock Theatre, Billings, Mont., by RICK RICKETSON, general manager of di Lorenzo and Paramount Theatres. Other changes announced at the same time were as follows: DON DUNGAN, city manager at Montrose, Colo., has been promoted to the same position in Delta, Colo., where he succeeds IKE BYRNE, who goes to Las Cruces, N. M., succeeding ED NELSON, appointed manager of the Hiawatha, Denver, VERN FLETCHER, city manager in Billings, Mont., has been appointed at post in Montrose. GERALD WHITNEY, city manager at La Junta, Colo., goes to Denver as manager of the Gotham and in the Jewel Theatres. RALPH HAMILTON and ED WARD, the present manager staying on as assistants. ELWOOD VOORHEES, city manager at McCook, Neb., at La Junta and Fox in Montrose, takes over the management.
IT IS THE EPIC OF THE "SHARECROPPERS"
IT IS THE STORY OF THE "OKIES"

KING VIDOR'S
OUR DAILY BREAD
EPIC OF THE SHARECROPPERS

It is the best picture EVER made about the lives of these tragic Americans.
It was five years ahead of its time when United Artists released it in 1935.
Millions who see "Grapes of Wrath" will put this picture on their "Must" list.
Day of Rabbits Is On Way, So Prepare For It

Has That Old Devil Winter Got You? Loosen Its Grip With a Big Easter Campaign

Do you feel old, stiff and worn down at the heels? Are you longing for Spring to come? Well, brother, you are not alone. Most everyone else, except those basking in the warm Florida or California sun, feel the same way. Confidently—we're stale. The cold winter months (and there'll be many more cold and snowy days before Spring officially arrives) have kept us all bundled up when we go out, or have kept us close to the fireside, thereby sapping our energy.

But you know this isn't a health article. It's just the method we've used to introduce you to the fact that it won't be long until Easter arrives, and with it, well, at least a few days later, will come good old Spring. Now if the weather has been particularly blustery and cold, it makes it safe to wonder if there are many citizens who have hugged the fireside for the past several months, never venturing forth to ask if they get itches on their toes. They'll be peeping out soon, and when they do, you'd better be sure they make straight for your theatre.

Easter, according to the calendar (although one can never be sure any more), comes this year on March 24th. That's the day when you stop wishing that Winter lethargy and the dreary old Spring. Open up the old opera house and give it a complete airing. Stand in the window and a few deep breaths, yourself.

There's Money to Spend

There'll be money to spend among these people leading the Easter parade, and your theatre is as good a place to spend it as any other amusement place. Get busy on institutional week, knowing that you have the best in entertainment; that your theatre is comfortable, and that Easter is the time to get busy with the theatre going habit. You don't have to follow a particular formula just so long as your campaign is composed of the activities approved. It will draw audiences to your house as the most popular place in town.

Some folk will be all decked out in Easter finery, while others will take from the closet their last year's wearing apparel and send it to the dry cleaners. Wouldn't it be wise to imprint your message on the garment bags, and perhaps promote a cooperative ad from the local dry cleaner in the newspaper? And why couldn't your announcement be on the bill of your theatre's fleet of delivery trucks? Well, why not? You won't know unless you get busy now to see if it can be done.

Almost every picture these days, with the possible exception of those with all-male casts, contain fashion tips. Surely you can plant fashion signs from your Easter advertisements in the windows of department stores. "If you dress as smartly as (name of star)," the tie-up copy might read, "you'll be at the head of the Easter Parade. And if you want to do what your neighbors will be doing on Easter, see a show at the Blank Theatre.

Local transportation facilities, such as street cars, buses, taxis, etc., should be contacted for cooperation. Tie-up signs in these places should be to the effect that Mr. and Mrs. Average Person can enjoy the Easter parade without having to walk in it by riding any of the above. And, of course, you get something in there about riding to the

Innovation In Easter Displays

A typical example of a splendid Easter display is that at the Blank Theatre, Rochester, N. Y. Patterned after the N. Y. World's Fair grounds, intricate details of various buildings were carried out. Six live white bunnies capered in and out of one building to another. If it's an innovation in displays you'd like to achieve, why not follow this pattern? You'll be timely, for the Fair is to be continued.

Blank Theatre. Arrangements might be made to issue tickets to the public which will permit those who wish to take advantage of the opportunity to ride free to your theatre on Easter. Likewise, not transportation officials, for the publicity they'll get, will go for the idea without involving any cost on your part.

Still old, but as good this year as it was when inaugurated, is the annual Easter Egg Hunt. If you've refrained from staging this stunt heretofore, now is the time to start it. To begin with, this year the number of bands in the newspaper for valuable publicity. Then, from a poultry dealer promote the eggs you'll need for the Hunt. (If you can't find a chicken, you can use a poor attraction for Easter, you might use the egg it lays.) After you get the "ovals," the next job will be to paint them in a variety of colors, each, or a gum label with the name of your attraction on each egg.

Although you can issue plenty of guest tickets as prizes, it would be best to try to get merchants to donate prizes, too. Either they could each take a separate ad tying it with the affair, or you might persuade them to go together and use a single- or double-truck display.

You need have no worry about "cooking up" copy for your Easter trailers. The trailer companies will have them available in many styles and with several variations of copy. It will be easy to find just what you want. Your trailer should be projected from about two weeks before Easter right up to the night before.

Either of the telegraph companies, since both have special rates for Easter Greetings, ought to be willing to permit you to send greetings on behalf of your theatre. In exchange for the company's cooperation, you could give them space in the lobby, even going so far as to set up telegraphic equipment with an operator to take messages from those who desire to send them. Relative to the greetings sent to patrons, be sure a good plug is carried for the attraction.

For an effective lobby display, why not use a live bunny, surrounded by large eggs stamped with coming attractions? Or perhaps the lobby and foyer could be heightened with a profusion of flowers and palms to suggest the breath of Spring. Incidentally, before we forget it, the Saturday matinee before Easter could be designated as "Easter Rabbit Matinee," with a few bunnies awarded as prizes to lucky boys and girls. A contest might be conducted to find the best dressed boy or girl, in which case you'd be sure of garnering extra newspaper publicity. For souvenirs, promote candy Easter eggs from a local confectionery shop.

As a goodwill gesture, donate your theatre for Easter Community Services. And it would be a smart idea, too, to set up a checking room service for Easter shoppers.

Always appropriate at this season of the year is a Style Show, with members of say, the Junior League, setting up an undertaking of this caliber to be successful, it is imperative that you have the wholehearted support of the merchants, and the newspaper. With a little effort, you can make it the high spot of your campaign.

While the suggestions we have made here concern stunts that have been tried and proven effective, we nevertheless realize that a majority of showmen will have ideas which they will be using this year for the first time. Those ideas, used in conjunction with our suggestions, should start you off on a prosperous Spring and Summer season.

Legionnaires Aid In Selling "Fighting 69th"

An effective stunt which helped "The Fighting 69th" to successfully open at the Victory Theatre, Dayton, Ohio, was used by Manager Elmer Radelle who, prior to the film's opening, screened the picture for members of the American Legion.

The Legionnaires were so enthusiastic that through their efforts the local Post's box car was booked, and the picture was shown in 15 towns within the metropolitan area. Theatre copy was carried on banners hung on the car and trucks.

MARCH

24th
EASTER SUNDAY. See top of this page how to get the crowds for this day.

25th
MARYLAND DAY. State Holiday. Theatres in that state should participate in all local celebrations and make a real holiday of it.

28th
SAVANNAH, first American steamer to cross the Atlantic, left New York in 1819. If you have copies of "Little Old New York" for showing around this time, this event makes an excellent topic.

30th
ALASKA PURCHASED by U. S., 1867. This is a good time to play a short travelogue dealing with what was once known as "Seward's Folly." Vista- phon's "New Horizons" is truly appropriate. Get anyone who has been to Alaska to write for the newspaper in connection with the showing.

BASEBALL WEEK. Sponsored by the Sporting Goods Dealer, St. Louis, Mo. The baseball season will end and engine were obtained and paraded through the streets of Dayton, attracting a great deal of attention. Some additional trucks were used, covering 15 towns within the metropolitan area. Theatre copy was carried on banners hung on the car and trucks.
SIDE from the fact that "Northwest Passage" is based on the famous best-seller by Kenneth Roberts, there are other reasons why it is one of the most exploitable films in a long time. Spencer Tracy heads the excellent cast for one thing, and his excellent performances in many past hits, one of them winning him an Academy Award, has made him a favorite with the majority of theatregoers. Next, the picture has been photographed in Technicolor, a fact that adds strength and attractiveness to the picture. In the recent exhibitor poll, 77 percent of the exhibitors agreed that Technicolor adds to box office value. Then, too, "Northwest Passage" is an action picture, and if anything is made to order for the masses, it's screen fare with an abundance of action.

Now, there aren't enough words to justify any smart showman in going out and exploiting the picture to the skies, then somehow make kiddies go to their playdate, and as your playdate is set, to put into work every suitable idea you can think of; the more, the better. You know, it's true, that Technicolor, you are eligible for any extra notice you can give your book. A look at the press book will give you innumerable suggestions. Get out the pastes and gum and morning papers and the boys out with posters and window cards to plaster the entire county. Add a few extra inches to your newspaper column and the newsmen of the picture coming to your theatre. Run an announcement trailer for a while, and then replace it with the regular trailer a week before playdate. All these suggestions may seem simple, and they are; but you can put them to work and having the town on its toes whereas otherwise you might be trying to think of an unusual stunt without any success.

"Do You Know?" Column Useful

Perhaps you've paid little attention to the "Do You Know?—" column which appears in the publicity sections of every MGM press book. If so, now's the time to make this column mean extra dollars at the box office. If you put out a house program, some of the ideas can get into it. If your house doesn't have a such a paper editor isn't too hard-boiled, perhaps you could get him to use some of them. You know where you can get copies? Of course, you wouldn't go wrong by using each item as a box in the newspaper, one to a page, a different one to a page, every different day. A page isn't big, but they're interesting and readable, and each one read means a patron for your engagement.

That you should tie up with libraries, book shops and schools goes without saying. Bookmarks are available as giveaways, so make use of them. Ties might be made with school history classes whereby copies of the Kenneth Roberts novel would be awarded to students writing the best essays on the history and development of the Northwest. As a matter of fact, regardless of the nature of your correspondence column, copies of the book will serve as excellent awards—awards that will be treasured and that will keep your playdate before the collective mind of the recipients. Some of the residents around town possess, or know where they can get, muskets, powder boxes, horn guns and other artifacts that were in use at the time the action in the story takes place. Conduct a search for these articles through newspaper announcements, notices in your house programs, etc., and place them on display in the lobby or in a prominent store window. If displayed in the lobby, an attendant dressed in buckskin clothing could explain their history to patrons, and distribute handbills.

There's a swell two-column sketch of Spencer Tracy (Mat 892 S-200) in the press book's publicrelations section. If you use the sketches and make them to grade and high school students for a city-wide sketching contest. You should specify that all sketches, to be eligible for prizes, must be done in colors, with crayons or paints. With the school superintendent, you may be able to make this stunt a classroom assignment in every school. Since this will be a big travel year in America insanoh as ocean voyages to most foreign ports have been curtailed, "Northwest Passage" gives you the opportunity to conduct a "see America first" campaign. Arrange with bus and railroad companies for window displays suggesting prospective vacationers this summer take a trip to the Northwest. Possibly a trip to this section of the country, to be taken at the winner's discretion, could be made the prize in a contest dealing directly with the picture.

Concentrating on Spencer Tracy, try to get stills of scenes from his past successes, and utilize them in a lobby display which implies that, although he has been seen in many outstanding productions, he hits a new high in screen fame with his role in "Northwest Passage." Dominate the setpiece with action stills from the latter film.

A street stunt that should draw plenty of attention consists of having three men, dressed in costumes simulating the buckskin outfits worn by the male characters in the picture, constantly appearing in various business establishments, conferring, the length of the picture, and then, at a time, announce beforehand that these men will be "Rogers' Rangers"; that each will have a picture of Rogers, and one will know which is which. But when a person (if he or she is lucky enough) stops "No. 1," and says "You are Rogers' Ranger No. 1," he or she receives a card which states that "No. 1,"

Every Exhibitor West of the Atlantic Can Conquer New Exploitation Fields With It

using that you use the small cartoon caricatures of West and Fields, your article, enlarging them suitably for the purpose. Have your stencli-
ing brigade do their work at night when the streets are more or less deserted, so that they won't be noticed. And if you have a license to work in a sidewalk corridor you may have permission from civic authorities to do this job, too. A variation would be to have snipes made up, which could be pasted on the sidewalk curbs at all street intersections.

Surely there must be at least two people—a man and woman—who can be made up to re-
semble the two stars both in looks and in attire. Get them to move around the downtown sec-
tion, with a comedy photographer at their heels. Occasionally the couple stops and poses, while the photographer busily "sets up" his para-
phernalia. When a crowd has collected, he throws a cloth over the camera. On this cloth is a plug for your attraction.

Soda fountain managers might be induced to connect a drink known as a "Chicka-
dee Cocktail" in honor of the attraction, "You'll get double pleasure when you taste one of our "Chickadee Cocktails" and you'll have twice the fun you've ever had when you see Mae West and W. C. Fields in 'My Little Chickadee,' etc." That's a simple idea of the tie-up copy you could use, and you can probably think up some other good lines.

For an unusual display in a merchant's window, or in a vacant window, for that matter, provided it is in a prominent location, place a parrot borrowed from the zoo or pet shop. Set up a "Book of Wise Cracks" in front of it and on an attraction card near this display should appear copy like this: "I used to know all the answers, but now that Mae West and W. C. Fields have been teamed in 'My Little Chickadee,' it keeps me busy trying to find wisecracks better than theirs." Cutouts of the two stars, as well as stills from the picture, should be included in the display.

In front of a large lobby setpiece on "My Little Chickadee" have a girl in shorts or bath-
suit doing her daily "work out" on a row-
ing machine. The accompanying explanatory copy should read: "She's rowing for keeps in shape so she can withstand the laughs when Mae West and W. C. Fields get together in 'My Little Chickadee,' etc."

Have a man lead a blanket-for nosey around town, with this copy imprinted on the blanket: "Mae West and W. C. Fields together for the first time in 'My Little Chickadee' doesn't mean a thing to me . . . but you know what I am." In the ads you'd find catchlines that "punt" the star combination. For example, that one about "new fields to conquer" and "out to tame the wild west." With a girl attendant in charge, a table and book should be set up in the lobby. Patrons could write in the book jokes they believe to be amusing and which relate to either the temper of the stars or to some phase of the picture itself. This idea can be used as a newspaper contest, too, pos-
sibly on the classified pages.

If there's a radio station in your town, be sure to announce your playdate. A voice re-
semblance contest might be held in which men and women, who believe they can, attempt to imitate the voices of West and Fields. Instead of referring to the contestants by name, the announcer could give each a number, and ask listeners to phone in the numbers they believe give the best imitations. Cash prizes should be given the two winners, with guest tickets going to the runners-up.

You have the opportunity to arrange displays with local milliners or department stores on Mae West hats. Likewise, the W. C. Fields doll, carried by most dealers, is the means by which you can promote special windows, ven-
triloquist contests, etc.

These figures of the two stars on the 24-sheet can be cut out and used as the main elements for marquee, lobby, or sidewalk displays. They can be animated by your electrician so that the figures move their arms. You'll realize the importance of this effect when you see the poster.
Pioneers of the Frontier (Continued from page 8)
hudcunt, he escapes, and later kills Curtis in a blazing gun fight. The rest of the gang surrender.

Comment: Bill Elliott has no guitar and probably couldn't sing if he wanted to, but he's as quick on the draw as a crowd of townspeople. He is a local hero. He misses, though the gunfire of the western gangsters always does. Western fans who aren't completely critical these days, and who believe "Wild Bill" when, after shooting up the town, he says, "They call me 'Wild Bill', but I'm a peaceable man," will get their full measure of thrills and excitement. And Linda Winters' modern hairdress, plus the availability of safety matches, must have made living during lawless frontier days a little more bearable. Dick Curtis is so cruel a menace the fans will start hiring after two minutes before he appears on the scene. Director Sam Nelson keeps his story moving, and makes it so entertaining that despite any implausibilities, one finds himself enjoying it. If there is an old pioneer or descendant of one in your town, his stories should make good newspaper material. Get newspaper dealers to slip insertss in western and adventure story magazines. Since many interesting stamps were issued during pioneer days, get local philatelist to permit you to place them on display.


Murder In The Air

(Hollywood Preview)

W6 Drama 58 mins. 

(Prod. No. Not Set—Nat'l Release Not Set)


Plot: Ronald Reagan and Eddie Foy, secret service agents, are sent by their chief, John Litel, to follow through a spy case. Ronald Reagan impersonates a much-wanted spy who was killed in a train wreck with $50,000 in a money belt. He contacts James Stephenson, who engages in espionage under cover of the presidency of a society of "loyal naturalized Americans." Lydia Lys, wife of the dead spy, traps Reagan, but Foy captures both her and Charles Brokaw, Stephenson's assistant. He finds the ring plans to wreck a saucy blimp testing a new protective measure, with Victor Zimmerman, secretary of a League of Nations official, the actual leader of the ring. A storm at sea prevents the test, Brokaw escapes to warn Stephenson and Zimmerman, but the invention's value is proven when it is used to blow up the plane. The spies are using to escape through stoppage of its electric current.

Comment: A timely action offering in this producer's secret service series, tying in with the invention of a Kansas farm boy reported some months ago that kills any motor operating by electricity through counter-waves, this has more exploitation value than most of its type. Check your newspaper files for the dispatches covering this, blow them up for a lobby display and stress them in your ads and publicity. A display to start them talking can be arranged by setting a model plane at one end of your lobby and at the other end an apparatus which sends out a buzzing sound. Hook a deferred switch to the plane so that when your patrons turn on the second machine, the propellers stop turning a few seconds after the other's buzzing commences. Ask your patrons to explain how this is accomplished. Reagan, Litel and Stephenson earn the acting honors, with Eddie Foy and Lydia Lys figuring in a very minor frustrated romantic touch. If there have been any recent cases in your territory covering espionage, feature these also in your lobby display.


(More Box Office Slants on page 21)

Gambling On The High Seas

(Hollywood Preview)

W6 Drama 58 mins.

(Prod. No. Not Set—Nat'l Release Not Set)


Plot: Gilbert Roland, owner of a gambling ship anchored outside the three-mile limit, carries on his illegal business through a combination of bribery and gangsterism. Roger Pryor, his assistant, is forced to sign a confession linking Roland to the killing of Creighton Hale, an abscording gambler and Murray Alper but George Meader, secretary to the district attorney, tells him the signed confession. Wayne Morris, a newspaper reporter, with the aid of Jane Wyatt, Roland's secretary, L. Wright, the U. S. District Attorney, John Litel, and secures photographic evidence that the table are crooked, but Roland knocks the girl, who is too young to get a conviction. Morris walks back into their trap and Federal operators rescue the pair and wreck the gambling ship. Roland is convicted.

Comment: Here is a fast moving melodrama, the events of surprise and plot, which counts on constant action and the never fail romance to sell it to the audiences which are in demand speed with their cinema fare. Wayne Morris walks through his role and Jane Wyatt has little to do, Gilbert Roland's well underplayed gambler and John Litel's U. S. District Attorney definitely earn the acting honors. It's a good supporting feature and a solid leader in those locations where action is the one requirement. In the lesser roles, William Pawley's minor gang-

DRUMS OF FU KANGAU

Suggested by stories by SAX ROHMER

HENRY BRANDON • WILLIAM ROYLE ROBERT KELLARD • GLORIA FRANKLIN

"How do you like my little device, Mr. Parker? Ingenious, don't you think? You speak glibly of death, I trust you meet it with equal rose."

A Republic SERIAL IN 15 CHAPTERS

February 24, 1940 SHOWMEN'S TRADE REVIEW Page 15
National Variety Club
CONVENTION
APRIL 18-19-20-1940
in DALLAS!

Gigantic! Stupendous! Colossal!
One solid year in the making!

3 - Soul-Stirring, Eye-Filling, Heart-Warming Days - 3

COME! Enjoy the frivolities of the Pioneer Days Celebration with the Southwest's far-famed Peace Officers, Rangers, Cowboys, Indian Chiefs.

RIDE in the famous Deadwood Stage Coaches, the Pioneer Prairie Schooners, on the backs of snorting, bucking Texas Bronchos!

DRESS UP in cowboy chaps and sombreros! YOU furnish the physique — WE, the clothes!

GO HAP-HAP-HAPPY at the Pioneer Days Village (in Athletic Club on floors 7 and 11). 'Mebby' it's your Lucky Day!

EAT right out of the Chuck-Wagon...the kind of food that built an Empire...Frijoles! Corn Pone! Hot Biscuits! Chicken in the Rough! Enchiladas! Tacos! Chili con queso and Tamales!

ENJOY the sights and festivities of the Frontier Frolic! Colorful! Thrilling! Joy-Packed! Your grandchildren will talk about the Mexican Fiesta!

All this and more!...Plenty more!

Early Please!

Please make your room reservations and send in your $10.00 registration check now.
Address all communications to Room 202-203 Melba Building, Dallas.

ALL ROADS-AIRWAYS AND RAILWAYS LEAD TO DALLAS in APRIL
Short Subjects Rise in Quality as Quantity of Subjects Declines

To say that short subjects are the industry's stepchild—that they are neglected—is old stuff. But nevertheless as a prelude to any discourse on shorts, it must be mentioned. Our purpose in this article is to call your attention at this time is to commiserate with all you exhibitors who have allowed golden opportunities to slip through your hands.

We are not arguing the merits of double or single bills. Discussions of short subjects usually lead up to this question: When do we stop? Do we mention something to separate the features on a twin bill and a good short subject fulfills the purpose admirably. This is especially true if a short subject can be placed in the double feature, where it is seen, even if it plays double bills most of the time, occasionally runs an outstanding feature alone. So, in the case of our double feature question, we feel perfectly safe in stating that this article applies to all.

Shorts have taken on that status in the past few years. Readers of STB will remember that for three years, this publication has devoted several pages to the subject of shorts. During that time, there has been a steady decline in the quantity of shorts with an equally steady improvement in quality. Many have been introduced into the program and others, formerly known as standbys have been dropped in favor of others with more box office appeal. The producers of this film product have come to realize that they are no longer just so much film to be thrown on the screen to fill up time. Thus they have a definite box office potential which advantage can be taken in many ways.

For one thing, an analysis of STB's short supplements for one three year period discloses that there is a distinct trend toward dramatic subjects. A few years ago, there were a number of features and series. Now, one company has at least one such series and many of them have several.

**Extensive Use of Color**

A further trend to be noticed is the extensive use of color in shorts. Technicolor is used by every distributor for a number of series of shorts and Paramount, in addition, uses Cinecolor. So camera trips to distant lands take on new glimmer enhanced by the natural color photography. Many of the cartoons are now in color.

Shorts have been made with an eye to exploitation, too. Well known radio programs have been translated to the screen and commentators famed on the air have been employed to interpret short subjects to audiences. Such names as Chip McConathy, and Lowell Thomas and such subjects as Information Please and the Grouch Club have emerged on the screen as excellent business getters. Their radio following helps to build added interest and none can deny that it has brought additional business to the box office.

In general, the number of subjects in each series has been curtailed so that a producer now has time to devote considerably more care and thought to the production of each subject than was formerly allotted when he was in a death struggle with a specify date.

In the category of short subjects also fall newsreels and serials. The latter, in many cases, have changed character so considerably that an old timer would hardly recognize them. Whereas formerly they were solely for the entertainment of the kids on Saturday afternoons, now the exhibitor finds himself confronted with a heavy demand for serials at evening shows as well. Although the serial still leaves its hero in desperate straits, its appeal is now directed more to adults with- out sacrificing the interests of the younger generation. However, there are still some serials made solely for the delectation of the juveniles. These are the exception.

Newsreels are definitely box office. Anyone who tries to dispute this has but to come to the analysis of our city's box offices and see the huge crowds attending the newsreal theaters where as many as 14 shows a day are given ordinarily and even news is hot, as when the war broke out, these houses are forced to continue operating until the small hours of the morning. Many de luxe theaters have recognized the rising importance of the newsreel by booking two or three at one time and devoting from 30 to 50 minutes to newsreel theaters either the subjects so as to delete repeat scenes and always manage to open and close the news with a punch.

The newsreels have grown up, too. No longer does the editor insist on a bathing parade and bathing beauties in every reel. They have also been built up like a miniature show in themselves with a little drama, a little comedy, some action and human interest shots. We owe unto the theatreman who finds his schedule running long and picks on the newsreel, since the Blue Coal sponsors the program, exhibitors should contact local dealers for permission to announce the coming of the serials to their theatres preceding and following the broadcasts. Incidentally, Blue Coal has prepared some special display material which can be imprinted with theatre playdate cards. See your local Blue Coal dealer about this.

In case your town isn't on the network of stations now broadcasting "The Shadow," arrange them in some manner whereby it will be possible to pick up the "live" show for a thirteen-week period or broadcast a transcribed Shadow program for the same length of time. For more detailed information on this matter, we suggest you write to Mr. William J. De Grondy, Street & Smith Publications, Inc., N.Y., C.

Either on your local radio station, or as a stage stunt, conduct a contest to find the city's best amateur Shadow. This can be announced over the air, in the newspapers, lobby, etc.

Since "The Shadow" is based on the stories appearing in Shadow Magazine, you can glean plenty of publicity through this medium. Ad announcements the picture are appearing in the magazine twice a month. Arrange to place slip-sheets in each copy, posters at every newsstand, and get magazine wholesalers' trucks to display posters.

There is another publication, Shadow Comics, with which you can tie in. It is a 64-page, four-color book which you can order in quantity from Street & Smith Publications. Use them for prize awards, advertisement awards, giveaways, etc.

Organize a Shadow Club among the younger set. Membership buttons and cards can be obtained from the publisher of Shadow Magazine.

These are just a few of the slants you can utilize for your campaign. If you combine them with other tested exploitation stunts, there's no reason why "The Shadow" shouldn't be a 15-week record-breaker at your theatre.

**FIRST RUN SHORT PRODUCT**

**BROADWAY, NEW YORK**

(Week Beginning February 24)

**CAPITOL**—Found Foolish (MG.M) rev. 12-30-40; A Triangle Victory (Par.) rev. 12-30-39.

**CENTRE**—Information Please No. 3 (RKO-Path) rev. 11-18-39; Aquapooche (RKO-Path) rev. 2-19-40.


**RADIO CITY MUSIC HALL—Information Please No. 3 (RKO-Path) rev. 2-16-40.

**RIVOL**—Sure (RKO-Path) rev. 2-16-40.

**STRAND**—Old Hickory (Vita.) rev. 12-30-39; Mother Hunter's M. M. (Vita.) rev. 2-17-40; The Early Worm Gets the Bird (Vita) rev. 2-17-40.

**CHICAGO LOOP**

(Week Ending February 24)

**APOLLO**—Jimmy Dorsay & Orchestra (Param.) rev. Big Stakes issue; Ming's Hunters (Vita) rev. 2-17-40.

**CHICAGO**—The Three Daughters (MG.M) rev. 12-30-39.

**GARRICK**—The Film Fan (Vita.) rev. 2-12-40; Louis vs. Godsy Fight Pictures 1-10-40.

**KOOSKEL**—Frances Carroll and Her Carpenters (Vita.) rev. 2-11-40; Way Back. (Vita.) rev. 2-17-40.

**ROOSEVELT**—When a Triangle Had Its Points (Para.) rev. 2-16-40.

**UNITED ARTISTS**—Bowling Star (Para.) rev. 2-3-40; Old Ketches (MG.M) rev. 2-14-40; Donald's Cousin Gus (RKO-Disney) rev. 5-28-39.
THE THREADS OF A NATION

Prod. No. 1972
Interesting
Col. Cinescope No. 2
11 min.

Comment: Starting from Eli Whitney's cotton gin in 1792, the cotton industry has expanded until today there are 10,000 such gins dotting the country. In this subject, narrated by Basil Ruysdael, there are scenes of a Peruvian textile worker, Slater's mill in Pawtucket from where cotton cloth was used, and other interesting aspects of the development of the industry down to present-day printing and sanforizing. It is interesting screen fare for any kind of audience. Ben K. Blake produced and directed.

Exploitation: Promote displays of cotton goods in the windows of enterprising merchants.

In your advertising, point out that here is the story of one of the world's greatest technical marvels—cotton.

THE HECKLER

Prod. No. 1430
Fairly Funny
Col. All Star No. 10
18 mins.

Comment: At the baseball game, at the tennis match, in the theatre, you've met the people so capably portrayed by Charley Chase. He always yells at the crucial moment and causes the nervous player to miss, then jabs his neighbor and says, "Can I call 'em?" But when Charley is hired to heckle, his enemies put ice on him while he sleeps, thus giving him a cold and a hoarse voice. The comedy is funny at intervals, but too much of a heckler, even when he's only a screen character, may become boring for some audiences. Del Lord and Hugh McCollum were the producers, and the former directed.

Exploitation: Give it the usual mention in your newspaper ads, in your programs and in your lobby displays. Invite patrons to submit their definitions of a heckler, the most original to receive a prize of theatre tickets.

PARK YOUR BABY

Prod. No. 1752
Average
Col. Fable Cartoon No. 2
7 mins.

Comment: A tough father checks his almost equally tough twins with Scruppy. The kids cause our hero plenty of trouble until he puts them through the "bad boy pacifier," from which they emit a melodic laugh. The father doesn't recognize his angelic darlings. It's an average cartoon that will take up that 7-minute gap in your program very nicely.

Exploitation: If you have a nursery room in your theatre, here's your chance to give it an institutional plug by tying in with the cartoon. You might arrange with a nearby nursery to take care of patrons' babies while the patrons attend your theatre.

DAVE APOLLONN AND HIS ORCHESTRA

Prod. No. 5566
Average Musical
WB Melody Master No. 6
10 mins.

Comment: It's the usual night club setting for band and vocal music, plus some clowning by Hank Norton, and a bit of toe-tap dancing by George Richwood. Two vocal numbers by Ruth Petty are perhaps the highlight of this modified swing session.

Exploitation: Name billing for Apollon and Ruth Petty in lobby and music store displays.

TOP-NOTCH TENNIS

Prod. No. 303
Good
20th-Fox Sports Review No. 3
10 mins.

Comment: This authoritative subject on tennis, in which such famous racquet-men and racquet-women as Bobby Riggs, Jack Bromwich, Adrian Quist, Jack Crawford, Ray Stammers and Dorothy Bundy explain the mystery of greatness across the net, is good entertainment. Those who like their tennis will be able to gain a few pointers; others will find the real a pleasant insight into the mysteries of the game. It was directed by Tom Comiskey, with Ed Thorogood handling the narration in his usual expert style.

Exploitation: Members of the local tennis club should be notified of your showing. If there is an expert, have him demonstrate some of the fine points of the game, provided your stage is large enough to accommodate this sort of thing. The newspaper sports editor should be invited to see the subject, since it will surely provide him with material for his column.

FOLLOWING THE HOUNDS

Prod. No. 304
(Tech.) Outstanding
20th-Fox Sports Review No. 4
10 mins.

Comment: Technicolor makes what might have been an ordinary sport cartoon a subject of colorful thrills and excitement, with many of the scenes duplicating the paintings that hang in any hunting room. There are scenes showing the training of the horses, the which the hero is taught to hurdle various obstacles placed in his path. This is followed by the chase, with the brilliant red coats of the hunters contrasting beautifully with the pale blue and green landscape. The subject ends, after several thrilling shots of horses taking the hurdles, as the hounds trap the crafty fox in his hideout. All who have a hand in making this short reel—Ed Thorogood for his narration, Tom Comiskey for his direction, and Jack P antenn for his breathtaking Technicolor photography—deserve praise. The fox deserves credit, too, for almost successfully eluding the hounds, although he probably got it in the neck. "Follow the Hounds" will enrich any program, and should receive some kind of distinction when short subject awards are being distributed.

Exploitation: Stress the thrills and excitement of the chase, the subject's beautiful Technicolor photography, in your advertising. Go after sporting goods shops and men's and women's stores for displays on equipment and correct attire for the hunt. Give it billing on your marquee and via a special display in the lobby.

A DOG IN A MANSION

Prod. No. 507
20th-Fox Terry Toon No. 7
7 mins.

Comment: Fido has everything a dog in a mansion can desire, but it isn't what he wants. He invites his ragamuffin friends to in to play with him, and the battles between them and the haughty butler forms much of the cartoon's pleasure. The whole family will find this a satisfactory cartoon. Paul Terry produced.

Exploitation: You could hold a Pet Parade, with kiddies parading their pets to the theatre to see "A Dog in a Mansion." Prizes could be awarded for the homeliest mutt, the handsomest, etc.

FOR PLAY HOURS

Prod. No. 602
(Tech.) Excellent
20th-Fox Fashion Forecast No. 2
10 mins.

Comment: Whether for play hours or for evening wear, this new Vyyvan Donner fashion reel interestingly reveals what the well-dressed girl will wear. Tired husband's men will relish those scenes in which resort fashions are displayed, and in all probability will remain awake for the rest of the reel. What makes this something other than mere a formal fashion parade is the informality of the models, even daring to drop a glove or fail to get out of the way of the closing curtain, while Ilka Chase seizes on the faux pas to inject some of her witty remarks. For that reason, and also because of its beautiful Technicolor photography, "For Play Hours" will be a delight for both men and women. Patricia Donnelly, Miss America of 1939, is one of the lovely models. Vyyvan Donner directed.

Exploitation: By getting a copy of the press book, you will have a list of the various stores and clothes manufacturers from whom you can promote tieups. The subject affords you the opportunity to put on your own fashion preview with the cooperation of the merchants and the newspapers.

HARVEST TIME

Prod. No. 556
(Tech.) Clever
20th-Fox Terry Toon No. 6
7 mins.

Comment: The countryside in the fall, with the corn and beans harvested, forms the background of this cartoon. All is well, until a villainous spider swoops down and makes away with a lovely dancing butterfly. But he gets his, and the fragile lady is saved. The animators have injected some clever gags into this offering, making it enjoyable entertainment for the family. It was produced by Paul Terry.

Exploitation: Mention it in your programs and in your current amusement ads.

EDGAR RUNS AGAIN

Prod. No. 508
Very Good
20th-Fox Terry Toon No. 8
7 mins.

Comment: Edgar, one-time racing horse, is sad and disillusioned. He is constantly being harassed by the law. One day he gets a job pulling a junk wagon, and picks up anything he sees. In the custody of police, he hears a race being broadcast, dashes out and arrives at the track in time to win by a photo-finish. Thereafter, he pulls only a high-class junk cart. There are lots of laughs in this clever cartoon, which was produced by Paul Terry.

Exploitation: One sheets and ad strips are available on the Terry Toon series to aid you in advertising them. Use these aids on "Edgar Runs Again."

AFRICA SQUEAKS

Prod. No. 5600
Hilarious
WB Looney Tune No. 8
7 mins.

Comment: A cartoon with a high quota of good belly laughter, this story shows how a bar- fugue hunting trip in Africa, encountering Spencer Tracy on a search for Dr. Livingston as well as other well-known characteristics. It's a sure laugh-getter with all types of audiences.

Exploitation: Give this something extra, both in lobby and newspaper advertising.
FLASH GORDON CONQUERS THE UNIVERSE

LITTLE LAMBKIN
Prod. No. C92 (Tech.)

Good Para.
Color Classic No. 2
7 mins.

Comment: The cute little baby hero of this subject enjoys playing in the woods with the squirrels. When his family takes him to live in the city he makes life hell for his parents by all the gadgets in the city apartment. The family takes him back to the country which satisfies him. Dave Fleischer directed.

Exploitation: Newsdealers should be induced to stuff Parents Magazine with heralds on this subject.

JIMMY DORSEY & HIS ORCH.
Headliner No. 8
10 mins.

Comment: Some of Dorsey's company, including Helen O'Connell singing "My Wibba Dolly," Bob Eberly singing "Only a Rose" and Dorsey himself in some tricky saxophone numbers, are the highlights of this subject. The entire company switches in and out to keep the audience interested and still prove too lovely to others. Quite a neat these days.

Exploitation: Tie up with music stores selling Dorsey records. Put out a placard announcing the subject over every "juke box" in town. Those who listen to these machines will be interested in the short.

HUMAN FISH
Prod. No. R98 Excellent Para.
Sportlight No. 8
10 mins.

Comment: This underwater subject introduces Newton Perry, champion underwater swimmer. It shows him doing some unusual stunts in and underwater technique. The latter part of the reel introduces some seals into the pool, and the humans try to imitate them. It is an excellent subject and one sure to please the aquatic minded. Ted Husing narrated.

Exploitation: Swimmers will be especially interested, so get a notice of the showing at all local pools. The physical instructor in the schools should also cooperate with you on this showing.

PICTORIAL
Prod. No. F96 Interesting Para.
Paragraphic No. 6
10 mins.

Comment: This subject has two clips. Either can be used separately if you want to shorten your show. The first of the two gives details of a fledgling aviator's first solo flight. The second deals with the making men's hats and winds up with a style show of hats for men. Bill Farrer narrates the first sequence and Tom Shirley the second.

Exploitation: The second sequence offers a valuable opportunity for local haberdashers to tie in with your showing. This is an opportunity that should not be passed up. The recommendation that each man have a dozen hats should appeal to them strongly.

KITTEN'S MITTENS
Prod. No. 4266 (Tech.)

Good Universal Lantz Cartune No. 6 9 mins.

Comment: The three little kittens are worried by their mother that if they go out to play and lose their mittens they will have to go to supper without any pie. But they lose their mittens, so concoct a story that a rubber stole them. Much trouble ensues with some comic results. It's a cute cartoon and one which will generally amuse. Walter Lantz produced.

Exploitation: Give the subject a plug in your lobby, programs and newspaper advertising.

SNIFFLES AND THE BOOKWORM
Prod. No. 5307 (Tech.)

Cute Vita.
Merrie Melody No. 7 7 mins.

Comment: With all the action taking place on the bookshelf, this is a cute cartoon, although not quite up to the standard of others in this series. Leon Schlesinger produced.

Exploitation: Mention it in your regular advertising. This would be a good subject to include in a special kiddies' matinee.
George Olsen being put through a scene by Director George Olsen and His Music of Tomorrow, Paramount Headliner, recently completed at the Astoria Studios.

Look's "Information Please" Spread Suitable for Tieup

In the current issue of Look dated March 5, now on sale until about March 6, when it will be removed to make room for the March 21 issue, there is a three-page spread devoted to "Information Please." On the first page are photos of the four guest experts, Dan Golen- paul, who originated "Information Please," and Clifton Williamsburg, the conductor of the show. Here are thumbnail sketches of these personalities. The next two pages are devoted to bits of automation which the four experts must translate into song and book titles.

Whether you are playing one of the "Information Shorts" this week or two weeks from now, you should make every effort to make this special spread boost your engagement. Cut it out and arrange it on a large lobby board, giving credit to Look of course, with the announcement that your theatre plays this series. If you can get to the two individuals before the sale of the March 5 issue ends, arrange to have slicks announcing your showing placed in every copy. Tie-in cards should be posted at every newsstand.

Getting the Clerical Angle

Munigrow John J. Casey, secretary of Arch- bishop Francis J. Spellman, today tells STR's Bob Wilde how the Catholic Church will cooperate with exhibitors in selling March of Time's latest release, "Vatican of Pius XII!"

Churchmen Endorse Subject on Vatican

March of Time's newest issue, "The Vatican of Pius XII," has been pre-sold to a tremen- dous group of people throughout the country. Because of its theme, the Catholic Church, March of Time last week held a private showing at the Waldorf-Astoria Hotel in New York to which were invited high churchmen as well as prominent members of the Catholic litty. STR's representative, talking with one of the clergyman, learned of their enthusiastic ap- prehension of the subject. Letters, approved by members of the hierarchy, are being sent to every Bishop in the country and each Bishop in turn will notify his pastor under his jurisdic- tion of the subject, praise it highly. The local pastors will be asked to mention the pic- ture from their pulpits.

Therefore, as soon as your playdate is set, see all of the local priests and ask to make their announcements of the subject just before your showing. Give them stories from the press sheet to be used in the local church paper, if one is issued. It was also suggested by one of the churchmen that the theatre man- ager see the principal of the parochial school and suggest that the children be instructed to see the picture.

The churchmen told the STR representative that they have the backing of almost all of the church authorities and that cooperation from local churches would be fully given.

Seldom has any subject had so great a build- up. Be sure you take advantage of it.

Why Not Try Program of One Good Feature and Choice Shorts?

A Bronxville, N. Y. theatre dispensed with shorts in order to make room for two-feature programs. When moviegoers petitioned the manager to give up double bills, he explained he could do nothing about it, inasmuch as his circuit automatically bought double features.

But, at a mass meeting, when he was in- formed that his patrons wanted a program of "quality features and intelligent shorts," he finally capitulated.

Today he is operating successfully on a single-feature basis, filling out his program with a careful selection of good short subjects.

He is a much happier and wise manager. You may think your policy of double fea- tures (if that's your policy) is definitely set: that patrons will have nothing else. Don't be too sure. As we've suggested before, pick out a certain day or days of the week and experi- ment for a while with a good feature and group of short subjects. Advertise it widely, of course, taking care to give to the shorts the promotion that they might get by way of alternation tests, you find the new venture is not as profitable as your present policy, then dispense with it. It's not a bad idea to switch from short to showmanship in apprising your patrons of it.
Honeymoon Deferred

(Univ. Comedy-Mystery 59 mins.)

**Cast:** Edmund Lowe, Margaret Lindsay, Elizabeth Risdon, Jorie Head, Roy Chanslor, Dorothy Granger, Jerry Mason, George Bancroft, Henry伺服, Richard Carle, Carl Williams, George Cleveland, and William B. Davidson.

**Plot:** Lowrey, an insurance company investigator, is about to depart on his wedding trip with Margaret Lindsay, when the death of an acquaintance demands his presence to solve the crime. Lowrey agrees to help him and they stumble on one clue after another, finally uncovering the real murderer and going away together on their deferred honeymoon.

**Comment:** Though the murderer is obvious to the audience long before her identity dawns on the detectives in the case, Harold Schuster has written a story that will probably overlook these minor faults. It makes a good addition to any program.

**Catchline:** "Mystery thick enough to thin your blood."

**AUDIENCE SLANT:** THE AUDIENCE WILL GET A KICK OUT OF BEING ABLE TO IDENTIFY THE KILLER BEFORE THE DETECTIVES, IT'S A PICTURE WHICH, WHILE NOT GREAT, SHOULD BE MODERATELY ENJOYED.

**BOX OFFICE SLANT:** NOT STRONG ENOUGH TO DRAG MUCH TO THE BOX OFFICE.

Seventeen

((Hollywood Preview) 75 mins.)

**Cast:** Jackie Cooper, Betty Field, Otto Kruger, Ann Sothern, Nita Naldi, Betty Moran, Thomas Ross, Peter Hayes, Buddy Peppers, Donald Houston, Richard Denning, Judy S. Gilbert, Paul E. Burns, Hal Clements, Edward Earle, Stanley Price, John Qualen, Barton Noell, Credited by Louis King, Associate Producer, Stuart Walker, Screenplay by Anne Christine Johnston and Stuart Palmer, based on the story by Booth Tarkington, handled by the Select Stories, Hugh Sandusky and Stan Geier.

**Plot:** Jackie Cooper, just turned seventeen, falls for the dazzling young lady, Betty Fields, who has come to town from Chicago, to visit with Betty Moran. He turns in his jalopy because she won't ride in it, and buys another car, which he hopes to pay for out of his allowance. He wins all day's bets in order to take her to a swanky night club, borrowing money from all his friends to pay for it. His parents, Ann Sothern and Otto Kruger, become enraged, mix up with a wedding party and are mistaken for the newlyweds. Afraid of the publicity, they decide to post as husband and wife until things quiet down. But when Loretta learns that a newspaper intends to reveal all, she announces that they expect every newspaper, realizing what she has done and also that they love each other—then really become man and wife.

**Catchline:** "Only the doctor could clear up this dreadfully messy situation."

**THE DOCTOR TAKES A WIFE**

Col. Drama Not Set

**Cast:** Loretta Young, Ray Milland, Reginald Gardiner, Cail Patrick.

**Plot:** Loretta Young becomes the idol of America's spinsters with her latest book. Enroute to New York, she and Ray Milland, a young doctor, become mixed up with a wedding party and are mistaken for the newlyweds. Afraid of the publicity, they decide to post as husband and wife until things quiet down. But when Loretta learns that a newspaper intends to reveal all, she announces that they expect every newspaper, realizing what she has done and also that they love each other—then really become man and wife.

**Catchline:** "She a career woman ... be a man has to dare they marry?"

**VALUE SLANT:** THE THEATRE MANAGER AT LIBERTY! has had 26 years experience in motion pictures and vaudeville with a thorough knowledge of town and city operation, publicity, exploitation, booking and teamps. Am married. 46 years of age. Can furnish references as to character and ability.

**Catchline:** "Will go anywhere!"

**Write Box 505. SHOWWEN'S TRADE REVIEW 1501 Broadway N. Y. C. 10.
...Program Notes From the Studios...

Darryl F. Zanuck of 20th Century-Fox production chief, has announced the purchase of "I Married a Nazi," novel by Oscar Schindler, which ran in Liberty. The picture will go before the cameras as soon as the screen adaptation is completed with George Sauter in one of the top roles.

"Tom Brown's School Days," second Gene Towne-Graham Baker production for RKO, went before the cameras this week under the direction of Robert Stevenson. Billy Halop, Ernest Childs, Polly Moran and Leigh Green have been added to the cast for featured roles.

A deal has been closed by Columbia for the filming of the radio "whodunit," "Adventures of Ellery Queen." The contract calls for the entire radio cast to appear in the picture.

William K. Howard's first assignment under his new Warner Bros. contract will be the direction of "The Life of Knute Rockne," with Pat O'Brien playing the title role. The film, an original screenplay by Robert Buckner, is scheduled to go into production on March 25.

Preston Sturges, Paramount writer-director, was assigned to work on the screen adaptation of his original story, "A Cup of Coffee," which will star Betty Field and William Holden. Sturges, who just completed directing "Down Went McGinty," will also direct the new picture early this spring.

Douglas Fowley and Arthur Holth will be teamed as the villains in "Twenty-Mule Team," MGM picture starring Wallace Beery with Leo Carrillo, which went before the cameras on location at Furnace Creek last week. Richard Thorpe is directing under the production supervision of J. Walter Ruben.

Jimmy Brown, formally known as Joe E. Brown, Jr., has been signed for one of the top supporting roles in Universal's "La Conga Nights," the film in which Boris Karloff plays six parts. Brown made his screen debut in "High School."

"Offenders of the Law," Jack Holt's next starring vehicle for Larry Darmour, went into production a few days ago under the direction of Lewis D. Collins.

Prod. Edward Fennelly and Director Al Herman left for Arizona where they intend to line up new locations for Monogram's "The Cowboy and the Kid," Tex Ritter's next musical western. Upon completion of the feature, Ritter will leave for an extended personal appearance tour.

The second unit of Edward Small's "South of Page Pago," left for Honolulu, from where it will travel to the island of Kauai to start background shooting. The first unit, headed by Jon Hall and Victor McLaglen, joins it there in about two weeks.

John Wayne, currently working in Republic's long delayed "Dark Command," is being considered for the top spot in Hal Roach's "Captain Caution," which will be directed by Richard Wallace. Wayne also has a one picture commitment at the Walter Wanger studio, but is not due to report there until May.

John Fontaine has been borrowed from Frank Lloyd from Selznick International for the leading feminine role opposite Gary Grant in "Tree of Liberty." Shooting will start next month on location at Williamsburg, Virginia. Lloyd will produce and direct the picture for Columbia release.

Raul Walsh has been assigned to direct "The Patent Leather Kid," George Raft's next starring film at Warner Bros. Walsh reports to the Burbank lot upon completion of "Dark Command" at Republic.

Tay Garnett has checked in at Universal to prepare for the production and direction on his "World Cruise." Present plan calls for the picture to go before the cameras around the middle of next month.

"Lighthouse" has been purchased by Monogram to star Boris Karloff.

...Rearmament in Hollywood...

The first pictures released on Charlie Chaplin's much discussed motion picture about the state of the world today, now called "Production No. 6," revealed the famous comedian's insistence upon realism when this "home made" Big Bertha was rolled through the streets of Hollywood to his Girard, California location, where it will serve as the principal "prop" in the film's war scenes. The cannon was built in the Chaplin studio by crews working day and night for two months, and is the largest "prop" ever constructed by a film studio. But it is more than a "prop." It is a real cannon, 100 feet in length, weighing 6,500 pounds, and is mechanically operated by non-power. It fires a 24 inch by 6 foot, 3 inch projectile and has a recoil of six feet.

Christening Party

Charles Boyer and Hal B. Wallis at the party given by Warner Bros. to christen the two huge boats constructed for "The Sea Hawk," which stars Errol Flynn and Brenda Marshall.

McDonald to Meg "Missouri"

Frank McDonald, currently directing Gene Autry in Republic's "Rancho Grande," has been assigned the directorial post on "In Old Missouri," the Wayne Brothers and Elvire feature at the same studio. McDonald is expected to complete his current chore before the end of this month.

Hugh O'Connell in "Destiny"

Hugh O'Connell, who returned to Hollywood from the Broadway stage for an important role in RKO's "My Favorite Wife," has been signed by Paramount for a top supporting role in "Destiny," joining a cast headed by Basil Rathbone, John Howard and Ellen Drew. The picture is being produced by George Arthur and directed by Tim Whelan, and is based on a story by Ben Hecht and Charles MacArthur.

RKO Obtains "Sister Carrie"

"Sister Carrie," greatest novel from the pen of Theodore Dreiser, has been obtained for the screen by RKO as one of its big pictures on the 1940-41 schedule. Cast and director will be announced shortly.

Wallace and Jones to Roach

Director Richard Wallace and Writer Grover Jones checked in at the Hal Roach studio to start preparations on "Captain Pup," which will be their first assignment for Roach on a three-picture deal. The same team were start responsible for Universal's "The Under-Pup."

Goldwyn Re-signs Former Extra

Samuel Goldwyn has announced that he has exercised his option on Doris Davenport, former extra girl, and has signed her to a long term contract on the strength of her performance opposite Gary Cooper in "The Westerner."
Paramount's Visitor

Sara, talented boy star who scored such a hit in his first picture, visits the "Destiny" set at Paramount. He is shown pouring milk from the fruit of the cocoa palm, for Actor John Howard and Director Tim Whelan.

"Susan and God" Starts

MG M's "Susan and God," starring Joan Crawford and Frederic March, got under way last week with George Cukor directing the Henry Myers production. The cast now includes Rita Quigley, Rose Hobart, Bruce Cabot, Ruth Hussey, Nigel Bruce, Rita Hayworth and John Carradine.

Dr. Kalmus Receives Pioneer Award

Dr. Herbert T. Kalmus, President of Technicolor, received the Modern Pioneer award of the National Association of Manufacturers. Selection of those receiving the awards was made by a committee of scientists headed by Dr. Karl K. Compton, President of the Massachusetts Institute of Technology.

"Young People" Shirley's Next

Shirley Temple's next vehicle at 20th Century-Fox will be "Young People," with Charlotte Greenwood and Jack Oakie in the leading supporting roles. A shooting script for the film, which will be Shirley's twenty-second full-length feature, is now being prepared by Edwin Bluom and Don Ethridge.

Miriam Hopkins Returns

Miriam Hopkins, who went to New York following completion of "Virginia City," in which she co-stars with Errol Flynn and Randolph Scott, returns to the Warner Bros. studio this week to prepare for her role in "January Heights."

Sign Topflight Writer

Myles Connolly, topflight writer, was signed by Producer Charles R. Rogers to prepare the screenplay of "Savate Page Boys," his second vehicle for Columbia. Connolly will work from an original story recently purchased from Albert Benham, former publicity man of Washington, D. C., and Jeanne Spencer.

To Co-Star Benny and Allen

Zion Myers, who recently completed the screenplay of "Buck Benny Rides Again" assigned by Paramount to work on the next picture for Benny, in which Fred Allen will be co-starred. It will be produced and directed by Mark Sandrich.

J. J. Nolan New Head of RKO Hollywood Studios

On the eve of his departure for New York, George J. Schaefer appointed J. J. Nolan vice-president in charge of RKO's Hollywood Studios. Nolan, a veteran executive of the company for many years, came to the West Coast six years ago and for some time past has been serving as assistant to the president. Nolan started his association with the motion picture industry twenty years ago with the Robertson-Cole Company. He also served for many years in the publicity and accounting departments and as assistant secretary in the New York offices of RKO.

Departure of Schaefer from the Hollywood scene marks the close of an unusually busy month here, during which time he closed a number of important deals for the company, in addition to lining up the 1940-41 program.

Schaefer also announced the appointment of Ben Piazza as head of the studio talent department, and the start of negotiations which will bring a number of outstanding stars to the screen in RKO pictures during the coming year.

Henry Ginsberg Joins Paramount As Assistant to Frank Freeman

Henry Ginsberg, widely known motion picture official and for the past several years vice-president and general manager of Selznick International Pictures, will join Paramount's executive staff within the next few weeks, it was announced by Y. Frank Freeman, vice-president in charge of studio operations.

In his new work, Ginsberg will be active as an assistant to Freeman in the handling of executive matters in connection with the studio. It had been rumored that Ginsberg would enter the independent production field, but the Paramount affiliation puts these rumors to rest.

U Drops "Dead Enders"

Negotiations for the "Dead End" kids to appear in Universal's "Son of Man Posito" with the Little Tough Guys, was dropped by the studio when the group decided to continue their personal appearance tour. Billy Haley, who quit to appear in RKO's "Tom Brown's Schooldays," will appear in the picture which will start around the middle of March.

Malvern to Produce Again

Paul Malvern, who was responsible for the series of "Tailspin Tommy" pictures on last year's Monogram schedule, was signed to produce the Jack London story, "Queen of the Yukon," it was announced by Scott R. Dunlap, the studio's production head. Production is scheduled to start in about three weeks.

Newcomer

An old combination accepts a newcomer into the fold when Deanna Durbin and Producer Joe Pasternak (right) welcomed William Seiter as director of Deanna's seventh picture, "It's a Date." Pasternak has produced all six Deanna Durbin hits.

HOLLYWOOD SIGHTSEEING

WITH THE Oldtimer

Over to stage 21 at Warner Bros., the largest and most modern in the industry, for the launching of the "Sea Hawk," and the "Madre de Dios," and watched Errol Flynn get a champagne bath at the christening. We understand over 1,000,000 gallons of water will be used for the sea scene, to be taken on the stage.

Paramount's seventeen seventeen-year-old Cinderellas, gathered from seventeen cities throughout the United States for the preview of "Seventeen," was a swell publicity stunt that got plenty of front page breaks. As for the seventeen seventeen-year-olds... they made us feel sorry we were in the oldtimer class.

Tickled to see our old pal George R. Belson back in harness again handling the exploitation for Sol Lesser's "Our Town"... and you can take it from us, George is "tops" in the sales promotion field.

We were sitting next to one of the so-called big shot columnists at a preview a short while ago, and from the way he acted, we thought he really enjoyed the picture. We spotted his review the following day, and were we surprised to read the panning he gave it... and all because he has a personal grudge against the director. That's Hollywood for you.

Luncheon at the 20th Century-Fox studio at a table with three of the extras in "Eillian Russell," and it would have pleased director Iaving Cummings to hear the nice things they had to say about him.

The title of the latest Jones Family picture, "On Their Own," sounds like a natural, what with papa Jones (Ed Poulty) walking out on the family and leaving them on their own.
This Week: In Production—42; Being Edited—72
Last Week: In Production—41; Being Edited—72

NOTE: Asterisk (*) indicates pictures on which Advance Buke has been published—see Banking Guide for dates of publications.

COLUMBIA
BEING EDITED
BLAZING SIX SHOOTERS* FIVE LITTLE PEPPERS AT HOME* TEXAS STATE COUNCIL* PASSPORT TO ALMATI* BLONDE ON A BUDGET* TOO MANY MARRIAGES* ESCAPE FROM THE BIG HOUSE* I MARRIED ADVENTURE—Travelogue Features. Made by Mr. O. Johnson.

PARAMOUNT
(HOLLYWOOD)
HIDDEN GOLD* WAY OF ALL FLESH* SAFARI* GOLDEN GLOVES* STAGECOACH WAR* BUCK DADDY RIDES AGAIN* QUEEN OF THE MAYBERRY MOUNTAIN* DOWNTOWN MCGINTY—Brisa Daventry, Akim Tamiroff, Director, Preston Sturges.

OCTOBER
DOCTOR TAKES A WIFE* MAN WHO WOULD NOT DIE—Boris Karloff. Director, Nik Grinde.

OFFENDERS OF THE LAW—Jack Holt, Marion Marsh. Director, Lewis C. Caslin.

METRO-GOLDWYN-MAYER
BEING EDITED
STRANGE CARGO—Floridian
NEW MOON* GHOST COMES HOME*

IN PRODUCTION
FORTY LITTLE MOTHERS* EDISON THE MAN* DR. KILDARE'S GIRL* TWO GIRLS ON BROADWAY* WATERLOO BRIDGE—Vin Leith, Robert Paige, Virginia Field. Director, Myrel LeRoy.

Pride and prejudice—Geer Gerson, Lawrence Olivier, Mary Bakard. Director, Robert Z. Leonard.

MORTAL STORM—Margaret Sullivan, James Stewart, Frank Morgan, Donal Griffin, Lyle Talbot, Donald Beav. Director, Robert Sinclair.

SUSAN AND GOD—Joan Crawford, Fredric March, Rita Johnson, Ruth Hussey, George Cooper. Director, George Cukor.

TWENTY-MULE TEAM—Walker Beery, Lou Carrillo, Noah Beery, Jnr. Director, Richard Thorpe.

MONOGRAM
BEING EDITED
RHYTHM OF THE RIO GRANDE* CHEYENNE KID* MIDNIGHT LIMITED*

IN PRODUCTION
Liberty radio—Diana Wynyard, Clive Brook.

SON OF THE NAVY—Joan Parks, James Dunn, Director, William Nigh.

PARAMOUNT
BEING EDITED
DR. CYLDEW—Teach* UNAMUSED (Tech.)* TYPHOON (Tech.)* SHOWBOAT OPENED BY MISTAKE* LIGHT OF WESTERN STARS* BISCUIT EATER* THOSE WERE THE DAYS* 111111111

UNITED ARTISTS
BEING EDITED
REBECCA (Selznick)* GRAVITY (Roths)* HOUSE ACROSS THE BAY (Warner)* 1,000,000 B. C. (Roths)* MY SON, MY SON! (Small)* THE WESTERNER (Goldwyn)*

(Tech., England)
THEFT OF BADGAD (Tech.)—John, Conrad Veidt, Juanita Fae, Producer, Alexander Korda.

IN PRODUCTION
GREAT DICTIONARY—Charles Chaplin, Pollice Goldberg. Producer-Director, Charles Chaplin.

OUR TOWN—Frank Craven, Fay Bainter, Thomas Mitchell. Director, Sam Wood. Producer, Sel Leav. 42;


UNIVERSAL
BEING EDITED
RIDERS OF PASCO BASIN* (W) DOUBLE ALIBI* BLACK FRIDAY* ENEMY AGENT* HOUSE OF THE SEVEN GABLES* ZANZIBAR* ALIAS THE DEACON* MA! HE'S MAKING EYES AT ME*

IN PRODUCTION
IT'S A DATE* SANDY IS A LADY—Baby Sandy, Miska Auer, Ann Grey, Director, Charles Lamont.

IF I HAD MY WAY—Bing Crosby, Gloria Jean. Director, David Burton.

LA CONGA NIGHTS—Hugh Herbert. Director, Lew Landau.

No. 1 Cowboy Signs Ordinance
When Gene Autry, Republic cowboy star, made a personal appearance recently at the Embassy Theatre, Reading, Pa., Manager P. E. Glase took him around to the City Hall, where he sat in the chair usually occupied by Mayor Harry F. Menges and signed a new ordinance backing by Reading Councilmen Bach, Holles, Warrick, Streeter, Jessup, indicating that 1,000 people in one day attended the Embassy to see Mr. Autry.
**ASTOR PICTURES**

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**COLUMBIA**

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**PARAMOUNT**

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**Feature Booking Guide**

February 21, 1940

Showmen's Trade Review
### Paramount 1938-39 (Cont.)

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### PARAGRAPHS 10

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### Showmen's Trade Review

- Showmen's 9/12
- Birthdays 12/9
- Crime Doesn't Pay 3/25
- Headliners 12/26
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### Universal 1938-39

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### Going Places (13)

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### Stranger Than Fiction (6)

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### Walter Lantz Cartunes (6)

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### Cartoon Places (13)

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### Special Subject (1)

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J. Edgar Hoover's headquarters in action! G-Men training to fight spies and racketeers!...Reconstructing crimes! ...Performing great laboratory feats!

A REEL MADE FOR MARQUEE BILLING! BOOK IT NOW
In This Issue

Equipment & Maintenance

Including:

New Theatres Via Remodeling
You May Owe Your Equipment Money
How To Step Up Sound Quality
Pick the Right Cooling System
Essentials for Proper Projection
The Bulletin Board — Literature Bureau
CLARK GABLE
JOAN CRAWFORD
"STRANGE CARGO"

with
IAN HUNTER • PETER LORRE • PAUL LUKAS

Albert Dekker • J. Edward Bromberg • Eduardo Ciannelli

A FRANK BORZAGE PRODUCTION

Screen Play by Lawrence Hazard • Based on the Book "Not Too Narrow, Not Too Deep" by Richard Sale • Directed by Frank Borzage • A Metro-Goldwyn-Mayer Picture

Produced by Joseph L. Mankiewicz
As We View It . . .

The solution to the exhibitor-organization problem definitely does not lie in the formation of a third national body. The "house" is already divided by two groups thoroughly at odds on many vital matters. What the independent exhibitor needs badly is ONE national organization to replace the two now in existence. And there certainly is a crying need for one, solid, unified front that will aggressively tackle the problems of the day and battle them out on behalf of a supporting membership.

There are quite a few regional exhibitor groups unaffiliated with either of the two national organizations. In their limited area and strength they are doing excellent work. So excellent in fact, that were the same problems handled on a national basis much good could accrue to the exhibitors. One of the most outstanding in this classification is the Pacific Coast Conference of Independent Theatre Owners. Shorn of all semblance of play-acting or fund-raising, they seem to possess the rare knack of getting down to brass tacks and working out their own salvation. Other groups would do well to pattern their activities after the PCCITO.

Those who consider the studio strike possibility a dead issue after the settlement of last fall may be due for a rude awakening. Far from being remote, the current conferences are rapidly reaching an impasse. When that happens a strike can happen along with it overnight. Keep your weather-eye sharply focused on your coming availability. Should the situation become more acute.

With the new season product announcements and conventions right around the corner exhibitors are looking forward to what the news will be. Their interest is two-fold. First: What the product line-up will look like and whether there will be any reduction in the number of features to be made for 1940-41, and, second: What selling policies are to be announced along with the product.

There appears to be every indication that product for the remainder of the current season will maintain its fine average of the past few months. This may be due to the intense desire of many distributors to aid new season selling through the excellence of end-of-the-season films.

The National Variety Club Convention in Dallas on April 18 to 20, will bring together far more industry executives and leaders than even an exhibitor convention. What is it this Variety Club crowd has that prompts so representative a gathering of industry big-wigs? Must be something more than just a good time. Or do they find in the Variety gatherings that feeling of good-fellowship we all love so much? Whatever it is, it IS good. Will we be seein’ you in Dallas on the 18th?

Most interesting is definition of policy statements from the various companies through the Ohio Theatre Owners’ Pete Wood. They are being published in full elsewhere in this week’s issue. Those theatre men who have had any experience differing from what each company head has stated should definitely communicate with the sales head of the offending exchange.

In a recent press conference, Barney Balaban stated most emphatically that the revenue from 16mm. versions of his company’s product is much too small to risk its becoming competition to legitimate picture houses. Which answers one of the points we raised in a recent discussion on the same subject. Now that we know the answer, and from a top-flight executive, we are more than ever dead set against the transposition of Hollywood product onto the narrow film for any purpose whatsoever.

Another important item in the Balaban interview was his statement that fewer pictures would be made for next season, placing great emphasis on the fact that the money formerly used for B product would be thrown into the A budgets in a sensible effort to improve their better pictures. We heartily favor such a policy and such a broadminded view on a most vital matter. We have stressed time and again the importance of cutting down mass production with a definite view towards eliminating many of the turkeys.

With the avalanche of propaganda which has descended upon the theatremen throughout the country they finally must have realized that the Neely Bill is important. So we would also judge from the amount and type of comment in our own mailbag. If this current activity for and against the Bill accomplishes nothing else, it must awaken the theatremen to the importance of the legislation and what its effect can ultimately be insofar as it concerns their own business. In which case they should be educated enough by this time to determine for themselves whether or not they should aid or oppose its passage. There must be some mighty good reasons why so many theatremen who formerly favored the Bill are now so definitely opposed to it.

—"CHICK" LEWIS.
Neely Bill Will Increase Costs, Ned Depinet Warns

Letters assailing the Neely bill as "impractical and misleading" and declaring its passage "would materially increase distribution costs of motion pictures and consequently increase admission prices," were submitted by more than 9,200 executives of women's clubs, Better Film Clinics, schools, Y.M.C.A. youth organizations, and similar organizations throughout the country.

An 8-page booklet, "Questions and Answers, Clarifying the Neely Bill," written by Harry Goldberg, director of advertising and publicity for Warner Theatres, is enclosed with each letter. Copies of the Depinet letter and Goldberg booklet are also being sent to all exhibitors, credit officials and house managers whose names appear on RKO's regular sales promotion list.

In his letter, Depinet says:

"The impractical features of the bill are too many to list. Under the provisions of Section 3, we believe it would be impossible for us to sell more than one picture at a time, because of the severe restrictions and penalties in the proposed law. According to the Neely bill, if our unseren for service, were to offer, just two pictures at the same time and put a differ ent policy idea in each, we would be opened the accusation that, knowing the exhibitor strongly desired one of these pictures, he purposely placed an excessive price on the other one, and then forced the exhibitor to take both of them. In addition, the theater's normal average cost per seat per week, which was available to the motion picture trade papers this week, is the expense of a picture, once it is ordered, no matter how much it is put on the screen. The Motion

Section 4 demands that the following picture must be shown in its entirety, at the start of, or during, production. This section is impractical and makes a necessary change in production, as the minimum amount of necessary changes which are made to pictures after production, in the study, and the penalty is too high (fine of $1,000 or imprisonment) for not furnishing an accurate synopsis of the film."

"Let's assume the worst, the Neely bill will not only have pictures made at a time a time the theater would not be able to send it. In the interests of better pictures and a chance to write or your Congressmen, to express your opposition to the Neely bill No. S-R-200."

Meanwhile, through the efforts of Sol Lesser, motion picture producer and a member of the Board of Directors of the Los Angeles Chamber of Commerce, an oral report, presented to the Chicago Board Committee, none of whom are connected with the film industry, was made available to motion picture trade papers this week.

"Upon receiving the report, the Committee declared that "if production is to be limited to pictures which must be certain in advance to a success, then we will either have few pictures made or a producer will be so restricted in production as to ultimately destroy the moving picture business." The report was an attempt to put the government into business where it cannot do a constructive work, but on the contrary, would be a disaster to the film industry as to handicap it in the field of entertainment, news and education."

J. J. O'Connor Month Planned for RKO Theatres

As a special tribute to John J. O'Connor, vice-president and general manager of RKO Theatres, a "John J. O'Connor Month" will be held by Charles B. McDonald, Louis Goldberg, Sol Schwartz and James Brennan from Thursday, March 7, through Wednesday, April 10. Fred Meyers and Harry Mandel have been named co-chairmen of the drive, and the plan, which was outlined at a meeting at the office last week.

More Advertising Submitted

Hays Office Passes Upon More Publicity, Exploitation Ideas, Advertising, Trailers and Stills Than Ever Before

All forms of advertising were used more heavily in 1939, according to statistics compiled by the Advertising Industrial Advisory Council of the MPPDA. This includes actual advertising, publicity, publicity exploitation and the like.

There was a gain of 2,556 in the number of ads submitted, the total being 21,286. A total of 10,534 publicity stories and 9,288 exploitation ideas were submitted, which were found to be objectionable. A total of 4,008 misprints in advertising were cleared.

UA Will Have 28-30 Pictures

No Cut in Budgets or Quality; Farrel Declares

Neither budgets nor the quality of product are being cut by United Artists producers in spite of the war abroad and diminishing film materials, and next season's program will embrace 28 to 30 pictures, it was announced this week by Lynn Farrel, director of advertising and publicity, following his return from Hollywood where he looked at completed and partially completed product from the various producers.

About twelve stones, UA executive now in Hollywood, has been successful in negotiating with one or two new producers to be announced shortly. Farrel said.

Northwest Allied to Rap Percentage Pictures

Minneapolis—Expected to go on record against percentage pictures, generally, Allied Theatres of the Northwest will hold its convention here March 5-6. Although the unit is not a critical one of 20, asked by MGA for GWTW, it is expected the conference will accept the picture's exceptional showing in this territory. Besides doing $100,000 in three weeks here, it also did smash business in Milwaukee, Des Moines and Omaha. Indications are that the conference will point out that holdovers in first-run key centers are resulting in a product shortage.

Exhibs Attack Pot O'Gold Film

Roosevelt Says It Might Be Sold Separately

Exhibitor opposition to James Roosevelt's plan to make a picture based on Horace Hilded's Pot O'Gold radio program, has impelled RKO to announce that the picture might be sold singly. The Pot O'Gold program has been the subject of exhibitor attacks throughout the country. Roosevelt candidly admitted that he would not be surprised if the picture drew exhibitor opposition.

It said he would be released in November that that the film would start in the early summer. Roosevelt also announced that the script of his first film production "Bot, Bot," would be completed by April 1 and that the cast would feature Claude Rains, Rochester, Edna May Oliver and Robert Montgomery.

It was announced last week in Hollywood that the Mill-Globe Co., headed by former Roosevelt and Fred L. Mills of Chicago to produce short sound films to be shown by nickle-in-the-slot projector pictures in corner drug stores and other places.

"B" Pics On Decline, Declares Thompson

Stating that although he could speak only for Paramount, Harlan Thompson, Paramount producer, this week confirmed reports that there is a definite tendency among all studios to reduce the number of "B" pictures next season, and that indications point to a greater number of top-bracket films for the 1940-41 programs.

Hays' Annual Report

Will H. Hays will deliver his report at the annual meeting of the MPPDA board of directors on March 24.
Fewer Para. Pix Holiday Helps Says Balaban

F ewer pictures will be on the Paramount program next year, declared Barney Balaban, President of Paramount, in an interview this week. This will be the result of the company’s spending the same as it spent on pictures last year and bringing more money into the program and curtailing this from the total allocated to “B” pictures. Balaban was frank in admitting that this may turn out to be top pictures, but that among these 30 would be Paramount’s best 1940-41 pictures.

The Paramount president discussed numerous questions affecting the industry, from the exhibition standpoint as well as the distribution and production points of view. At the moment of the interview, he was conducting an investigation of 16 mm. film to determine whether any exhibitions were hurtful to legitimate business. He pointed out that he had heard of numerous instances where it had, but had yet to have one specific complaint involving a Paramount picture, intimating that the practice of leasing pictures on a 16 mm. basis would cease immediately on receipt of such a complaint.

“We have too large a stake in exhibition, and the revenue from 16 mm. films is too small for us to risk any danger to standard exhibition,” he said.

Balaban had just returned from Miami, where a conference with theatre partners was held. He said that no matters of major policy were discussed and that the meeting would be followed by another later which would go further into broad general questions of policy. The partners’ reports of business show that some are better, some worse than last year, he said.

Balaban mentioned the Neo-Boxer and pointed out that it does not contain any mention of theatre divestment, contrary to the opinions of many of its proponents. Furthermore, he pointed out that if theatres were not owned by producing and distributing companies, the independent exhibitors might find the competition more intense than before. For the independents now partly owned by the company would be entirely operated by the partners who might feel the need to put forth even greater efforts than they do now to obtain business. “Then you go to the old days when buying power was the only factor,” he said.

Although George Washington is supposed to have chopped down the cherry tree, business in Broadway theaters during his birthday and over the weekend did not get the axe but instead was exceptionally good, with turnaways the general rule. During Saturday and Sunday large crowds ruled.

Capacity business was reported by the Roxy throughout Thursday with 120,000 admissions for the first week of Mr. and Mrs. Men (Roach-UA). With “Gone With the Wind” (Selznick-MGM) entering its 11th week, the Capitol reported a 10,000 turnaway on Washington’s birthday. Business on “All Lincoln in Bittman” (RKO Radio) at Radio City Music Hall was big, necessitating an extra show on Saturday. At the Center, “Pinocchio” (RKO-Disney), packed them in, since it was a “natural” for the holiday.

With “The Sidewalks of London” (Para.) and stage band show, the Paramount reported capacity crowds. Patrons were turned away at the Rivoli, where “The Grapes of Wrath” (20th-Fox) is having a highly successful extended engagement. “The Fighting 69th” (W.F.) closed its four-week engagement at Washington’s birthday with record crowds.

Farewell Luncheon

AMPA tendered a farewell luncheon to Walter M. Smith, New York Times film critic, who leaves soon to fulfill a 20th-Fox writing contract.

One of our most trusted opera- ners—regalatco (we spell their names in reverse to keep our news from getting further in on the situation we were alking about some corners back. This last one with the beguilingly some and entirely unsexistified tone “Gone With the Wind” is exercising on the Broadway waymain. Operative’s re- port tells how occupants of a south- bound Broadway car saw a charming little old lady make her way to the front and heard her sweetly inquiring of the motorman: “Do this car stop at Gone With the Wind?”

Height of something or other is the fearlessly foreclosed piece of exploitation indicated in a report that a sales drive for the film, London’s “Bombs Over London,” that “the up with the expected bombing of that city this Spring,” is now being organized.

Well authenticated stories that Asia prefers red water hydrants have been given to many newspaper film Critics of America the outstanding motion picture of 1939, President Harry Martin announced this week. Robert Donat was chosen the best actor for his performance in “Chips,” while the performance of Bette Davis in “Dark Victory” was declared to be the year’s best by any woman actress.

VARIETY CLUB
CONVENTION NOTES

Dallas, Texas, April 18, 19 and 20

Just to prove that no single detail is being neglected, Bob Smith’s account of what none other than Jacques Singer, conductor of the Dallas Symphony Orchestra, has been appointed musical director for the convention, Mr. Singer will look after all the musical features of the many events scheduled for the entertainment of the visitors to the Dallas meeting.

Interest in this year’s convention is so great that the hotel facilities are apt to be taxed to their utmost. However, sufficient accommodations have been arranged for and all the reservation committee asks is that those who expect to attend, drop a line and make their reservation as early as possible.

Those reasonably sure of attending should send along their registration check along with their hotel reservation.

Additional data will be found in this issue on the special ad page for the Variety Convention. We suggest that you forward your request for complete information about the various activities which will take place on those three eventful days of the convention.
Ohio ITO Hits Nickel-In-Slot Pictures

Confab Hears Myers Rap GWTW, and Smith Hit Dies Investigation

James Roosevelt's plan to make nickel-in-the-slot pictures was sharply criticized by the ITO of Ohio at its convention in Columbus this week. Martin Smith, president of the organization, pointed out that there were 18,000 nickel-in-the-slot places in Ohio licensed to sell poker by the drink, each of which will become competition for the motion picture theatres in the state, should this system be followed.

Smith, in his opening address to the convention, castigated the Dies Committee for its "red" investigation of the motion picture industry, pointing out that exhibitors are a vital cog in the industry as a whole and not in any way associated with communist activities.

Among the speakers was Charles Casanave, vice president and general manager of Advertising Accessories, Inc., who pledged that there would be no advance in the prices of advertising accessories as a result of his company's taking over the distribution of accessories for several of the majors.

Myers attacked "Show Me the Wind" and other extended run pictures giving three reasons as follows: 1. They remove too much "show-money" from circulation; 2. Lack-legging of bookings, delaying subsequent runs; 3. They set a standard which makes other pictures dull in comparison.

In order to be able to discuss the subject better at the convention, Wood sent a questionnaire to the theatre managers of each of the eight major companies asking four questions: 1. What are the exact cancellation privileges? 2. In what fashions, if at all, can features be purchased without short subjects? 3. Can features be purchased without nickels? 4. Have all score charges been eliminated? Following are the replies received:

Radio Pictures, Inc. (By Ned E. Detonti, Vice-President):
1. Our exhibition contract carries a 10% cancellation privilege.
2. Our features can be leased without short subjects.
3. Our features may be leased without news reel.

Paramount Pictures, Inc. (By J. J. Coup, Division Manager):
1. On accounts that buy our entire feature output, our cancellation privileges are 20% for those accounts whose average price is less than $100; 15% for those whose average is $100 to $250; and 10% for those whose average is over $250.
2. Features may be purchased without nickels.
3. Features may be purchased without news releases.
4. Score charges, as such, have been eliminated.

United Artists Corporation, (By Harry Gold, Vice-President):
1. We sell the product of each producer.
2. Because of our policy of selling each producer's product individually, our short subjects are sold individually.
3. We do not handle nickels.
4. Score charges discontinued several years ago.

Vitagraph, Inc. (By Carl Leserman, Assistant to the General Sales Manager):
Mr. Leserman sent a copy of a written "Merchandising Policy" stating that exhibitors who license all feature motion pictures offered shall have the right, if he be not in default, to cancel, proportionately among the several brackets, 20% of the total value features licensed, if the average of the license fees for all features shall exceed $100, 15% if the average is in excess of $100.

Each producer will charge exhibitors for license short subjects, trailers or reissues as a condition of licensing feature pictures.

1. No Score Charge:
2. Twentieth Century Fox Film Corp. (By Herman Webber, General Manager of Distribution):
"Let the Dies Committee continue to drive the nickel-in-the-slot picture. We have been unusually large, Major Thompson, the chairman stated this week that "we would welcome a drive from any thead that did not participate in our recent campaign." He added the theatres could obtain coin collection trucks, one for every girl collector by applying to Vincent C. Hart, Director of Motion Picture Division, 15 Lexington Ave., Room 426, N. Y. C.

Jay Emanuel of Philadelphia and Leon H. Hart, the Pittsburgh Picture, have accepted Chairman Herbert Hoover's invitation to act as chairman of the Motion Picture Drive in their respective cities.

Will Seek Ban On intimidation

U. S. Applies For Order Protecting Witnesses

An order restraining the majors from any intimidation of any of the witnesses will be sought by the Department of Justice from Federal Judge Henry W. Goddard next Tuesday. Notice to the effect was served by the D of J on major defendants this week, attorneys for the minors revealed.

Based on affidavits of three exhibitors who feared reprisals, the application states that Allied, Eastman Kodak, in its answers to the majors' interrogatories, will name a large number of its witnesses this week. Some of them are engaged in business with one or more of the defendants, it continues, and there is no necessity to attract these witnesses from any action by the defendants which "might intimidate, annoy or oppress all in pros-ective witnesses."

Al Saxelin Dies

Chicago—Al Saxelin of the Monogram exchange here, and identified with the Chicago film trade for the past quarter of a cen- tury, died here this week.

Majors Notified Of Allied's Plan

Arbitration To Be Considered Under Rodgers' Leadership

Abram F. Myers, chairman of the board and president of the Allied States Association, has notified the major companies that the organization desires an arbitration system for the industry. The sales head of each company has received a copy of the resolution, adopted by the Allied Board of Directors at its meeting in January.

The distributors are expected to meet shortly to consider the Allied proposals. William F. Rodgers, who led the negotiations for the Chicago directors, will serve as chairman of the meeting. The distributors are said to be opposed to industrial film but the heads of the arbitration boards that joint meetings at a later date may result in some compromise satisfactory to both sides.

Still Time to Aid in Finnish Relief Fund

Asserting that the demand for lend-lease will continue to drive the Finnish Relief Fund has been unusually large, Major Thompson, the chairman stated this week that "we would welcome a drive from any thead that did not participate in our recent campaign." He added the theatres could obtain coin collection trucks, one for every girl collector by applying to Vincent C. Hart, Director of Motion Picture Division, 15 Lexington Ave., Room 426, N. Y. C.

E. T. Kelly Joins Philly Allied Unit

E. Thornton Kelly, former connected with the New York Allied and more recently with the Connecticut and New England Allied units, has joined Allied of Eastern Pennsylvania as field representative. He will concentrate on membership drive.

Eight Theatres Sued For Assessments

Cleveland—The Cleveland Motion Pictures Exhibitors Association, represented by Philip Lebos, has sued eight local motion picture firms for approximately $5.75 in delinquent national assessments, said to have been the basis of an agreement with the Stagehands union to avoid a general operators' strike in 1937.
Proudly presents one to rank with its distinguished predecessors!
WESLEY RUGGLES’
Too Many Husbands

starring
JEAN ARTHUR
FRED MACMURRAY • MELVYN DOUGLAS

Directed by WESLEY RUGGLES • Screen play by CLAUDE BINYON
Based on the play by W. Somerset Maugham
Gillham Arranges Air Programs Plugging Pix

Capitalizing the popularity of top-flight radio and screen personalities on the company's contract list, Robert M. Gillham, director of Paramount publicity and advertising, has arranged to blanket the nation with selling air programs prior to the release of ten big pictures on the company's schedule, he disclosed in a statement of merchandising plans.

Gillham's air selling began recently when Ronald Colman and Ida Lupino appeared on the national broadcast of the Wapsi Program in connection with national release of the Colman starring picture "The Light That Failed."

In a coast to coast broadcast on the Lux Radio Hour, Charles Laughton and his wife, Ethel Griffies, publicized "Sidewalks of London" in which Laughton appears with Vivien (Scarlett O'Hara) Leigh.

Air-selling of "Seventeen" was done by Jackie Cooper and Betty Fields, costars in the film, in coast to coast broadcasts, with Cooper appearing on the Vox Pop Show and Miss Fields appearing on the Popular Pursuit of Happiness program.

Bing Crosby started radio introductions on February 22 of "Sail Away" from "Road to Singapore" in which he appeared with Bob Hope and Dorothy Lamour. This preliminary plug will be followed by a more direct campaign of 75 radio stations pointed to break just before release of the picture, the first being the Crosby-Kraft Music Hall program. On the second being the Bob Hope-Pepsi Cola program on March 19. Arrangements are nearing completion for two radio breaks insuring nationwide coverage for "Dr. Cyclops" and two for "The Biscuit Eater," one of which will originate in Albany, Ga., and the other in New York.

Also there will be two nation-wide broadcasts for "Typhoon," the Dorothy Loughton-film. One of these will be from Catalina Island in connection with the film's press preview and the other will be the Hope-Columbia Workshop program just prior to the release of the film. Air plugging of the Lay- man in the film, "Palms of Paradise" will start in March.

For "Buck Benny Rides Again," Jack Benny will bring Buck Benny back on the air three weeks before the film is released, climaxing this air selling with a big program just before the release date. Music from the film will start on the air in early April.

For the premiere of "Those Were the Days" (formerly titled "At Good Old Swish") at Knox College, Galesburg, Ill., scene of the George Fitch stories on which the film is based, a national broadcast on the Henry Aldrich Program is being arranged.

"Untamed," the Ray Milland-Patricia Morison Technicolor picture, will get national air coverage in a big way from St. Paul in connection with the premiere of the film.

Girl, Rice-Filled Envelopes, Sells "Four Wives" for Lewis

Dress up an attractive girl as a bridesmaid. Then put her on the street distributing envelopes containing rice and bearing this caption: "Here Comes the Bride. The Four Daughters are now the 'Four Wives,' etc."

Do this, and you'll be staging the same stunt that Mary Jean Lewis of the Marble Hill Theatre, New York City, used to plug his show of "Four Wives."
Samuel Effects Swell Tieup
While Pringle Writes Inspiring
Open Letter to His Patrons

A NOTHER Hoosier comes into the fold this week, and we are always glad when that happens. We've once roamed the corn fields of Indiana ourselves when we were young. And when we receive news of activities from that state, we begin thinking of boyhood escapades of high rides through the snow out to Aunt Mary's (and we have an Aunt Mary, too), of barefoot treks through the woods, of—but alas! we must stop reminiscing and welcome as a new member Jack Albertson of the Indiana Theatre, Indiana Harbor, Ind. Whether or not Jack issues a program we do not know, inasmuch as he failed to send us a copy. But if he does, we'll like to receive a copy or two as soon as he can get around to it.

Seldom do we pick up a copy of Cinema without finding news of interest on the front page. Orris F. Collins, editor and business manager, is always on the lookout for special happenings in the industry that will make vivid reading material for Cinemagons. The recent premiere of "Young Tom Edison" at Port Huron was capably reported in the

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Member Added This Week
Jack Albertson, Indiana, Indiana Harbor, Ind.

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publication for the Capitol and Majestic Theatres, Paragould, Ark. As for the Hollywood "loungers," Bill Jackaby keeps 'em well posted on happenings in the Cinema City. When reading matter is fresh and not stereotyped, the publication in which it appears is something to be desired. Thus Cinemag, during the few years of its existence, has attained a high popularity rating.

Take a tip, and be on the lookout for news that will interest your patrons. Of course, if yours is a program which merely lists attractions, then this advice is not for you. But those of you who clip from press books should supplement the material with rewritten stories, if necessary, of reports found in the trade papers, newspapers and fan magazines. Keep on the good side of the amusement editor of the daily newspaper, for he is constantly receiving releases from all or at least most of the major companies. He can't use all the material in one paper, so he should be glad to furnish you with a reasonable amount.

We wish members who seldom bother to send programs to this office would follow the examples set by Messrs. Pringle, Samuel, Carroll, Collins, Packhurst, and others. If

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Your Application Blank—Clip and Mail Now!

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STR Program Exchange
SHOWMEN'S TRADE REVIEW,
1901 Broadway
New York, N. Y.

Dear "Chick"—I hereby apply for membership in the STR Program Exchange, I understand that entry of my name on this coupon signifies a willingness to exchange programs with other theatres, but involves no other obligation.

Name..............................................................

Theatre...........................................................

City..............................................................

State.............................................................

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Feminine Appeal on Front

In advertising RKO-Radio's "The Hunchback of Notre Dame" on the front cover of his program, David Haden, manager of the Rialto Theatre, Ybor City, Fla., used a punchy headline and featured Esmershala (Maureen O'Hara) over the Hunchback so as to attract the women.

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this were done, more could be accomplished for the benefit of all. As it is, the "old faithfuls" are doing their best to help others as they can, but it's a lonely job, and without more help, it's a hard one.

Samuel's Staggering Adjectives

As an example of one who keeps us reliably informed, we point to W. S. Samuel, manager of the Rex Theatre, Arp, Texas. We always know what's going on in the way of programs in the Texas community by virtue of the fact that samples are forwarded to us regularly. To boost his February attractions, Samuel used space on the front page in which he placed a number of adjectives describing the pictures. Printed in a "staggering" effect, the first letter of each adjective went to make up the word, "February." Here's how: "Fascinating Entertainment, Bright, Refreshing, Unusual, Artistic Releases, Your (that spells February) Month of Big Shows, etc."

Samuel also filled up with a local dry cleaner whereby one free ticket was given to each cash and carry customer who brought one dollar's worth of used clothes to the cleaners establishment. Also, customers received a free ticket for every $2 spent on their account. To advertise this, billheads were distributed via the theatre and the dry cleaners, explaining the offer and listing the attractions (in calendar form) to run at the Rex for the next two weeks. We haven't heard the results, but we'll bet an old vest that more people are appearing on Arp streets these days in reno- rated suits and dresses than ever before. Congratulations to Samuel on an excellent tieup.

Via his program, Manager Tom Pringle of the Interlakes Theatre, Toronto, has "an open letter from the management" to his patrons: "We have constantly striven to inspire chil- dren to ambition of accomplishment, and men and women to do a better day's work; and to make life sweeter, fuller and richer for all who pass our way."

"We are proud of our profession. Our desire, our aim, our ambition is to rightfully serve. We are an institution—a credit to our community."

"By announcing the showing of 'Goodbye, Mr. Chips,' we feel that we have honored our pledge and lived up to the aims expressed in our creed.

"We are not going to exploit the dictionary for adjectives to describe this picture. There are none! All we know is that it's the kind of a picture that will get under your skin, one that you will see again and again and cherish and remember for its loneliness and warmth and long after other things have passed into oblivion. You will; that is, if there's any soul in you."

We'd call that an inspiring message, straight from the heart, and it was the proper way to sell the picture. Pringle's slogan this week is: "Impatient motorists should remember that a devil is recognized by his horns. So button, button, lay off the horn."

So we're going to lay off the button and call it a column for this week.

Heralds in Sunday Papers

As a means of publicizing his engagement of "That's Right, You Write," Manager Louis L. Kusner of the Apollo Theatre, Martinsburg, Va., distributed press book heralds in the Washington Sunday papers, with the entire week's program on the reverse side.

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APRIL

1st
APRIL FOOLS' DAY. Put a line in your ads some- where that says: "Don't be fooled, you're in for a good show. See: ...at the..."

2nd
FIRST U. S. MINT established. 1792. Tie up with a local bank for a distribution of newly minted coins to your patrons, either as gifts, or in change. An exhibit of old coins in the lobby would be a fitting observance of this occasion.

6th
ARMY DAY. Sponsored by the Military Order of the World War, 1518 K Street, N.W., Washington, D. C. Sponsor a parade of all the military organizations such as The American Legion, National Guard, and Military Academy, Boy Scouts, C.C.C. and so on.

U. S. ENTERED THE WORLD WAR, 1917. This is a good time for a patriotic short with the above to tie in with it.

PEARY DISCOVERED THE NORTH POLE, 1909. Play a short about Estimos or any of the subjects about the Arctic, tying it in with this anniversary.
"A fantastic burlesque of the Westerns...delightfully absurd!" — Chicago Daily News

"My Little Chickadee" gives the Palace its two greatest weeks this season!

"Fields and West run riot in 'My Little Chickadee'!"
— Washington Times Herald

"Chickadee" held over at Keith's...heading for third smashing week!

"A hefty package of lusty humor that will click for surprising grosses...!"
— Variety

"Box office power!...West-Fields combination can't miss!"
— Daily Variety

"...Sure fire for audience reaction!"
— Boxoffice

"A lusty comedy of high order...a film that makes you chuckle with joy?"
— Washington Post

"Mae West, blonde and curvacious...Fields uproariously funny!"
— Chicago Times

"A hefty package of lusty humor that will click for surprising grosses...!"
— Variety

"Box office power!...West-Fields combination can't miss!"
— Daily Variety

"...Sure fire for audience reaction!"
— Boxoffice
Showmen's Trade Review

March 2, 1940

HELPFUL HINTS

(Ed. Note: This is one of a series of timely and helpful letters prepared by Charles H. Ryan for managers of Warner Chicago Theatres. His advice could readily apply to theatres everywhere. Here, we suggest you clip and save these "Helpful Hints" as they appear from time to time.)

Work

There is only one way that your box office will return profit and help the bank balance—and that is labeled with a sign post—the way of which you read (Work). The manager who shows good results is the one who looks ahead—the man who is prepared. Beware of inactivity. It breeds discontent and stilles creative ideas.

Every manager interested in good theatre operation must be a fighter. Business has stopped drifting to your doors; it now rushes by. You must build dams to direct the flow to your box office and, if necessary, you must keep those dams in good repair through the intelligent use of business promotion activity on your screen—in your lobby—in your programs—in your community—and in your local newspapers.

Model "T" Ford, Snow Man Are Highlights of "Four Wives" Selling

Plastered with "Just Married" signs and banners, reading: "The Four Daughters Were Just Married and Are Now the Four Wives," starting on the Eve of New Year's Eve, a model "T" Ford, 1923 vintage, was driven around the streets of Harrisonburg, Va., as a "first" for "Four Wives" at State Theatres, managed by Jack Fretwell.

The old jalopy dragged along with it old shoes, cow bells, dinner bells, etc., the noise of which attracted a maximum of attention.

Another good stunt on the picture as arranged by Fretwell was the erection of a snow man on the lot adjoining the theatre. Near the "man" was a placard reading: "If I don't melt before New Year's Eve I am going to see the Lanny Sisters in Four Wives at the State Theatre."

Stressing the wholesome family appeal, Harrison churches cooperated and arranged playdates of the picture. Posters were placed in leading spots and freely billed with New Year's Eve copy on the New Year's Eve show.

Free souvenirs, community sing, and amateur home talent added to the color of the New Year's Eve performances and resulted in a packed house.

Patrons Identify Movie Stars

A stunt to determine just how well patrons know their movie stars was tried out recently at Bell, California, when Manager Zeidell of the Alpha Theatre made up a 40 x 60 lobby board containing star photos clipped from old press books, fan magazines, newspapers, etc. Those who could guess nearest were awarded squeaky toys. It's the type of stunt any theatre can try any time, and you'll stimulate a lot of interest by so doing.

Hit the Bull's Eye

Inexpensively and effectively, Manager Jack Fretwell of the State Theatre, Harrisonburg, Va., placed a bull's eye in the lobby, and invited patrons to take two free shots at a distance of 10 feet. One pass was issued to see the picture the next day; the other, if hit, was awarded a prize. Those who missed had to pay an additional $0.25. Although a lot of interest was aroused, only 10 people succeeded in hitting the target. The attraction receiving the benefit of this "plugging" was "Allegeny Uprising.

SHOWMEN'S TRADE REVIEW

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Ties in with Gas Company

There's the spirit of Christmas and a swell tie-in with the Rochester Gas and Electric Company in advance of its holiday display on Hol Raych. United Artists' release, "The Housekeeper's Daughter." If it happened in Rochester, you probably guessed Manager Lester P叭lock of Loren's Rochester Theatre was the promoter.
Abe Lincoln in Illinois

Plan Your Campaign to Get Maximum Attendance on the Opening Day; Word-of-Mouth Comment Will Build Grosses

Important period in American history is a Pioneer Week celebration, during which time things of the pioneer era are contrasted with modern conveniences. Merchants should tie in with you by arranging special values during the week, and by planning cooperative newspaper ads which tie in with the picture. Lincoln's work toward the abolition of slavery, the fact that his name will live forever, the various products and establishments using the Lincoln name, are excellent bases on which tieups could be founded.

Something that will add prestige to your opening will be the Mayor's proclamation in which he proclaims the opening day "Abe Lincoln Day." If you can stage a formal opening to which prominent city officials and heads of organizations can be invited, it will insure plenty of publicity for you. Bands should be promoted to play concerts in front of the theatre each day during the engagement. Plan your opening well in advance, then get to work making all the necessary arrangements. By so doing, you'll have that day meaning only one thing to the town's citizens: "Abe Lincoln in Illinois opens to-day at the Blank Theatre."

Victor Tieu is Worth While

Memorable scenes from "Abe Lincoln in Illinois" have been recorded by Victor, and the album of three double-faced records is available at Victor dealers. If your dealer doesn't have them in stock, he'll surely order them when he sees the benefits to be had from being in with your engagement. He will, of course, have literature from Victor urging him to cooperate with you and giving many suggestions on displays that can be created. In essay, coloring, drawing or any other contest, these albums of records will serve as valuable prizes. In conjunction with other records, appropriate for the occasion, any street ballyhoo you may plan or any stunts in front of the theatre will take on added dimension with the playing of the Raymond Massey recordings over a loudspeaker system.

Always suitable for a film dealing with an
Strange Cargo

MGM
Drama
113 mins.
(Prod. No. 23, Nat'l Release, March 1)


Plot: Gable, a convict in Guiana, meets Joan Crawford, an entertainer in a cafe, and she falls in love with him. She is expelled from her colony for talking to him and he escapes at the same time as Hunter, Lukas, Dekker, Bromberg, Ciannelli and Arledge, bringing with him. Hunter stands before each as a guilty conscience. They make their way to the sea coast where a boat has been hidden. Ciannelli dies first, bitten by a snake. Bromberg is killed by a shark when he tries to rescue their meager water supplies. Arledge dies when Dekker hits him to prevent him going after Bromberg. Dekker himself drinks the water to test it for the other. Eventually the survivors are drenched completely. Finally, when Joan is ready to marry Lorre, a forthright character, to prevent knowledge of Gable's escape, Gable and Hunter set out for freedom, but Hunter finally prevails over Gable who voluntarily returns to prison to serve out his remaining years so Joan will be waiting for him at the end.

Comment: This is a powerful picture, with Gable in a role made to order for his talents and Joan Crawford teamed with him in a stronger vehicle than she has had in a long time. It's a long picture but the interest never lags. There are many averted turns to the plot which help to maintain this interest throughout. It isn't the kind of a part to which Joan Crawford is accustomed, for she's a flapper all the way through, has no opportunity to wear fussy clothes and is even without make up; but she does a Job well like the grand trooper she is. There's a powerful message behind the picture—a moral, which should make it easy to sell through various local groups of women, etc. Sell the names in the cast, not only Gable and Crawford but the other big names as well.

Audience Slant: "Five of the toughest thieves in history and a woman who was the second best man among them."

Box Office Slant: "With two top names and a big cast, it ought to be among the top pictures of the year."

The Ghost Comes Home

(Hollywood Preview)
MGM
Comedy Drama
78 mins.
(Prod. No. 27, Nat'l Release, March 8)


Plot: Frank Morgan, pet shop owner in a small village, is the goat for years to Billie Burke, his wife, and her brothers, Nat Pendleton and Frank Albertson, only fighting back when his wife wants to marry his daughter, Anne Rutherford, to the dull son, Tom Rutherford, of the village banker, Donald Meek. Then a Cianelli, a billboard mogul, when now an Australian millionaire, sends for Morgan to arrange for a half million dollar bequest to the village. Albertson sells him a $10,000 accident policy before he leaves. Celebrating in New York, he gets 60 days in jail and misses his boat. Released, he finds a friend in John Shelton, dance band leader, who drives him home. Because his steamer was sunk, his family thought him dead and have nearly spent his insurance, so he must be hidden in the attic. Their fear of exposure gives him the whip hand over them, and when a fire makes his presence known, Shelton, now in love with Ann, tricks Meek into paying $10,000 for a lot, and welcoming Morgan back as a hero.

Comment: Story weakness keeps this from ranking higher as a screen thriller. Morgan and a fine cast from showing to proper advantage, since nearly every comedy scene had to be dragged out to get the whole to feature length. It is still funny in spots, and will serve as a good counterbalance for a heavy dramatic offering. Both Morgan and his director, William Thiele, got very big there was out of the story and yeomanlike support comes from Billie Burke, Anne Rutherford and Shelton among the principals, and Reginald Owen in a supporting bit. Check the libraries of your newspapers for local cases of men supposedly dead who turned up alive, and interest your editor in revising these in a series of stories. Pet shops offer a natural topic, and can be used in a Street alhakoo as well by sending out a man leading a large Newfoundland dog, with the latter bawled with your show's advertising. Plant a lead year contest in which the contestants suggest proper technique for the woman determined to get her man, and illustrate this with stills of Henderson and Renie Riano. (Family)

Catchline: "He had to 'die' to become boss of his own family."

Audience Slant: "Some comic lines and amusing situations should make the audience feel it has been amused. Box Office Slant: Makes a good counter-balance to a strong dramatic picture."

Legion of Decency Ratings

(Suitable for General Patronage)
(Suitable for Adults Only)
(Outside the J-Mile Limit)

For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation.
Just what the doctor ordered

- Trailers... Lobby Displays... Accessories all under one banner... all serviced from the same exchanges... all created by men with a special interest in your pictures and a gift for understanding your selling problems.

- An advertising service that covers every angle... sells every prospect... catches every eye... holds every ear and adds that touch of glamour to your lobby and your screen that makes them SHOW WINDOWS for your theatre... newsy... dramatic... provocative SHOW WINDOWS which stop every window-shopper and make customers out of prospects.

- National Screen Trailers have been good box-office medicine for twenty-one years... National Screen Lobby Displays have been stepping right along and now ADVERTISING ACCESSORIES INC rounds out the trio of Best Box Office Babies in the Business.

NATIONAL Screen SERVICE
NATIONAL Screen ACCESSORIES
ADVERTISING ACCESSORIES, INC.
Castle on the Hudson

(Continued from page 14)

the advances of Jerome Cowan, a small-time politician who promised to get him out of jail. In the end, Garfield, who is used to the average, gets off with a year in a mental institution and is then released. He leaves the city and moves to a small town, where he is appointed mayor. His sense of justice and his desire to help others lead him to become a successful mayor.

Audience Slant: One that will please the Tex Ritter fans and others who like this type of western business.

BOX OFFICE SLANT: AVERAGE WESTERN BUSINESS.

Millionaire Playboy

(Hollywood Preview)

RKO-Radio Drama 66 mins.


Directed and produced by William A. Wellman, written by John Dykstra and Harry Hartwell, photographed by William Daniels, with a music score by Paul Whiteman.

Plot: Joe Penner suffers from extreme bashfulness and uncontrollable hiccoughs whenever a girl kisses him. Arthur Bryan, his father, offers to cure him of the hiccoughs. Penner takes to a resort owned by Linda Hayes, telling him all the girls are old ladies with their faces lifted. Granville Bates and Tom Kennedy are there trying to buy the property for Bryan. Kennedy starts a feud with Penner, in which he always comes out second best. Bates tries producing "ghosts" to frighten away Linda's guests and Clarence Wilson, local banker who has the overdue notes on the inn, mistakes Penner for his father, and sells them to him. He kisses Linda, finds he is cured of his inhibitions and burns the notes, winning her love for himself and $5,000 for Brown.

Comment: For sheer slapstick, this farce presents a first half which runs well ahead of the quarter of an hour that is sufficient for the letdowns for the latter half. This feature is sure to please the large number of people who enjoy the antics of the characters, both juvenile and adult. Tom Kennedy and Granville Bates are his chief assistants in getting the giggles, and with them the audience will not understand the jokes which are delivered by the special effect camera assignments. Linda Hayes has less to do than most comedy heroines, with Fritz Feld making the most out of a mysterious hitch.

If you have any sort of club with juvenile membership, offer small prizes for the members bringing in the longest list of suggested cures for hiccoughs. Check all the merchants handling outboard motors, and arrange for use of stills showing Joe in his water sports with their displays. If your radio station is on the network which presents the Grouch Club program, set spot announcements to follow calling attention to the fact that Arthur O'Bryan, the Grouch Club comedian, plays his most important screen role in this picture. Be sure and let everyone know about this program. Contact women's shops and sporting goods stores about a display of women's new bathing suits, backed by stills from this picture.

Audience Slant: Romance of history's most girl-happy hero.

AURIDENCE SLANT: WILL BE A HIT WITH JOE PENNER'S FAN LIST.

BOX OFFICE SLANT: SHOULD DO AS WELL AS, IF NOT BETTER THAN PREVIOUS PENNER PICTURES.
NATIONAL VARIETY CLUB CONVENTION

DALLAS
APRIL 18-19-20, 1940

DOWN IN TEXAS WHERE THE FUN BEGINS!

The latch-string of the Great Southwest is out to you, and Tent No. 17 is going to do its darndest to show you the true meaning of Texas Hospitality and the time of your young lives.

ENJOY the fun at the Pioneer Days Village...the Mexican Fiesta, Chuck Wagon Food. MEET Indian Chiefs, Texas Rangers, and Cowboys...

DRESS UP with a Big Hat and a Bigger Smile (the hats are ours, the smile is yours).

The BANQUET WILL BE Streamlined

Ultra Modern! Super-Smart! Streamlined to the "N'th" degree. As top-heavy with class as the preceding day's activities are Rough, Ready, and Rowdy!

On Saturday Night the Official Banquet will be held. The most sumptuous food you have ever eaten! —Entertainment that is distinctly satisfying! —refreshing! —Famous speakers! Practically every important personality in America—Bob Hope as Master of Ceremonies!

Please make your reservations and send in your $10.00 registration check now to Room 201-203 Melbo Building, Dallas.

Plan to have a whale of a time!
Paramount
Bob Hope, Akim Tamiroff, Bob Burns, Lanny Ross and Ted Husing are among the leading personalities who will appear in "Television Preview," a forthcoming Paragraphic short subject. The subject introduces this new medium of entertainment to the public, shows how it works, how it differs from radio and its greater entertaining possibilities. "Television Preview" is now being directed by Leslie Roush and is scheduled for release in April.

Four songs will be featured in the forthcoming short subject, "George Olsen and His Music of Tomorrow." "George Olsen and His Music of Tomorrow," a Headliner subject, was directed by Leslie Roush and is set for national release sometime in March.

RKO
The fifth in the series of Edgar Kennedy two-reel comedies is in production with Harry D'Arcy directing. The cast, besides Kennedy, includes Vivian Oakland, Bill Frayne, Arthur O'Connell, Bob Graves and Nita Garvin.

Columbia
Jules White, producer-director, has selected "To Beef Or Not To Beef" as the final title for Andy Clyde's latest comedy.

MGM
Asking "What Do You Think?" of the world beyond, of the supernatural, Carey Wilson's next miniature will be "A Door Will Open." Featuring Dalies Frantz, noted concert pianist and actor, and Lynne Carver, the short tells about a power that returns after death, to solve a situation that had promised ruin—or, "What Do You Think?"

Schools furnish the background for our Gang in their latest comedy, "The New Pupil." The new one-reeler, directed by Edgar Cahn, features not only the Gang, but has exceptionally talented adults for the grown-up roles.

The story behind a great film location trip, one involving hundreds of thousands of dollars and many months in preparation, is the subject of Frank Whitbeck's next miniature, "Northward Ho!" For the first time, audiences will be given a thorough behind-the-scenes insight into a great motion picture company at work on a great motion picture—the "Northwest Passage" location at Payette Lakes, Idaho.

Are you fat, slim, tall, or short? Are you naive, plain, impetuous, glamorous or just another person? Glands are responsible, and John Nesbitt, commentator of his own Passing Parade series, is ready to prove it with a coming one-reeler for MGM on "Glands."

Robert Benchley's comedy, "Home Movies," is being readied for release.

"The Wizard of Menlo Park," one-reeler detailing the story behind T. A. Edison's adventures in his New Jersey laboratory, will be produced by Frank Whitbeck. Whitbeck will double as commentator on short.

Joe Newman has returned from Fort Lauderdale, Florida, where he completed filming the Pete Smith specialty, "Facing the Lion."

Next James A. FitzPatrick travelogue will be on State of New Mexico. Highlight will be screen's first picturization of the inter-tribal Indian ceremonies at Gallup, New Mexico.

As the first step in his new directorial contract, Fred Zinneman is directing the new John Nesbitt one-reeler, "In the Midst of Plenty," which tells the story of Dr. Joseph Goldberger.

FIRST RUN SHORT PRODUCT
BROADWAY, NEW YORK
(Week Beginning March 2)
CAPITOL—Pumped Foolish (MG M) rev. 2-10-40.
CENTER—Instruction Please No. 3 (RKO-Pathe) rev. 2-10-40.
CENTURY—To Forget (Pathé) rev. 2-10-40.
CRITERION—See Your Doctor (MGM) rev. 2-25-40.
GLOBE—Dave Apollo and Orchestra (Vita) rev. 2-25-40.
PARAMOUNT—Unusual Occupations No. 3 (Para.) rev. 3-4-40; Two of a Kind (Para.) rev. 2-10-40.
RADIO CITY MUSIC HALL—Information Please No. 3 (RKO-Pathe) rev. 2-10-40.
SIAM—Aquapose (RKO-Pathe) rev. 2-10-40.
ROXY—Kitten's Mittens (Univ.) rev. 2-24-40; Following the Hounds (20th-Fox) rev. 2-24-40.
STRAND—Old Hickory (Vita) rev. 12-30-39; Mechanic's Union, Los Angeles, etc. (Vita) rev. 2-10-40; The Early Worm Gets the Bird (Vita).

CHICAGO LOOP
(Week Ending March 2)
APOLLO—Jimmy Dorsey and Orchestra (Par) rev. 2-24-40; Mighty Hunters (Vita) rev. 2-24-40.
GARRICK—The Blue Danube (MGM) rev. 12-30-39; Bows and Arrows (Col) rev. 12-30-39.
ROOSEVELT—Frances Carroll and Her Orchestra (Vita) rev. 12-30-39; Wally Heidet, When a Triangle Had Its Points (Para.) rev. 2-24-40.
UNITED ARTISTS—Vatican of Pius XII (RKO-M of T) rev. 2-17-40.

When Short Subjects Grab Space In the Newspapers—That's News!

When the short subjects on a program succeed in gaining even more publicity than the feature (and the feature was top-notch in the instance to which we have reference) it's something to shout about.

Anyway, that's what happened in Dallas, Texas, recently, not to mention the cold wave and snow which took the natives by surprise. The Technicolor subject, "Old Hickory," one of the Warner Bros. Historical Features, was discussed by John Rosenfield in his "Notes on the Passing Show. The story had a two column heading and continued down a column almost to the bottom of the announcement page.

In another Dallas newspaper there appeared a photograph showing Jacques Singer, conductor of the Dallas Symphony Orchestra, enjoying a scene from the MGM Technicolor cartoon, "The Mad Maestro." According to the caption, Mr. Singer liked it so well that he expressed a desire to have Jaicha Petetz see it when the renowned violinist arrived for his appearance as soloist with the Dallas Symphony Orchestra.

Thanks to Jimmie Gardner, a member of the Texas Interstate Theatres short subjects publicity and advertising department, headed by Mrs. Beca Short, for letting us know about these swell newspaper breaks.

Gracie Allen Runs for President
Here is the famous Dumb Dora being interweted when she tossed her hat in the Presidential ring. The sequence is being used in a Paramount newsreel. The boys look as though it was no surprise to them but nevertheless a good story.
No Serial Can Be Profitable Unless It Is Well Exploited

Do serials attract patronage in your situation, or have you never used any to find out? Well, of course, you'll never know unless you play them. But before making up your mind to book a serial you should be sure to consider the possibility of making it pay. For a newspaper contest, offer prizes to old-timers for the best letters on "Why Charlie Chaplin Has Always Been My Favorite Comedian." Try to plant feature stories which the fact that the reissue has been edited to conform to the present day film speed is emphasized.

Note: For booking information write to King of Comedy Film Corp., 630 Ninth Ave., N. Y. C.

UNCENSORED! BY MILITARY AUTHORITIES TERRIFYING! MAGNIFICENT!

RKO-Pathe presents

"Probably the most honest and potently excellent docu-
ment of the European war..."

Film Daily

March 2, 1940

SHOWMEN'S TRADE REVIEW

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SHORT SUBJECT REVIEW

THE PAPER HANGER

(Released Saturday, March 2)

PARAMOUNT (No. 53)—China famine; Salvation Army honors Evangeline Booth; Chinese aviators on goodwill flight; Rally for new citizens; London railroad's lost and found bureau; Latest war flashes from the Finsih Front; Babe Ruth overseas baseball training; N. Y. U. basketball team.

MOVIESTONE (Vol. 22, No. 50)—U. S. Infantry on ski; Hangover bomber; Australia; New Zealand troops on parade; Tokyo blizzard; Queen Wilhelmina reviews troops; British royalty inspect aircraft planes; Sir Kingsley Wood hails Polish airman; President Lebrun of France visits Front; Ride to glory; Lew Lehr and monkey hospital; Brooklyn Dodgers in training; Athletics prepare for 1940 season; Winter skating at Miami.

NEWS OF THE DAY (Vol. 11, No. 248)—British mine sweepers; Japanese thrust forward in China; Rally for new citizens; New fire extinguisher; Tokyo blizzard; Test tube fashions; Tennis stars play for Italy; Big league baseball training begins in Dixie (Except Philadelphia and New Orleans); Philly Athletics practice; (Philadelphia only); Dart horse wins gold match (New Orleans only); U. S. ski jumps.

PATHIE (Vol. 11, No. 65)—U. S. ambulance units at Finnish Front; Secretary Hull discusses reciprocal trade pact; Nazi wire Dutch border; Sir Victor Sassoon tours U. S.; New fire extinguishers; Australian infantry leaves for duty; Normandy scene; Maki for races; Tennis, Tilden and Richards vs. Budge and Perry; Brooklyn Dodgers in training.

UNIVERSAL (Vol. 12, No. 854)—U. S. ambulances at Finnish Front; Feeding poor refugees in China; New fire extinguisher; Big meet run in Washington State; Fashions; Dodgers in training; Wrestling bout in Brooklyn.

(Released Wednesday, February 28)

MOVIESTONE (Vol. 22, No. 49)—Ajax brines crew back to England; Grocery store owner in British port; England poors Tommies into France; Western Front covered with ice and snow; General Weygand confers with British General Wavell, in view of Allied troops in Near East; Norway's Crown Prince Olav on duty; British patrol; Sweden affirms neutral-

larity; Finland continues struggle against Russia; Rodeo at Phoenix, Ariz.; Sam Houston Jones wins Louisiana gubernatorial nomination; California girls paint almond blossoms; Huge bomber tested at San Diego, Calif.; A.A.U. track meet in New York; Sweepa wins Santa Anita Derby; Yachting off New York coast; Santa Anita Handicap Classic (Pacific Coast only).

NEWS OF THE DAY (Vol. 11, No. 247)—Wint- er's grisly trees; Western Front; Allies mass vast armies in Near East; Light cruiser Ajax home from the wars; Finn die behind Mannerheim Line; Huge bombers tested at San Diego, Calif.; Sam Houston Jones wins Louisiana gubernatorial nomination; Thaw breaks up huge Holland ice jam; A.A.U. track meet in New York; Sweepa wins Santa Anita Derby.

PATHIE (Vol. 11, No. 64)—Red raiders leave Hel- sinki flaming; Ambassador Kennedy returns to post; U. S. adds new planes to air corps; General Persh- ing sees Arizona rodeo; Postage stamp honors James Whitcomb Riley; A.A.U. track meet in New York; Sweepa wins Santa Anita Derby.

PARAMOUNT (No. 52)—French patrons along Maginot Line; Allied patrol escorts convoy ships; New stamp honors James Whitcomb Riley; Huge bombers tested at San Diego, Calif.; Stork and pony in London zoo; Wine festival in Belgium; Cold weather in England; Seabiscuit wins San Antonio Handicap; A.A.U. track meet in New York.

UNIVERSAL (Vol. 12, No. 852)—Helsinki bom-

bombs; Ajax returns home; French patrons along Magin- not Line; Allied patrol escorts convoy ships; Huge bombers tested at San Diego, Calif.; Circus fire at Rochester, Ind.; Venezuelan embassy opened; Girls' outdoor art classes; A.A.U. meet in New York; Sweepa wins Santa Anita Derby.

Gordon White to Terrytoons

Gordon White, formerly advertising and publicity head for Educational and later Grand National, this week takes up his new assign-

ment as publicity director for the Paul Terry Company at the studios in New Rochelle. N. Y. In addition to his publicity work, White will also sit in on story ideas.
BULLET CODE
(Continued from page 16)

and Whizzer beat them to the ranch and stand them off till the posee arrives. Miller is killed, but Woods escapes and O'Brien rides after him, bringing him back to stand trial.

Comment: Western lows are in for a treat with this latest George O'Brien action picture, a fast paced horse-opera with plenty of punch. The film is well made, from scripting to direction and production, and O'Brien and the rest of the cast turn in swell performances. The usual share of hard riding, fist fights and shooting keeps the story moving at a satisfying clip. Even the horse opera has a plenty of action and production. Dress up lobby in western style, with house staff in the same regalia. If possible, arrange a lasso demonstration in your lobby or out front. For street ballyhoo, use a cowboy riding around town on a black horse.

CATCHLINE: "He tried to make amendments for a crime of which he was innocent."

AUDIENCE SLANT: WORTHWHILE ENTERTAINMENT FOR THE WESTERN ADDICTS
BOX OFFICE SLANT: A WELL MADE, FAST-PACED HORSE OPERA FOR THE WEEK END.

CONVICTED WOMAN

Col. Drama 66 mins. (Nat'l Release Date, Jan. 31)

Cast: Rochelle Hudson, Frieda Inescort, Juan Lang, Lola Lane, Glenn Ford, Iris Meredith, Lorna Gray, Robert Dale, William Farnum, Margaret Beatrix Blinn, Jane Giltinan, Dorothy Apostle.


Plot: Rochelle is sent to jail on a false charge. She finds that the House of Correction is miserably operated, and succeeds in message out to Ford, who takes it to Farnum the prisoner commissioner, who appoints Frieda Inescort as Superintendent. She makes things real nice for the girls with evening dresses available for dances and paroles for Thanksgiving. Everything turns out beautifully when Rochelle's pardon is granted and they make a love nest of Frieda's office.

Comment: "Home was never like this." is the comment probably heard from the Warner Bros. Prison Alumni Association, when they saw this picture. It might incite the Better-Times Committees to riot, as it shows prison to be too attractive, and the law never does catch up with the real crook. The everything-but-thecookin' qualities for their dance are positively ravishing. P.S.

VENGEANCE OF THE DEEP

Actor Drama 70 mins. (Nat'l Release, Feb. 15)


Plot: Lloyd Hughes, famous pianist, is in love with Elaine Hanlin. She wants him to prove himself a man by divorcing his pearl with his own hands and giving it to her. He accepts her dare and goes to Thursday Island where he meets Rulgan, who has also been sent there by Elaine for the same purpose. Hughes finds a pearl, but greedy divers almost take it away from him, cutting his life line when he is on the ocean bottom. But Rulgan saves his life, so he gives her the pearl. Meanwhile Elaine arrives at the island and the two men disavow her. Hughes goes away on his boat with Shirley Ann Richards, daughter of the man who taught him how to dive, and they sail away together.

Comment: The deep-sea scenes in this picture are quite good. The cast is composed entirely of English actors aside from Lloyd Hughes. The picture was entirely filmed at Thursday Island, center of the deep sea pearl fisheries in the South Pacific. Sell it as a romantic, naval adventure. Get teamps with jewelry stores showing how pearls are obtained, etc. Any local people interested in pictures of actual pearl diving should be asked to lend them for lobby display purposes.

CATCHLINE: "The glamour and love of pearls beyond measure."

AUDIENCE SLANT: THE DEEP SEA SCENES SHOULD INTEREST MOST AUDIENCES.
BOX OFFICE SLANT: WHERE ACTION IS POPULAR, THIS SHOULD DO ALL RIGHT.

LITTLE ORVIE

RKO Comedy-Drama 66 mins. (Prod. No. 20—Nat'l Release, March 1)


Plot: John Sheffield, only son of Truex and Dorothy Tree, is continually getting into trouble. Dorothy's disciplinary measures follow a child psychology book, while Truex follows the old "spanking" rule. But he lets Dorothy have her way. When Daisy Motherfield, the maid, secretly marries, John forces her to keep a Great Dane he had brought home, with threats of revealing her marriage. Then he finds a letter of pups later, and unable to dispose of all of them, tries to smuggle one into the house. Knowing his mother objects to dogs, he decides to run away. The frantic parents reach him at a neighbor's house and...
bring him back home with a promise that he can have all the dogs he wishes. Daisy is there with the Great Dane who, meanwhile, has fathered a large family.

Comment: uncommonly, yet a stirring and sympathetic prohity into a small boy's mind, this is excellent entertainment for the whole family. Adapted from the novel by Booth Tarkington, whose delineations of children and adolescents have made his literary writings famous, the picture takes one moment at the heart strings and the next has one chuckling. It's clean and wholesome and enacted by a talented cast. Produced by Benjamin Tree, Ernest Trueux, Daisy Mothershed and Ann Todd standing out. While not outstanding in any one particular sense, it will probably place more in those situations than pictures of purportedly higher calibre. You have a "natural" in a "Little Orphan Andy" for the kiddies, a stunt which could be staged with newspaper cooperation. A truck load of dogs borrowed from a local pet store provides an animal street ballyhoo. Tie up with book shops and libraries on Booth Tarkington's literary works.

Catchlines: "A merry mixture of mirth and mischief, with a boy you'd love to call your own."

AUDIENCE SLANT: IT'S EXCELLENT ENTERTAINMENT FOR THE WHOLE FAMILY. BOX OFFICE SLANT: BOOT TARKINGTON'S NAME IN THE PUBLIC CAMPAIGN AIMED AT FOLKS OF ALL AGES. SHOULD SURELY THEM IN.

The Showdown

(Hollywood Premiere)

Para Western 63 mins. (Prod. No. 3957, Nat'l Release, March 9)


Plot: Jane Clayton arrives in a small town to live with her uncle, Wright Kramer, but he refuses to recognize her as his niece. William Boyd and Russell Hayden, who had met Jane at the station, are surprised at Kramer's action and when he dies a letter is found on his body revealing that Jane is the real owner of the ranch. Meanwhile, Morris Ankrum and his gang of rustlers attempt to steal Jane's horses, but are stopped by Boyd who single-handedly escapes from a burning barn in time to save Hayden's life. Jane decides to remain on the ranch with Boyd and Hayden to help her run it.

Comment: The high quality of the "Hopalong Cassidy" series is maintained in this film, a rip-roaring action picture with what it takes to please the lovers of outdoor entertainment. The story moves along at a fast pace, starting with a fist fight and ending with one of the most spectacular chases and gun fights ever filmed. Producer Harry Sherman again demonstrates his ability to turn out top-notch product and Howard Bretherton's direction is an all-round good job. William Boyd is at his best in his "Hoppy" portrayal and Russell Hayden and Jane Clayton give swell performances. Britt Wood handles the comedy situations in an able manner. The usual fine plots by Richard Harlan are again seen in this film. Summing it up in a few words, "The Showdown" will more than satisfy Western fans. (FAMILY)

Catchlines: "Hoppy plays poker for his life."

AUDIENCE SLANT: WHAT IT TAKES TO PLEASE LOVERS OF OUTDOOR ENTERTAINMENT.

BOX OFFICE SLANT: WILL MORE THAN SATISFY THE WESTERN FANS.

Man From Montreal

Univ. Drama 60 mins. (Prod. No. 4054—Nat'l Release, Dec. 8, '39)


Plot: Arlen, in love with Kay Sutton, carries for shipments to Montreal for his brother, Hadley, a mysterious "mining" engineer. Arrested by a mountie when several pelts bearing the brand of Royce are found on him, Arlen refuses to defend himself for fear he will implicate Kay. Mountie Andy Devine visits his friend in jail and reveals that Kay and Hadley are married. Escaping, Arlen finds evidence proving the fraud. When Royce is slain, he is charged with the murder, but remains in hiding under the protective wing of Devine and his sister, Ann Gwynne. He plants evidence which points to the fugitive. In a battle, Arlen and Devine overpower Hadley and Kay. Arlen's name is cleared, and he realizes he is in love with Ann.

Comment: The setting is the Canadian north woods, and not the western plains; it's far pelts that are being stolen, not cattle. But even with the change of scenery, the elements of the plot are almost identical with those found in westerns. If anything, the story is a little bit too similar, and one uncustomized and accused his efforts to prove his innocence and bring the guilty man to justice. The drop-in trade, of course, will not be critical and therefore will take this action drama in its stride. Andy Devine provides what few laughs there are, while Richard Arlen, Reed Hadley, Kay Sutton and Ann Gwynne are satisfactory in their assignments. The film packs a surprise climax when Arlen does not reveal that he is a detective or secret service agent; he is a fur trapper throughout. The photography is good and the settings realistic. If you can get your editor to run a series on the "Mounties," the articles should reveal much of interest to readers and at the same time plug your showing. Arrange a lobby display of fur traps and different kinds of animal furs and skins.

(FAMILY)

Catchlines: "The mounties swing into action with feyng fists and blazing guns."

AUDIENCE SLANT: IT'S PLEASING FILM FARE FOR THE DROP-IN TRADE, WHICH IS LARGELY DOMINATED BY ACTION FANS. BOX OFFICE SLANT: SHOULD DO ALL RIGHT ON FAMILY DAY; OTHERWISE, IT WILL NEED SUPPORT FROM A STRONGER FEATURE.

Finds Man Who Fought Famous Indian—And There Tale Ends

Arnold Stoltz, manager of Warners' Avon Theatre, Utica, N. Y., was fortunate in planting a story about a World War veteran who had been saved by Nurse Edith Cavell. The story drew maximum attention to the picture, "Nurse Edith Cavell," during its engagement at the Avon. When Arnold Stoltz played "Geronimo," he searched around town and heard of an 84-year-old man who had been in the sixth cavalry which fought Geronimo. The man was located at New Hartford, a suburb of Utica. Along with Stoltz went a reporter from the Utica newspaper and the two brought back the story.

But alas! something happened to gum up the works. When the manager returned to his theatre, he found that the son-in-law of the old man was an employee of an opposition theatre. So, to save the old Indian fighter's home for him, Stoltz called the newspaper and had the story killed. Now he hopes the other theatre doesn't get an Indian picture soon.

DRUMS OF FU MANCHU

Suggested by stories by
SAX ROHMER

HARRY BRANDON · WILLIAM ROYCE
ROBERT KELLAR · GLORIA FRANKLIN

"We're dealing with a murderous madman, and we can't tell who will be the next victim of Fu Manchu!"

A Republic SERIAL IN 15 CHAPTERS
Ties In With Utility Company
Promotional activity on the part of Manager Matt Saunders of Loew's Poli Theatre, Bridgeport, Conn., resulted in a five-column cooperative ad (reproduced above) on 29th-Fox's "Little Old New York." The Little Old New York Company tied in with copy emphasizing the importance of electricity has played in a "bigger, greater Bridgeport." Note the aerial view of the community. Thanks to Matt, other exhibitors may duplicate this tip.

Soriero Says, GWTW Upsets All Precedents

The observations of Tom Soriero, manager of the United Artists Theatre in downtown Los Angeles, concerning the effect of his engagement of "Gone With the Wind" on things in general, should be of interest to all exhibitors, most of whom, undoubtedly, have had the same interesting facts. For one thing a deck chair with merchants reveals an increase in business since the picture opened.

"It will, of course, break all box office records," says Manager Soriero, "and it has already upset all traditions about production, distribution, admission prices and exhibition in general. But what appeals to me is the kind of people who are coming to see it, and who may be judged by anyone who cares to stand ten minutes or less in the lobby of the United Artists Theatre. I suppose the same is true of any theatre where the picture is now playing. They are very elderly people who rarely, if ever, go to see motion pictures; shut-ins, to whom the excursion is too great; all sorts of cripples and invalids. Of course, the evening audiences constitute a veritable "melting pot" at the box office, and at morning and afternoon shows we have many people on crutches, in wheel chairs and in motorized with their nurses.

"What is the answer? Simply that such a picture draws the people exhibitors try so hard to get—the very infrequent moviegoers, and most important, the very large class of people in all walks of life who needed something like 'Gone With the Wind' to reawaken their interest and make them picture-conscious again. . . ."

Soriero's observations would easily have provided excellent material for a newspaper interview. If you are experiencing the same things, why not get together with your local editor and work out a special story.

BIGGER, GREATER BRIDGEPORT

Electricity Plays A Most Important Part In Our Everyday Lives.

LITTLE OLD NEW YORK

THE UNITED PUBLICITY Co.

Or Our Own

SHOWMEN'S TRADE REVIEW
March 2, 1940

COLUMBIA
BEING EDITED
BLAZING SIX SHOOTERS* TEXAS STAGECOACH* PASSPORT TO LACHRAZ* TOO MANY Husbands* MEN WITHOUT SOULS MARRIED ADVENTURE—Travolgue Features. Made by Mrs. Ona Johnson.

PARAMOUNT (Cont.)
SAFARI* GOLDEN GLOVES* STAGECOACH WAR* BUCK BENNY RIDES AGAIN* QUEEN OF THE MOB* DOWN SOUTH McGREGOR—Bryan Derryn, Alkin Tamoff, Preston Sturges.

IN PRODUCTION

DOCTOR TAKES A WIFE* MAN WHO WOULD NOT DIE* Boris Karloff. Director, Nat Grinid.

OFFENDERS OF THE LAW* Jack Holt, Marion Marsh. Director, Lewis D. Collins.

METRO-GOLDWYN-MAYER
BEING EDITED
FLORIAN* NEW MOON* FORTY LITTLE MOTHERS* In production.

EDISON THE MAN* DR. KILDARE'S GIRL* TWO GIRLS ON BROADWAY* PRIDE AND PREJUDICE* WATERLOO BRIDGE—Trina Leigh, Robert Fajer, Margaret Field, Director, Mervyn LeRoy.

MORTAL STORM—Margaret Sullavan, James Stewart, Frank Morgan, Bonita Granville. Director, Frank Borzage.

AND ONE WAS BEAUTIFUL—Jean Muir, Larance Day, Robert Cummings, Billie Burke. Director, Robert Zinerman.

SUSAN AND GOD—Jean Crawford, Fredric March, Rita Quater, Ruth Hussey. Director, George Cukor.

TWENTY-MULE TEAM—Wallace Berry, Leo Carillo, Joe Yule, Jr. Director, Robert Sherman.

ANDY HARDY MEETS A DEBUTANTE— Mickey Rooney, Lewis Stone, Judy Garland. Director, George Seaton.

MONOGRAM
BEING EDITED
MIDNIGHT LIMITED* In production.

SON OF THE NAVY—Jean Parker, James Dunn, Director, William Nigh.

COVERED WAGON TRAIL—Joel Randall, Sally Calles, Yvonne De Carlo, Raymond Johnson.

LIBERTY RADIO—Diana Wynyard, Clive Brook.

PARAMOUNT
BEING EDITED
DR. CYCLOPS* UNTAMED* In production.

OPENED BY MISTAKE* LIGHT OF WESTERN STARS* BISCUIT EATER* THOSE WERE THE DAYS* HIDDEN DOOR* WAY OF ALL FLESH*

COLUMBIA
BEING EDITED

PACIFIC
MADONNA OF CANAL STREET* LADY VENDETTA* RETURN TO THE RANCH* THE LAST VIGIL OF LADY MACBETH* SORROW AND STARS* MISSION BELL* RENDEZVOUS* ANGEL WASHED OTHERSIDE* THE BELL'S OF SANTA ANA* INDIAN GIRL* THE FOUNTAIN OF FORTUNE* THE LONE MOUNTAIN* THE UNDERWORLD* A BLESSED EVENT*}

PARAMOUNT
BEING EDITED

BASKETBALL BLUES* WIND* LEE MILLER* MEET THE ALPINE* MEET THE CROOK* THE DAY OF THE PIRATE* IN THE HEAT OF PASSION* THE STUFF THAT BLACK MEN ARE MADE OF*}

UNIVERSAL
BEING EDITED

RIDERS OF PASO BASIN* (W) BLACK FRIDAY* ENEMY AGENT* THE HOUSE OF THE SEVEN GABLES* ZANZIBAR* ALIAS THE DEACON* MAY BE MAKING EYES AT ME*}

REPUBLIC
BEING EDITED

PIONEERS OF THE WEST* FORGOTTEN GIRLS* DARK COMMAND* RANCHO GRANDE* GHOST VALLEY RAIDERS* In production.

IN OLD MISSOURI—Warner Brothers and Elviry. Director, Frank McDonald.

YOUNG BUFFALO BILL—Roy Rogers, George "Gabby" Hayes. Producer-Director, Joe Kane.

20TH CENTURY-FOX
BEING EDITED


CARL HAVN'S CRUISE—Sidney Toler, Marjorie Weaver. Director, Eugene Forde.

UNIFIED ARTISTS
BEING EDITED

REBECCA* BEING EDITED* SAPS AT SEA (Roach)* 1,000,000 B.C. (Roach)* MY MOTHER, MY SON (Small)* THE WESTERNER (Goldwyn)* GREAT DICTION—Chars Chaplin, Pola Negri. Producer-Director, Charlie Chaplin.

IN PRODUCTION

THIEF OF BAGDAD (Small)—Sihung, Conrad Veidt, June Duprez. Producer, Alexander Korda.

IN PRODUCTION

OUR TOWN (Lesser)* TURNABOUT (Roach)—Carol Landis, John Hubbard, Adele Monet. Director, Hal Roach.


WARNER BROTHERS
BEING EDITED

TEAR GAS SQUAD* FUGITIVE FROM JUSTICE* VIRGINIA CITY (Teh)* IT ALL CAME TRUE* THREE CHEROKEES FOR THE IRISH* SATURDAY'S CHILDREN* TILL WE MEET AGAIN*}

IN PRODUCTION

ALL THIS AND HEAVEN, TOO* TORRID ZONE* SEA HAWK—Irel Flynn, Brenda Marshall, Donald Crisp. Director, Michael Curtiz.


FLIGHT 2—Ralph Bellamy, Virginia Bruce. Director, Lois Weber.
GOO Suggestions
In a bulletin recently issued by National Screen Service, exhibitors are reminded of the many special events that dot March and April, and several types of trailers, suitcases and exploitation are listed and the contents revealed for the showman's information. Announced also are the supplementary types of exploitation for which a separate policy of theatrical exploitation is formulated. "Gone With the Wind." Whatever special night you put on, whatever the anniversary, the policy is described for you. The suggestions make it possible for the exhibitor to inject unique stunts into his showmanship activities.

FEB'Y. 1940 INDEX
A listing of the highlights of the past month's issues of STR, indexed and cross-indexed for ready reference.

PRIDE AND PREJUDICE

ALL THIS, AND HEAVEN TOO

GHOST VALLEY RAIDERS

OUR TOWN

Borrows Weird Devices from the Studios for "Horror Show" Display
Manager George Barber of the Marquis Theatre, Sherman, Cali., is certainly a master at advertising "horror shows" if the work he did on "The Werewolf of London" and "The Black Cat" can be taken as a criterion. Besides a special trailer, Barber appealed to high school students through the columns of the school publication. The nature of the established personal contacts, because most of them were students. As a result, a large portion of the audience consisted of high school students.

Arranged as a museum of "skeletons," the footstool contained a torture device and other weird devices, which were promoted from the studios.

THEATRE MANAGER AT LIBERTY!

Has had 26 years experience in motion pictures and vaudeville with a thorough knowledge of town and city operation, publicity, exploitation, booking and tieups. Am married. 46 years of age. Can furnish references as to character and ability. Will go anywhere!

Write Box 501, SHOWMEN'S TRADE REVIEW, 1601 Broadway, N. Y. C.
... Program Notes From the Studios...

Mary Beth Hughes has been assigned the feminine lead in the next Cisco Kid feature, "Rogue of the Rio Grande" at 20th Century-Fox, opposite Cesar Romero. Evelyn Venable and Dana Andrews also draw top supporting roles in the picture which will be directed by H. Bruce Humberstone.

Six Hits and a Miss, musical feature of Bob Hope's radio program, has been signed by Universal for a spot in the Bing Crosby-Glory Jean co-starring, "If I Had My Way." The picture is now before the cameras under the direction and production of Frank Butler.


Seymour Laskie, ace director of musicals, will have charge of Shirley Temple's next starring vehicle, "Young People," which is scheduled to go into production within the next three weeks at 20th Century-Fox.

Director John Ford and Writer Dudley Nichols have checked in at the Walter Wanger studio to start preparations on Eugene O'Neill's "The Long Voyage Home," set to go before the cameras in April as the first Argosy Corporation production. The picture will be one of Wanger's 1940-41 United Artists releases.

Robert McGowan, noted for many of the original "Our Gang" comedies, has been signed by Monogram to direct "Tomboy," with Marcia Mae Jones and Jackie Moran in the leading roles. The picture will be produced by W. T. Lackey.

"Half a Rogue," an original story by Garrett Fort, has been purchased by RKO as the first of a new series of starring vehicles for Charles Laughton. "Rogue" will be produced by Erich Pommer, also scheduled to produce Laughton's later RKO picture, "Benjamin Franklin."

Virginia Bruce will be seen in the feminine lead of Warner Bros' current air hostess story, "Flight 14" playing opposite Ralph Bellamy under the direction of Lew Seiler.

Joan Fontaine has been signed to play the feminine lead opposite Cary Grant in Frank Lloyd's Columbia production of "The Tree of Liberty," set to go into production late this month. The picturization of Elizabeth Page's novel will be filmed at Williamsburg, Va.

Britain's recapture of 390 prisoners-of-war from the German naval auxiliary, Albright, will be included in a picture now being prepared by Paramount. Eugene Forde, producer, whose "Mystery Ship" is soon to go before the cameras, moved swiftly to revive the ending of his screenplay to conform with the incident.

Frances Farmer will join George Brent and Humphrey Bogart in "Money and the Woman," which Warner Bros. will produce from James M. Cain's adaptation of his own novel, Kurt Bernhardt will direct.

Jack Townley completed the script for Republic's "Grandpa Goes to Town," and starts immediately on an original, "Scatterbrain," which will be Judy Canova's next starring vehicle at the studio.

A new contract has been signed by RKO and Stephens-Lang Productions calling for the latter to produce three more films in the "Dr. Christian" series starring Jean Hersholt.

James Roosevelt, president of Globe Productions, announced the signing of Horace Henry and his Musical Knights for a United Artists picture to be based on the popular "Pot O' Gold" radio program.

Josephine Hutchinson, brilliant dramatic actress, has been signed by Gene Towne and Graham Baker for an important role in "Tom Brown's Schooldays," joining a cast which includes Freddie Bartholomew, Billy Haid, Polly Moran, Hugo Green, Jimmy Lydon and Ernest Curtiss.

Larry Damouh expects to make at least three pictures a year based on the Ellery Queen character, in addition to his Jack Holt features and serials. A deal was closed by Damouh for the exclusive film rights to the Ellery Queen mystery novels.

Invitation

Humphrey Bogart, Jack Warner, Ann Sheridan, Governor Carville of Nevada and Errol Flynn receive an invitation addressed to the studio and the cast of the film, "Virginia City," to attend the premiere of the Warner picture in Reno and Virginia City.

Her First Lines

Director Charles Lamont coaches Baby Sandy in the dialogue-the two-year-old star will have to speak in her new Universal picture, "Sandy Is A Lady."

McDonald Starts Another

Frank McDonald started direction this week of Republic's "In Old Missouri," featuring the Weaver Brothers and Elmer. McDonald recently completed the direction of Gene Autry in "Rancho Grande" for the same studio.

Randall Gets New Leading Lady

Sally Caern was signed to play the feminine lead in Jack Raymond's new Monogram western, "Covered Wagon Trails." The cast also includes Steve Clark, Glen Strange, John Elliott, Ken Duncan and Dave Sharpe. Raymond K. Johnson is directing under the production guidance of Harry Webb.

Boyle on "Conga" Dances

Universal has signed Johnny Boyle to direct the dances for its current production, "La Conga Nights." The Ken Goldsmith production starring Hugh Herbert, Constance Moore and Dennis O'Keefe with Eddie Quillan, Arminda and Perkie Burns, is being directed by Lew Landers.

Preston and Foster Back for "Police"

Preston Foster and Robert Preston returned to Hollywood to begin Technicolor screen tests for the Cecil B. DeMille historical production, "North West Mounted Police." The picture is scheduled to go before the cameras on March 3, with Gary Cooper in the leading role, and Paulette Goddard, Madeleine Carroll and Akim Tamiroff rounding out the star-studded cast.

Sherman Signs "King's Men"

Harry Sherman has signed "The King's Men," Ken Darby, Ray Robinson, Grafton Linn and Jon Dossen, to a contract calling for the male quartet's services in the six "Hopalong Cassidy" pictures he will make for the coming season. They will play roles as well as sing in the series.
Six Important RKO Films Assigned to Lee Marcus

Six important pictures on RKO's 1940-41 program have been assigned by President George J. Schaeffer to Lee Marcus, veteran production executive. The assignment was made shortly before Schaeffer departed for New York after lining up the company's product for the coming season.

The six new films under Marcus' jurisdic-

Howard Benedict will produce "Men Against the Sky," while Cliff Reid will handle the production guidance on the five others.

"Honeymoon" for James Stewart

"Honeymoon for Three" is the starring vehicle selected by Warner Bros. for James Stewart, who is signed to the studio for one picture. The story is a romantic comedy by George Haight and Alan Scott, and will be placed in production as soon as Stewart is available from MGM, his home lot.

Rehearsals Start on "Band"

Rehearsals started this week on MGM's "Strike Up the Band," the musical starring Mickey Rooney and Judy Garland, with Betty Jaynes, Douglas McPhail, and June Preisser, under the direction of Busby Berkeley. Both Mickey and Judy are currently appearing in "Andy Hardy Meets a Debutante."

RKO Buys Vina Delmar Novel

"Wrapped in Cellophane," recent novellette from the pen of Vina Delmar, has been purchased by RKO and will be produced by Robert Sisk as a major feature on the studio's 1940-41 program. Bartlett Cormack, whose screen credits include, singly or in collabora-
tion, such successful screenplays as "The Beachcomber," "Fury" and "Orchids to You," has been signed to write the screen adaptation.

HOLLYWOOD SIGHTSEEING
WITH THE OLDTIMER

Latest Hollywood gag is the "Gracie Allen for President" campaign, running on the Surprise Party's ticket, with the aid of George Burns and brother Willie as managers. Gracie thinks it's about time FDR gave his seat up to a lady, and has been practicing "MY FRIENDS" for months. For a good laugh, look for the Paramount New-reel shot of Gracie being interviewed by the press.

We think Director Charles Lamont should get the Academy "Oscar" for patience, after watching him put BABY SANDY through the paces on the set of Universal's "Sandy Is A Lady." After waiting a half hour for the kid to wake up, Charles spent another hour trying to stop her from howling . . . and he still smiles.

If WARNER BROS. don't stop making prison pictures, they will have to change their name to the WARDEN Bros. P. S. We stole this gag from one of the pretty girls on the lot, after reviewing the latest, "Castle on the Hudson."

MGM has received two hundred letters request-
ing the job of imitating Hitler's voice in "The Mortal Storm." If they are looking for the real "McGy," we suggest they get a sound recording of the CHARLIE CHAPLIN voice in his new picture, "The Great Dictator."

DON WILSON, that cute little trick of a blimp, has been signed by Producer HARRY SHERMAN for the role of "Slim" in "The Round-Up," and all SHERMAN has to do is find a horse to support DON without caving in.

Spent a very pleasant hour on the set of SOL LUSKER'S "Our Town," and now we know why Director SAM WOOD turns out such swell pictures. Don't be surprised to see another picture with the box office appeal of "Mr. Chips," in this one.

SACHA GILORY, France's gift to the producer, writer, director, actor ranks, is on his way to Hollywood. All he needs to even the score with ORSON WELLES, is to grow a set of whiskers and then stop making pictures.

Allen Arrives for "Our Town" Role

ARTHUR ALLEN, veteran Broadway character actor, has arrived in Hollywood to portray the role of Professor Willett in SOL LUSKER'S "Our Town." ALLEN originated the role in the New York presentation of THE THORNTON WILDER play.

Getting Ready

Director FRANK McDONALD (right) goes over the dialogue for a scene in Republic's "Manocho Grande" with SMILEY BURNETTE, GENE AUTRY and JUNE STORY. From the expression on SMILEY's face the lines should be funny, but GENE and JUNE are not so sure. This is the first AUTRY starrer directed by MCDONALD.

15-Year-Old Authoress Sells Columbia Story

Setting a record as the youngest screen writer to sell an original story to a major motion picture studio, 15-year-old JOANNE BENEDICT has been paid $1,500 by Columbia Pictures for her 15,000-word romantic drama, "Joan of the Arc."

The story was originally sent to Frank Capra who immediately saw its picture poten-
tialities and passed it on to SAM BISKIN, studio executive, with the recommendation for purchase. BISKIN bought it, and has scheduled it on the studio production list for 1940-41.

Miss Benedict received the inspiration for her story from stories of Ohio River flood refugees, told to her by her grandmother.

Will Make Four Yiddish Films

Jewish Art Pictures, Inc., New York or-
ganization producing Yiddish pictures, has taken space at Sunset Studios to turn out four Yiddish films during the next six months. Sid Blake, who will be in charge of the production, arrived on the coast last week for pre-
liminary work on the first, "Monkey Business."
UNRIVALED PERFORMANCE

NO wonder cameramen place full confidence in Eastman's three negative films. They know that each offers specialized ability to meet modern production demands. Even more important, they know that every foot will have the same high quality, the same unvarying dependability. Eastman Kodak Co., Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

PLUS-X
for general studio use

SUPER-XX
for all difficult shots

BACKGROUND-X
for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS
March 2, 1940

Think It Over

We're showing you more examples of the remarkable transformations wrought by architects and builders as well as equipment manufacturers who supply the ideas and the materials for making old and antiquated theatres over into new, bright and profitable picture showhouses.

These latest examples, revealed in pictures and a few choice (we hope) words, some pages back, emphasize again the point that it may be well worth every theatre owner's while to take stock of his own plant and consider if he isn't cheating himself out of some profit by failing to explore the possibilities of having himself a practically new theatre for far less money than some enterprising competitor may lay on the line for the purpose of putting him in the shade. What we mean is that some Johnny-come-lately might get the idea of having himself a theatre in the territory.

Now the examples of remodeling we're talking about happen to involve some rather substantial outlays of cash. But before you ask what you're going to use for money just ask yourself a few other questions.

Ask yourself how and where a competitor can get a theatre for what you might have to spend to put your perhaps old-style and well-worn house into as fine a shape as any new one could be. Ask yourself if you could, say ten years ago, have gotten anything like the run for your remodeling dollar that is yours for the asking today.

Frankly we think theatre architects and equipment dealers rate a bow and a burst of applause for the ingenuity they are showing in giving the theatreman plenty for his dollars spent to turn old houses into new. Also ask yourself if there isn't every legitimate expectation that your old stand has possibilities for paying out on a far bigger scale than it ever did in the past—provided the community is given a better theatre. There are mighty few communities that are standing still. We hope you're not running a show in that mythical town where population was static—you know, the place where every time a baby was born some citizen moved out without even leaving his forwarding address.

But let's say a complete remodeling job is out altogether for you. That's no reason why something that will eventually produce the same result can't be done right now. We mean start with the nearest thing at hand. Whatever piece of equipment or portion of the house is most in need of replacement or refinishing or decoration can be done first. In other words do the job a step at a time.
BRINGING OLDER THEATRES UP TO DATE

NEW theatres for old! Four words that tell a story of what's going on today in the motion picture exhibition field. Whether the fact that the theatre industry has reached the peak where a number of obsolete buildings are available for this treatment in the salvaging line, or whether it's a trend due to conditions surrounding the whole scheme of exhibition, makes little difference. Anyone recalling those hectic days of boom building in this and other industries has more than vague recollections of the utter contempt then prevailing for doing anything in the remodeling line.

Then was the day! The days when everything from million dollar buildings down to $85.00 radio sets were condemned to abandonment because of what the sales-stimulating fellows were calling "style obsolescence." A new shape for a radio tube, or a different type of revolving door were enough to send the radio set and the building on its way to the junk heap.

Today things are different. Today, also, things are healthier for the more modest type of theatre operator, because the latter can, without huge investment, safeguard his business from incoming competition armed with a new plant. He can renew, refurbish, re-equip his house and offer everything that a "new" theatre provides in modernity, comfort and efficiency.

On this and on pages immediately following are some factual examples of how the old theatre becomes entirely new under a remodeling treatment which has been developed to a high degree through the collaboration of efforts of building material manufacturers, specialized theatre equipment builders and the ingenuity of architects, engineers and theatre supply organizations.

Just how prevalent is the remodeling idea among theatre operators is very graphically illustrated by figures available at a glance from reports of theatre operations issued by SHOWMEN'S TRADE REVIEW. These reports, contained in pages of the magazine and Bulletins issued periodically through STR's special service, show a total of 77 major remodeling operations consummated during the six-month period of September 1939 to March 1940.

Most impressive is the fact that these operations were scattered throughout the country. They were not confined to any one or a few sections. They were not confined to a certain type of situation, nor a single class of business operators. These 77 remodeling operations were carried out by large circuits, smaller chains and single-unit theatre operators.

The figure of 77 operations applies only to major work of remodeling—jobs that involved expenditures of $6,000 or more. The average cost for the 77 operations reported was $21,485. The amount invested in the remodeling operations reported by STR for the six-month period referred to totaled $1,652,805. The average operation included structural changes in the

WAVE OF REMODELING FOR MANY THEATRES IMPROVING SITUATION

COLONIAL NOW and after REMODELING

$20,000 plus adroit designing and modern materials will transform the Colonial Theatre at Bluefield, Va., from its now outdated state into a theatre of which its owner, Max Matz, can be justly proud.

Pictured above are the architect's renderings which show how the Bluefield will become a deluxe house replacing the older and unattractive theatre.

The entire work of design and construction has been placed in the hands of the F. & Y. Building Service by Mr. Matz.

F. & Y. designers and engineers have worked out detailed plans for the reconstruction. The work will include erection of an imposing marquee and side ticket office, wider entrance, suspended ceilings with curved walls for the lobby, new rest rooms and toilets. The lobby interior as illustrated in the drawing at right above, will be featured by indirect lighting, large leather settee built around a striking mushroom light column in the center of the lounge, a fire place, and decorations which include three large lighted murals on velvet. Above the center column, F. & Y. designers indicate an additional set of indirect lighting and a line of circular light wells in the ceiling.

Work on the reconstruction of the Colonial is to start about March 15th. Plans call for completion of the job in six weeks.
SENATE THEATRE
BEGORE and AFTER

A striking example of what can be done in remodeling is offered by these pictures of the Senate Theatre, Springfield, Ill. The Senate, operated by Kerasotes Theatres, was completely replaced by a new house without tearing down a building that had served for years as a well operated picture theatre. Cost of the entire job of making a new theatre of the Senate was $30,127.40. The renovation job was completed in 18 working days.

Commenting on this phase of the work, Dave Jones, advertising manager of Kerasotes Theatres, accurately points out a most important consideration of any remodeling work when he says: "When a theatre has been in operation and must close down for remodeling, every day counts. Yet it does not pay to have excessive overtime bills, so everything must be organized, ordered and co-ordinated to complete the job on schedule." The plan of the remodeling is the work of Carl T. Meyer, Architect, of Springfield.

Equipment in the new theatre, which includes air conditioning, is of the finest the market affords. General equipment was installed by National Theatre Supply Co.

Remodeling Work Widespread

(Continued from Preceding Page)

building and all provided for entirely new projection, sound, carpet, chair installations, and air conditioning, as well as redecoration and lighting—both display and decorative.

As to the distribution of these operations over the country, the reports showed that the 77 major remodeling operations referred to were territorially distributed as follows: New England States—5; Middle Atlantic—19; South Atlantic—5; East North Central—9; West North Central—8; West South Central—11; Mountain States—2; Pacific—6.

These activities, when combined with the number of new installations of modern equipment in a great quantity of smaller "renewal" operations, provide a cheering note to the entire picture of the exhibition branch of the film industry. The right kind of plants to serve as outlets for studio product are ready and waiting for whatever improvements Hollywood has to contribute to the screen.

That this remodeling activity is certain to beget its kind on an even wider scale during the coming months seems a certainty. Even now the theatreman can get more for his money than he could have six months ago. This is so at least for the smaller type theatre. There has been a rush of new equipment especially made for the smaller theatre, and today the 400 to 800 seat house can put on a picture with projection and sound equipment costing much less than the bigger models necessary for the large house and capable of delivering comparable quality and durability.

One thing the theatreman contemplating improvements can do to an advantage which has been demonstrated clearly by the remodeling work of the past six months is to call upon the services of some experienced architect or building service, or the equipment concerns which provide engineering services. The right kind

(Continued on Next Page)
Find Renovation Pays

(Continued from Preceding Page)

of planning is half the battle won in any major or even minor renewal job for the theatre. Because it has been demonstrated that specialists can give the theatre what it needs in “flash” and attraction as well as adequate screen and sound results and comfort at a cost that would be no more and in the majority of cases less than if the job were undertaken on a hit and miss basis wherein the new installations were considered individually instead of a part of an organized plan.

Such services are to be had no matter where the theatre is located. Inquiries in the theatre’s own exchange territory, advertisements appearing in this journal or letters to theatremen whose recently remodeled theatres are reported in the editorial columns of STR will bring you advice on this. Also, STR will be glad to recommend a course of action.

Any theatreman who hesitates to launch a renewal job because of uncertainty as to the results in increased patronage is advised to communicate with his fellow showmen whose activities along this line have been reported by STR. We have not the space at our disposal to do so, or we would offer documentary evidence of the amount of excellent publicity and renewed interest that has been the result of these remodeling jobs in big cities, large towns and mere towns.

The special editions of newspapers, the editorial salutes of local editors, the ballyhoo that has accompanied the re-opening of all these remodeled theatres is sufficient evidence to the experienced showman that lasting goodwill and greatly revived interest in motion pictures has resulted.

There is another most important consideration to ponder. The owner of a theatre in most cases has an investment of more than mere dollars. If he has carried on the old stand for a number of years he has something no newcomer can match for some time, irrespective of how elaborate and lovely the theatre this newcomer may plan and actually build.

Now the longer the theatre has been on its present site the more probable are the chances that the town or neighborhood has grown and offers opportunities for new store sites. The experienced theatre architect can do remarkable things in working out a plan for arcing an old entrance to provide store space that may prove a source of substantial profit, and thus pay off the cost involved in whatever improvements are made to the theatre itself.

Local business interests may well be responsive to a proposition calling for such improvements. But their interest cannot be aroused unless the theatreman works out a plan and presents it to them for consideration as an investment they may be willing to back or obtain backing for.

Anybody who wanted to write a scenario about a theatreman who let opportunity bloom and wither before his very eyes needn’t draw on imagination for the tale of the exhibitor who served faithfully in accordance with his not too bright belief and one day found that the very business men and citizens of the town who had visited his theatre more or less regularly and knew him by his first name suddenly got hot pants about an idea for a swell new theatre project as presented by some outsider with a set of fine blueprints and an intelligent plan of operation. That wouldn’t be fiction. It would be mere recitation of what even a newcomer in this business has seen so often that it’s no longer worth mentioning in even casual time-killing conversation.

Renovation Provides Low Cost Means of Adding “New” Theatre to Circuit Operated by Weber

Warren L. Weber, operator of theatres in Central Kansas, commissioned Al Haucter to remodel the unpretentious and unprepossessing old De Luxe theatre in St. Johns, with results revealed in “before and after” photographs reproduced here. Haucter has remodeled several theatres, 21 in the past four years to be exact, and used a lighting scheme he has employed successfully for some time. The Pix auditorium is lighted by neon tubing in the ceiling, and terminating about 10 feet short of the proscenium arch.
THE NEW STRONG UTILITY

High Intensity Automatic Projector Arc Lamp

For the moderate sized theatre using a screen up to 18 feet in width; where the vivid brilliancy of high intensity projection has been heretofore denied by prohibitive operating cost.

To secure the desired screen brilliancy with the present dense black and white and the colored films, twice as much light is required as is possible to project by any low intensity lamp.

This necessary doubling in light over the low intensity has now been made possible at an increased combined current and carbon cost of less than 2¢ per hour, through the development of a perfectly balanced and coordinated lamp and rectifier unit of intermediate capacity which exactly fits the needs of this class of theatre.

The snow-white light secured by this new lamp makes the low intensity appear a muddy yellow by comparison.

An Independent Theatre Supply Dealer will arrange a demonstration in your theatre.
The Towers Theatre, Camden, N. J., a complete renovation job has turned an old-style playhouse into a modern showhouse for the presentation of stage and screen shows.

Above, the re-designed entrance lobby of the Towers, a long-famous theatre in Southern Jersey, and now among the finest in its territory. Below, two views of the auditorium.

A FORMER “LANDMARK”
NOW DE LUXE THEATRE

A. M. Ellis, president of Towers Amusement Co., is a veteran in the theatre world, and to his experience and initiative must go major credit for the enterprise which has brought a new theatre to Camden, N. J., to replace the house that has been something of landmark in that territory. The Towers Theatre as it is today is illustrated in photographs reproduced on this page. The remodeling plan was drawn and supervised by David Supowitz, Architect, of Philadelphia.

The cost of the job of entirely rehabilitating and re-equipping this 1500 seat house, was approximately $20,000. The Towers has a completely equipped stage, offers vaudeville and novelty stage presentations in addition to pictures. The booth equipment was installed by National Theatre Supply Co., which company also supplied and installed the carpets.

The Towers, in the operation of which M. B. Ellis, long associated with his father in theatre business, is active, has been streamlined as to policy as well as to its physical makeup. Combination stage and screen shows are presented. Thus, complete renovation of the old theatre means that the public in the South Jersey area also has opportunity to see the newer type of musical “flesh” shows.

A spacious inner lobby, pictured above, and foyer, below, are notable features of the rebuilt Towers Theatre. Modern style metal chairs and settees line the walls.

The auditorium of the Towers has a seating capacity of 1500 on main floor and balcony. It is handsomely equipped, American Bodiform chairs being one feature.
A low cost, high intensity, direct current projection arc of intermediate capacity designed especially for theatres of up to 800 seats and using screens as large as 18 feet in width. Heretofore restricted to the use of low intensity lamps, with their dim yellow light, because the operating, if not the original cost of the earlier high intensities has been prohibitive.

This Simplex High projects twice as much light as the low intensity, a snow white light, characteristic of the high intensity arc, which is so necessary to the projection of colored pictures.

The New 19000 Series

PROJECTION ARC LAMP HOUSE
and ASSOCIATED RECTIFIER EQUIPMENT

Distributed By
NATIONAL THEATRE SUPPLY COMPANY
Branches in Principal Cities
Let Your Own Situation Be Your Guide
In Selecting a Theatre Cooling System

Air Conditioning. Cooling. Ventilation. What do all the terms, names and expressions indicative of artificial methods of keeping a theatre comfortable (come what may in the way of weather) add up to? Certainly no subject has been more thoroughly kicked around than that of "air conditioning," since its introduction many years ago to the so-called "comfort field."

Back in the early '20s many of the sublime shooting-galleries then extant were trying to keep up with the Balahans & Katzess, without however getting the proper equipment to do the job. The result was that signs which promised that it was "20 degrees cooler inside" cluttered the Broadway's and Main Streets. That was cooling things off, alright. But the promise seems by watered down to any degree that it was promised. But it was indicative of what little was known about comfort by means of atmospheric control inside an enclosure for humans. And, since the engineers themselves didn't know too much about the whole business then, it is small wonder that theatremen who were first in the field with the new development, got some thoroughly mixed-up notions concerning "air conditioning."

The market now offers a variety of ventilation and cooling systems entirely adequate to the particular needs of any theatre situation. Selection of the right kind of system for the special requirements, however, is a problem which faces every theatremen whether he is building a new house or improving an older one.

The most elaborate systems provide control of all three factors involved in air conditioning: temperature, humidity and velocity. Temperature, of course, is a matter of winter and summer importance. Heat needed in winter, is supplied by cooling needed in summer.

Cooling by means of ventilation, is to say, distribution of air, is far better than no cooling at all—and also better than an inadequate system for proper air conditioning. So the prime element of consideration for the theatremen is this: just what is the job to be done that will allow an intelligent man to do it in a certain manner. One of the first things to be considered by the theatremen is the nature of the theatre itself. A small theatre in a suburban district will not require the same cooling system as a great metropolitan house. A small theatre in a suburban district will not require the same cooling system as a great metropolitan house. A small theatre in a suburban district will not require the same cooling system as a great metropolitan house. A small theatre in a suburban district will not require the same cooling system as a great metropolitan house.

Wide Variety Available

Adding some element that will cool the outside air is a second step in the job of complete air conditioning. But this cooling can be accomplished in a number of ways. Well water circulated through coils in front of the blower fans is one. A chemical refrigerant and its associated equipment is another—the most elaborate. Ice is another. Any one of the three can be employed in an elaborate system which provides for control of humidity as well as temperature, or in a more simple system employing only a blower fan to circulate the air through the rooms of the theatre.

Air conditioning systems which employ refrigeration machinery have been described so often and seem to be so generally known, that, in view of the purposes with which this article are concerned (which are not technical considerations) we can pass along from them to matters which do not seem to be so thoroughly understood.

The ice method of cooling has been in demand where the ice is to be had in good supply and for the reason that a low installation cost greatly favors it. The system is simple in construction. Its advantages diminish as the requirements increase for prolonged use of refrigeration. In other words, for summer cooling, during a period each year of say 30 days, a great proportion of which do not require full capacity cooling, the ice method has distinct advantages. For year round purposes, however, the more expensive mechanical refrigeration would eventually prove more economical.
SMPE Groups on Design and Projection At Work

Hoping to set up standards in theatre planning and engineering practices, the enlarged and revised group of the Society of Motion Picture Engineers is now functioning, with the studies of theatre planning and the work of the Projection Practice Committee being co-ordinated through a new general Committee on Theatre Engineering headed by Dr. Alfred N. Goldsmith, prominent consulting engineer and former head of the society. With Harry Rubin retaining the chairmanship of the projection committee, and Ben Schlanger that of the committee on theatre design, the other groups are now sub-committees.

The use of Flexwood, which is thin genuine veneer mounted on cloth and flexed by means of a patented process, has grown steadily for theatre applications in the past few years. Thomas W. Lamb, John Eberston, Rapp and Rapp, Don Schillman, Armand Carroll, H. F. Pettigrew, are among the architects who have used Flexwood for treatment of modern theatre interiors. It has been used for treating the wall surfaces in lobbies, main auditoriums, cosmetic and powder rooms, lounges and executive offices. Flexwood offers possibilities to the clever designer in that it may be wrapped around columns, bent to a narrow radius on inside curves, and used for large flush areas in unbroken lines without the use of moldings. The fact that the material is available in more than forty woods selected from logs brought from the four corners of the earth gives the architect or designer additional scope in color and character.

Among the outstanding theatre installations are the Strand, Palace and several Trans-Lux and News Reel Theatres in New York City; Lakewood Theatre, Dallas, Texas; Yeadoon, Dane and 69th St. Theatres, Philadelphia; Cataract Theatre, Niagara Falls, N. Y.; Webster Theatre, Hartford, Conn.; Interstate and Copley Theatres, Boston; Will Rogers Theatre, Chicago; and the Municipal Auditorium in Kansas City.

Long Projection Throw

Of exceptionally long construction, with a 130-foot throw to the screen, and only 30 feet wide, the New Van Dyke Theatre has been opened in Detroit by Irving and Sidney Moss. Bennett & Straight, theatrical architects, designed the house.

Remodeling in Niagara Falls

The Hippodrome Theatre, Niagara Falls, having experienced an appreciable increase in business following remodeling, is soon to be equipped with modern air-conditioning equipment, according to reports from Niagara Falls.

In a statement following the initial meeting, Dr. Goldsmith pointed out that the purposes of the new arrangement are to extend the studies and to co-relate them so that such matters as screen lighting, acoustics, projection room layout, auditorium illumination, sound, architectural forms, seating plans, etc., will be considered.

Dr. Goldsmith added that audience satisfaction, case and economy of operation, and the final theatre balance sheet are affected by the technical aspects of theatre design. He said activities of the Committee would be conducted mainly through the two sub-committees, with the general committee advising them and coordinating their programs. "Widely representative membership has been selected for both sub-committees, and it is expected that steady progress in the improvement of theatre design will result.

A New Attraction

FOR YOUR THEATRE

Ideal

STRAIMLINERS

The Streamliners abound with exclusive features. Literature, which will be sent you on request, shows why they are invariably preferred by informed buyers.

IDEAL SEATING CO.
GRAND RAPIDS, MICHIGAN

Built to Excel—Not Just to Compete
You May Owe Your Equipment Money When Income Tax Collector Comes

WITH March 15 and the income tax collector just around the corner, it behooves the wise theatreman to take stock of his equipment and see what it owes him or vice versa. If you have run your business in a business-like manner, your equipment will not owe you anything and you will have properly amortized it over a certain period.

The purchase of a piece of equipment such as a pair of projectors, carpeting, seats, or a sound system are not deductible as an expense from the Federal income tax. Each year, however, the taxpayer, whether a corporation or individual is entitled to take an allowance for depreciation. This can be spread out over a period of five years. The wise theatreman sets aside a sum on his own books as well as his income tax return each year equivalent to one-fifth of the value of his equipment. If at the end of five years it must be replaced, the funds are available without having to make a huge outlay. On the other hand, the depreciation or sinking fund will in the meantime gather interest.

With this in mind, the theatre owner who thinks about replacing equipment can give a second thought to the matter. If new seats are an asset to your theatre and they are needed, why not spend the money and immediately charge off 20 per cent of your investment in the seats. If you made money last year (and we hope you did) and it looks as though you would make it this year, it is better to put that money into your theatre than give to Uncle Sam (or does that sound too unpatriotic?)

Let us assume for the sake of argument that you have a 1,000 seat house which has fairly good chairs but which would be improved by new ones. Now let us further assume that your business is incorporated. Last year you made a profit of $10,000 which was taxable at the rate of approximately 14 per cent (Federal income tax). Next year you can charge off $1,600 and you will thus have to pay a tax on only $8,400 at the rate of 14 per cent, which comes to $1,176. You have thus saved $234 in taxes and you will continue to save this every year for five years.

While you are saving this money, you have set aside the sum of $1,600 every year and if you only put this in a savings bank at the end of five years you will have at the rate of 2 per cent, $800 more in interest alone.

With these facts and figures in mind, go over all your equipment and see whether it can't be renewed. If you have a pair of projectors and you think that they can be overhauled rather than install new ones, remember that you can't amortize the repair charges. All you can do is write them off your income tax as an expense.

New equipment is an investment. It must be regarded as part of the structure of the theatre. If you own your own house, there is no question about the necessity for keeping it all up to date. If you have a lease providing that all equipment installed belongs to the landlord, you can probably make some arrangement whereby he will pay a part of the cost and charge it off his income tax in the same manner. Incidentally, both you and the landlord may then charge depreciation on your share of the total investment.

**Butterfield's First Theatre, Bijou, Closing for Remodeling**

The Bijou Theatre, Battle Creek, Michigan, first of the Butterfield Group of one hundred seven theatres in Michigan, will be entirely re-constructed. The theatre will close Sunday night, March 17th, and reopen early in September.

Although the theatre will be changed drastically, its name will remain in respect to the memory of the late Col. Walter Scott Butterfield, who opened the theatre in 1907.

The new theatre will have a seating capacity of 1,300—850 seats on the lower floor and 450 in the balcony. Decoration of the auditorium will be ribbons mahogany and stiped the stage is to be completely equipped for vaudeville and dramatic performances.

Greene on Tour of Branches

Walter E. Greene, President of National Theatre Supply Company, left on Sunday, February 25th, for the coast and a three weeks' survey of some of NTS branches. He will visit Los Angeles, San Francisco, Seattle, Minneapolis, Milwaukee and Chicago.
Check-up on Sound—Fine Recording Needs Fine Reproducing

MODERN SOUND TRACKS SO AMAZINGLY GOOD, THEIR FULL BEAUTY MUST OPERATE

limits to volume, not one. The theatre equipment must be able to operate loudly enough without distortion, and also be able to play very softly without apparatus noise.

Upper limits for volume are likely to be set by (in the order named) the speaker units, the amplifier and the speaker unit power supply system. Lower limits for volume are likely to be found in the sound head mechanical arrangements, the amplifier and the speaker unit power supply system. Volume limits cannot be compensated, like quality limits. If the amplifier won't handle more power, it won't; putting in speakers that can handle more is no help. If the sound head is too noisy for whispers, and if the speaker power supply has too much hum for whispers, fixing the sound head noises won't take any of the hum out of the power supply. In the matter of volume, each bottleneck must be treated individually.

Manufacturers will usually cite the volume limits (especially upper limits) of amplifiers and speakers.

Where the information cannot be obtained, simple measurements in the projection room will give most of it, except with reference to the loud speakers. The principal equipment needed for measurement is a volume indicator and a multiple-frequency sound card. It is quite common, not expensive, and a good investment. Theaters receiving regular sound service can arrange to have the tests made. Where the theatre is not buying service, it may be possible to arrange for a special servicing visit, the cost of which is still very little if it avoids the necessity for buying a whole new sound system.

With an indicating meter capable of measuring the output of the sound head, either directly or through a test amplifier of known characteristics, every response curve of the system, except the speakers, can be measured.

If those curves show that sound quality should be better than it appears to the ear, the speakers and their baffles can be suspected, and it may be possible to proceed from that point by arranging to buy new speakers, or new baffles, only on the condition that they definitely improve the sound.

It is not always necessary to replace an apparatus component to secure better sound. Amplifiers particularly, and sound heads to a lesser extent, can be modified. In the case of an amplifier, replacing coupling transformers, or the output transformer, may produce a decided improvement. Or instead of replacing coupling transformers, the amplifier may be revised so as to eliminate their use, substituting resistance coupling and phase-inversion circuits. Sound head quality is improved by any measures which reduce vibration or otherwise increase the smoothness of film motion. The value of theatre patching lies in the fact that if carefully planned it can give very noticeable improvement at comparatively low cost, providing a distinct boon to those showmen who are troubled with poor sound and find the purchase of a wholly new system financially impracticable.

A Wagner Letter Installation "MADE" the "Main Corner" of Tacoma

This Roxy "main corner" location was changed from "gloom" to attractive "cheerfulness" by a Wagner Multiple-Size Letter installation. The pictures tell the story.

Send for illustrated literature

WAGNER SIGN SERVICE, Inc.
218 S. Hoyne Ave., CHICAGO
706 E. Hancock Ave., DETROIT
123 W. 64th St., NEW YORK
6 Britain St., TORONTO
New Microphone Adapts Itself To Reverberations

A new all-purpose cardiod microphone, which at the turn of a switch adapts itself to the reverberation pattern of any studio and thus gives sound engineers wide control over the effects of acoustic conditions on the quality or naturalness of reproduced speech and music, has been announced by the Western Electric Company.

According to the manufacturer, the new device is, in effect, six distinct microphones in one compact unit. At the flip of a small switch, contained within the instrument, the new mike adapts itself to the individual acoustic pattern of any studio or remote location. Sound engineers thus have wide control over the effects of acoustic conditions on the character of reproduced speech and music.

In studios where the acoustic conditions, for example, build up bass tones, the new "multimike" will reduce the boominess associated with this type of reverberation which is often observed during musical numbers. Audience noise may also be diminished. The multimike cuts down the hollow ringing sound associated in the minds of listeners with large halls. Where amplification is employed for voice reinforcement in theatres, it enables players to stand farther away from the microphone and yet achieve greater solo emphasis and volume, in the hyper-cardiod positions, the instrument's sensitivity has two areas of deadness, in stead of one. These areas extend radially from the rear of the multimike. A rotary, selector switch sweeps them forward, in three steps, like the hands of a clock advancing in opposite directions from 6 toward 12; in other words, one hand goes clockwise and the other counter-clockwise.

Maryland Censors Will Inspect All Theatres

Inspectors for the State Board of Motion Picture Censors at Baltimore, Md., will shortly undertake the inspection of every film theatre in Maryland, outside of Baltimore, for the purpose of determining fire hazards. The Board will act in cooperation with the State Insurance Commissioner in the work and the inspectors will make the examinations and reports in connection with their other duties.

Among the questions on the report blank, prepared for the use of the inspectors, are the following:

1. Is there a "No Smoking" sign posted at entrance of projection booth? Is it placed not less than 15 feet from any fans, dryers, or other unlighted electric fires or lights, and is it visible to all persons frequenting booth? Is it of the proper material and easily visible to those using it? Is the operator of the booth required by State law to keep a copy of this sign? Where is sign to be posted? Is it held in place by springs, or other mechanical means?

2. Do audience doors open on entrance to good working order and are they held open or fastened open except by reliable lock? Are shutters on peep and focus ladies in good working order and are they held open except by reliable lock? Is film in booth kept in an all-metal cabinet?

3. Is there a can with a self-closing lid for scrap film? Was any film found outside of booth; how much, where? How much, if any, is stored in booth exceed three ounces? Is there a sand pan for hot carbon?

4. Is there any temporary or defective wiring in booth? Are there any portable emergency heaters in booth? Is there a carbon tetra-fluoride extinguisher in booth? Are any asbestos and woven fabrics in fire exits? Are exit doors unlocked and in working order when theatre is occupied? Are exit lights properly maintained? Are "No Smoking" signs posted in auditorium? Is smoking permitted by audience or others? Are suitable ashtrays provided in rest rooms? Is heating plant equipped with a fire extinguisher of rubberized, asbestos and other storage?

5. Are ashes deposited in metal containers? Is oil burning in room or theater where improperly maintained or leaking? Are metal containers provided by paper towels in rest rooms? Are janitors' supplies and utensils kept in an approved manner? Are janitors' used cleaning rags properly disposed of? Are stage dressing rooms clean and orderly? Are extinguishers in theater and lobby properly located and are snuffers and acid extinguishers recharged annually and dated?

6. Are any unusual conditions in or about the theatres which inspectors believe might constitute fire hazards will be reported. They will also report any previous fires that have occurred.

Hohauser Commissioned to Modernize Mt. Morris House

William I. Hohauser, architect, has been commissioned by Samuel Freedman, to make the plans and specifications and to fully supervise the alterations and decorations to the Mt. Morris Theatre at 5th Ave. and 16th St., now known as the Hispano Theatre.

Extensive alterations will be made in the entire premises, consisting of the complete remodeling of the front, replacement of the main entrance on the corner of 16th St. and 5th Ave. with a new marquee, stainless steel entrance doors and box office, main entrance lobby with stainless steel and formica doors, a new promenade, new men's and ladies' rest rooms with the latest ideas in draperies and decorations and streamlining of the entire auditorium will be created. New lighting effects and air-conditioning will be installed. The seating capacity will be increased and the arrangement of the seats will be brought up to date by wider spacing.
Booth, Heart of the Theatre, Must Be At Right Distance From Screen

THE heart of the theatre is the projection room and its size and location is of paramount importance. In the past too little attention was given to this part of the theatre and projectors and associated equipment, in particular, found a small enclosure, on an unsteady floor, located too high above the green, and not properly ventilated. We are happy to see, during our treks here and there, more and more has been given to projection room construction.

Let us outline the important features of an up-to-date projection room. Of course, it should be fire-proof of steel and masonry, solid so that there will be no vibration. The height should be no less than 8 feet and the minimum depth not less than 12 feet. Now the length of the room is, of course, largely determined by the number of projector fixtures, rewind bench and other associated equipment. There should be ample room so that the projectionist can work on either side of his projectors, without moving his feet. Fixtures should be 6 feet high. The vertical projection angle should not exceed 18 degrees. We recommend that the optical axes of the projectors be not more than about 5 feet apart.

Floor Must Be Strong and Solid

The floor of the projection room plays a very important part in steady projection. It must be solid and strong enough to bear its load. It should be 5 inches thick, covered with fire-proof material. If it is not covered or surfaced, dust will be the result which will get into the projectors and cause trouble and wear on moving parts. All electrical conduits should be installed before top finish is completed so that the conduits to the lamps, projectors, rewinds and lighting are concealed. The core of the wall should be 4 inches thick. The walls and ceiling should be of smooth finish and painted with flat color, usually green. All lights should be shaded, to prevent escape through portholes.

In most all constructions a door should be provided at both ends, size about 6½ feet high by 2 to 3 feet wide. They must be of fire-proof construction as provided by regulations in each State, and automatically swing outward. The door jams should be constructed of steel and firmly fastened.

If projection room is constructed against the exterior wall of theatre, it is a good idea to install a window, having a steel frame with shutter-proof glass.

Each projector should have two ports, one lens and one observation port, both with good clear glass mounted into frames so that they can be removed daily for cleaning. Dirty glass in lens ports will cause poor focus and loss of light. It only takes a few minutes each day to clean them. Of course, the observation port should be located above and to the right of the lens port, and it should be of ample size so that the projectionist can get an unobstructed view of the picture. The observation port may be recessed in a wall or over a projection room, if rewinder is located in back of projectors, and it should be of sufficient height so that when making a changeover the picture can be seen and that no frame lines are visible. If a lens port is recessed about 18" by 16", or a little larger. The lens port holes should be about 1½" by 1½". It is best to install the motor-generator set, if one is used, in a room adjoining the projection room. The room should be well ventilated.

The control panel and meters should be mounted in the projection room. Every projection room should be equipped with a lavatory with running water and strict sanitary facilities, whether in small or deluxe houses.

Good ventilation is of paramount importance. Each lamp house should be connected to a common duct in which there should be installed an exhaust fan having capacity of about 50 cubic feet per minute. It should be controlled by a separate switch. Ducts should be placed at bottom of projection room wall.

In this department we have stressed the importance of buying GOOD, WELL-KNOWN projectors, projectors, sound amplifier, generator, rewind bench and other associated equipment. There should be ample room so that the projectionist can work on either side of his projectors, without moving his feet. Fixtures should be 6 feet high. The vertical projection angle should not exceed 18 degrees. We recommend that the optical axes of the projectors be not more than about 5 feet apart.

When Mats, Like Shrubs, Grow Too Big, Prune 'Em

Well made rubber mats can be things of beauty as well as long life and great utility in the theatre. Some of the particularly attractive theatre installations are those which have re-cesses in the floor into which the mats fit perfectly, in length, breadth as well as depth—so that the rubber insets are just flush with the cement or terrazzo which borders them.

However, rubber mats can turn very sour both as to appearance and utility and wear if they bulge. Often mats that fitted perfectly when first laid, get the bulges. Then they not only give the theatre that unkempt look but also function as obstacles over which patrons scuff and stumble, much to the patrons' own decided displeasure. The bulges come because, believe it or not, the mats will "grow"—yes, grow like a tree or a plant that gets plenty of sunshine and nourishment. Only one thing to do to correct a case of bulges. Take a sharp knife and cut off the edge just the right amount to allow the mat to lay perfectly flat in its recess.

S. O. S. Cinema Supply Buys Superior Projector Rights

The Coxsocke Manufacturing Corp., has sold all its rights, title, and interest in the Superior Projector, including patents, to S. O. S. Cinema Supply Corp., of N. Y. It has been announced. S. O. S. will move the production equipment such as dies, tools, jigs, fixtures and patterns from Coxsocke, N. Y., to New York City, where production will be continued.

The Superior Projector has been on the market since 1922, pioneering the floating shaft drive, "hurt" type helical gears, ball-bearing, ventilating type rear shutter, demountable unit construction, and was one of the first totally enclosed projector mechanism in general use.

Acquisition of Superior marks the third such move in recent months, S. O. S. having recently absorbed Consolidated Theatre Supply Corp., and International Theatre Accessories Corp.
Theatre Construction

Construction of a new theatre in Sharon, Pa., will be started in the near future, it has been learned. Plans have been prepared by E. E. Clepper, Sharon architect. Louis Shafran is acting as financial agent for the enterprise.

The Comte Construction Co. has obtained a permit to construct a new theatre in Toledo to cost approximately $65,000.

The zoning board consenting, William A. Pinault will erect a 710-seat motion picture theatre in Partick, R. I., to cost between $60,000 and $70,000 for the showing of second run features.

Work is now under way on Tucan's first drive-in theatre. A group of Arizona business men are erecting the structure which will cover an area of 80 acres.

Roy Martin of Columbus, Ga., has completed plans for the erection of another theatre in the near town of Milledgeville, Ga. The house will have a seating capacity of 750, and construction is expected to start in the spring.

A contract for the construction of a motion picture theatre in Cincinnati has been awarded to Frank Messer and Son, Inc., contractors. The building, which will seat 650, is expected to be completed in about five months.

Plans for the construction of a new 600-seat super-modern theatre in downtown Birmingham, have been announced by Frederick Nansen, designer and contractor. Construction will begin as soon as a frame dwelling now occupying the site is demolished. The building will be of steel and concrete construction and will be finished with glass and tile work. Nansen's wife will operate the house. It will be air-conditioned throughout, and will be of fireproof construction with the most modern building materials utilized. Sumner H. Gardner is the architect.

O. W. McCutcheon of Blytheville, Ark., has announced the construction of a new theatre in Charleston, Mo., to cost $65,000. The theatre will seat between 900 and 1,000 persons and will be air conditioned throughout. The latest projection and sound equipment will be installed.

O. Meyers and his son, Colus C. Meyers, have announced plans for the construction of a 600-seat theatre in Biloxi, Miss. Building and equipment will call for an expenditure of $11,000. Jack Fayard, Biloxi architect, is drawing the plans for the house.

A new 15,000 theatre will be in operation in Merced, Cal., by May 1. Mrs. Bauline Zitzker is the operator of the building which will be known as the Rio and will seat 500 persons.

Plans for a new $100,000 theatre to be located in El Segundo, Calif., have been announced by James Edwards Theatres, Inc. Construction will begin soon from plans by S. Charles Lee, architect. The new building will be of the most modern design and will contain 1,000 comfortable, cushioned seats.

Plans for an 800-seat theatre in Rockford, III., were revealed recently when the zoning board of the city approved a request to change the classification of the district. The building will cost $25,000 and will seat 750 persons.

M & P Theatres Corporation, operators of a large chain in New England, have announced the completion of plans for a new theatre at Cleveland Circle, Brighton, Mass.

Work is to begin immediately on a new theatre in Spencer, Mass., giving that city three movie houses, all operated by the Pioneer Theatre Corp. The new theatre, to seat 400, will be ready in June.

The Comerford Circuit has announced the erection of a modern theatre on the site of the old Columbia Theatre in Bloombug, Pa. The new house will be operated in addition to the Capitol. Bids have been asked for the razing of the Columbia, and new construction will start 30 days after the site is cleared.

W. W. Watkins, proprietor of the Hotel Lewisburger, Lewisburg, Pa., has taken a site in that town for the erection of an 800-seat theatre. The Roxy, now operated by Kenneth Eberhardt, is Lewisburg's only theatre at present.

Contract for the construction of the long projected new Schine Theatre in Oswego, New York, has been awarded, according to an announcement by the circuit. The theatre, to cost $250,000, will seat 1,800 and have full stage equipment.

Plans for the construction of a $75,000 theatre in Newman, Calif., have been announced by Charles Gray and James Stephenson, owners and operators of the Newman and Gustine Theatres in the same city. The building, which has been planned for some time, will be of the stadium type seating 650 people on the main floor, and will be known as the West Side Theatre. It is expected to open in May.

A new motion picture theatre and store development to cost $100,000 will be started this spring in Birmingham, Mich., according to an announcement made by Elbridge G. Newhall, Jr., president of the Bloomfield Theatre Corp. The theatre to be known as the Bloomfield Theatre will seat 1,350 persons on the main floor and 120 on the mezzanine. It will be of English design. Opening is scheduled for September.

Construction of a new theatre building in Beckley, W. Va., is expected to be started the latter part of March and be ready for occupancy October 1. D. C. Meadows, Jr., general manager of the Lyric Theatre Company, has announced. The new building to be erected on a lot by 150 feet will have a seating capacity of 850.

Carl Presley, owner of the Dixie Theatre, Huntsville, Ark., which burned recently, has started rebuilding. He said that the modern fireproof theatre will cost from $5,000 to $6,000. It will be completed in the early spring.

The application of Bernard Woollner to build a $15,000 drive-in theatre in Memphis has been passed.

Union, W. Va., is to have a new, modern fireproof theatre. Gratton Gillespie, owner of the frame theatre building destroyed by fire on the night of January 1, says he has submitted plans for a modern cinderblock theatre with a seating capacity of 400 persons.

Samuel H. Stiefel, operator of the Roxy Theatre, Roanoke, Va., has announced plans for the erection of a new streamlined theatre. Plans have been drawn by David Supowitz.

Construction of a $50,000 motion picture theatre in Burbank, Calif., is about to be started. Al Minor, Burbank and Fillmore theatre owner, said that the house would seat 850 persons, would have a screen 18 by 22 feet and facilities for vaudeville and stage shows.

Arley W. Southworth of Sturdivant Ave., Columbus, Ohio, announces that he will build a commercial building, including a theatre and storerooms on that street.

Work has been started on the new Colonial Theatre in Oak Bark, Sacramento, Calif., according to an announcement by Charles Holts, former manager of the Sierra. The house, to seat 900 persons, represents an investment of approximately $100,000, Holtz said. Opening is scheduled for June 1.

Plans for a new 1,000-seat theatre to be built in East San Jose, Calif., are expected to be announced in the early spring, according to a sign in a lot in that section. The San Jose Amusement Company, which operates the Victory, Liberty and Jose Theatres, is the owner. The company is headed by James Lima and Lawrence Borg. Patrons entering the theatre will be in the center with the rear slanting upward behind them.
Fire Losses

Fire of undetermined origin gutted the Rivoli Theatre in Exmoursburg, Penna., entailing damage of $55,000. The blaze broke out at 45 in the morning.

The Melta Theatre at Ash Grove, Mo., was completely destroyed by fire. The blaze was believed to have started in the projection booth.

Of the Gortatov-Sky Theatres in Albany, N.Y., were damaged by the tornado which struck last month in that city. The Albany theatre was damaged to the greatest extent, loss being about $30,000 there.

Fire of undetermined origin destroyed the Key Theatre at Stroud, Okla., last month. No estimate of damage was given.

The Lincoln Theatre building in Schenwaing, N.Y., was wrecked by fire recently, the damage being estimated at more than $40,000.

Fire caused damage estimated at $17,000 at the Paramount Theatre, Clarendon, Ark., recently.

Damage estimated at approximately $5,000 was caused to the building occupied by the Key Theatre, Galveston, Texas, recently. C. L. Darragh of Houston is the owner of the building.

The Bluebird Theatre in East Peoria, Ill., was among the buildings recently destroyed in a disastrous fire.

The building occupied by the Strand Theatre at Uniontown, Ala., was destroyed recently. About 200 persons were in the house when the fire broke out. The Neely chain which operated the theatre claimed a loss of $10,000.

The Star Theatre in Dover-Foxcroft, Maine, owned by Graphic Theatres, Inc., of Boston, was recently destroyed in a disastrous blaze. The damage was estimated at $25,000 to the theatre alone.

Although 100 persons escaped without injury, the Empire Theatre building at Kearney, Neb., was destroyed by fire recently, causing damage estimated at $22,500. The blaze started in the basement from an over-heated furnace. George Monroe of Lincoln is the owner.

The Piety Theatre in New Orleans was destroyed by fire recently causing a damage of $42,000. The blaze broke out at 2 A.M., when the house was unoccupied. United Theatre, Inc., owned the building.

The Pace Theatre, Gordon, Neb., was completely destroyed by fire, probably caused by defective wiring. The house was owned by the Black Hills Amusement Co. The building cost $40,000, exclusive of the equipment.

Opening of New Metro Theatre

In Cairo Is Brilliant Event

The brilliant opening of the Metro Theatre in Cairo, Egypt, on February 2nd and with "Out West With the Hardys" included important government officials, diplomats and civic and military leaders, according to word received here.

Ludwig Lawrence, Managing Director of Metro-Goldwyn-Mayer in Continental Europe, called: "Opening unimaginably efficient everything clicked stop ushering projection sound programs films and welcome to stars terrific stop population dazed by beauty comfort amenities services stop projection and sound best I ever witnessed stop success assured for policy and prices certain of popularity all classes patronage stop Rooney going great."

New Theatre for Cleves

A new 500-seat theatre is being built in Cleves, Ohio, by Robert and Walter Herrell, owners of the Avalon Theatre in the same city. The new house, to cost $40,000, will be constructed in the deluxe manner and will include air-conditioning as well as a soundproof "bowl room." The F & Y Theatre Division, Columbus, is contractor for the job.
CARPET LINING: When you think of new carpet, or re-laying older ones, think of the advantages in added beauty, to say nothing of that much more luxurious effect of a resilient tread, a good carpet installation is an item you can give attention to. For the manufacturer of carpets has been making innovations in materials this year. In fact, the new product is the Stile Carpet Company, whose Oyster White carpet is one of the most notable new products. Now the most notable installation is the new carpet, which will be found very informative on the subject of carpet lining, and will be published in the coming months. A copy of the new circular-tread Oyster—much worth looking over and testing for strength and "spring." RUBBER NOSING: Those twin enemies, expense and danger, have many favorite points of attack in the theatre, but nowhere more pronounced than at stair carvings of carpeted stairs. The excessive wear precedes the danger caused by worn and torn carpet at the meeting, so little wonder that the manufacturers have worked maniacally to develop a remedy. One of the most effective is the rubber nosing which comes in a wide variety of colors (you can use a contrasting color to make the stairs more visible) and is fixed to a lining material which makes for proper installation and a tight joint between carpet and the molded rubber. A booklet prepared by George A. Newell Carpet House tells about this product and you will find it valuable.

DIRECTIONAL SIGNS: A new type of directional sign, very modern in design and effect, has an added advantage in that it looks so much like an advertisement for the theatre and can direct patrons to the rest rooms, soda fountain, the men's, etc. These various types of illuminated or unlighted signs are illustrated in a booklet by Modern Sign Co.

PROJECTION LAMPS: In its field, no organization has specialized with more outstanding results than the E. I. du Pont de Nemours & Co., manufacturers of projection lamps. The light source for projection is perhaps the most important single factor in the projection room and in showmanship itself; and no manager, for whom the success of his show depends upon his ability to gain all possible knowledge of projection lamps. This is the reason that the showman must make sure that he is informed on that matter that by obtaining a booklet published by du Pont. Send for yours now.

"ON THE SPOT," a "must" for all showmen, was published last year, issued by the E. I. du Pont de Nemours & Co., telling about a material and the methods for looking after it. There are an eye-sore which gives an effect that has no place in the theatre—a depositing in the atmosphere to which people are subjected. Get this booklet and you will find it a big step in to brighten up all fabrics in the theatre.

PROJECTOR MECHANICS: Even the non-technical showman should be very clear in his mind of the projector mechanism from this profoundly illustrated and clearly explained book—is it a mechanism and what makes it "tick." The book was published by International Projector Corp., and it illustrates clearly the mechanism of the movie projector. If you want to familiarize yourself with mechanics, feeders, the electrical system, you will have made a right decision when some question comes up regarding repairs or replacements to your projectors. This booklet is just what the doctor ordered, for study and future reference.

UNIFORMS: Drill your staff all you like, pick the best looking boys or girls to do the ushering.

SHOWMEN'S TRADE REVIEW maintains a complete library of literature pertaining to theatre equipment and the maintenance thereof. Theatremen and showmen can stock their own libraries and will be informed on new equipment, improved equipment and methods of maintaining the house in an efficient and economical manner. There is absolutely no obligation involved in your request for the booklets described below. Information on items of equipment not listed I.wise may be requested and we will endeavor to obtain for all those interested the desired material. Readers who desire special information on any subject may address such requests to the "tick." in our trade and we will receive prompt attention. In requesting literature or other information of this Bureau, please write name, name of theatre, and address plainly. Our only request is that the name of the theatre as well as street address must appear on blanks or letters.

MARKU.E SIGNS: Smarten up business as well by fronting a marquee that's capable of catching the eye of the passers-by. Now's the time—by placing a new face on the theatre and new push into marquees and window displays. We have a booklet about the Wagner Sign Service's marque signs, and if you want to get it, look it over carefully and keep it on file.

THEATRE SEATS: One of the most notable developments of the past year has been the new seats, and new tableaux that have been developed for the moderate-sized theatre. Nowadays it's only the size that differentiates the modern house in a neighborhood district and the "country palace" in the metropolitan centers. In the moderate sized, deluxe equipment for the smaller house is the American Seating Company's Bodiform chair. It is a lower priced model done on the luxurious scale and a Bodiform not so long ago to the chairs of architect, tonight is a treasure that you can have for the asking that will give you a very good investment.

ICE COOLING SYSTEM: Possibly you have overlooked one of the most efficient methods for "chilling out" the interior of the modern type of theatre, conditioning done scientifically by ice melt. The advantages of low cost of installation, low power cost, and simplicity of operation are explained in a booklet published by Knickerbocker Ice Co. It is in the hands of everybody, the thing stands.

PROSCENIUM EQUIPMENT: The simpler it looks, the more it means, and the better it operates the curtain. The proscenium equipment is a most important part of your theatre. It will have a source of supply for the necessary quality and dependability needed. What can you learn about certain control equipment in our new booklet? It is the same equipment which has developed control unit to a high degree of excellence, to more than letters. The proscenium equipment, however, contains information data as well as description. An important addition to the literature will be sure to obtain a copy. We'll send one free on request.

SEAMLOC CARPETS: We flatter ourselves that we are the only one to have brought into the market a new expansion to the apparent possibilities for theatres in the beautiful carpeting of the proscenium. It is an excellent effect in many of the most attractive theatres around the country. Now that our theatricals who should be acquainted, with the effects and advantages of such a carpet, we'll be glad to send you some ideas of your own that will fit the decoration needs of your house. We'll demonstrate to you how to use this idea to the best advantage.

LIGHTING FIXTURES: There's many an auditorium or lobby, or rest room, that can be smartened up considerably by the addition of attractive fixtures. There's a wide range of attractive fixtures capable of every eye-appeal in any type of theatre. You will find this most useful book to have on hand. May we send you one?

REAR SHUTTER ASSEMBLY: Projectors are being improved constantly, though basically the projector in the same martials that has been fat ationary for so many years. To have projection equipment that you can use, you must have all the improved equipment available, and we suggest you start by investigating the rear shutter now. We can be of help for the regular model Simplex projector. Send us a book and we'll be glad to help. It's on a par with the excellent explanation that we can supply to the manager who has a problem and you may have one for the asking.

COOLING EQUIPMENT: National Theatre Supply Company offers a booklet containing data and illustrations which give you a clearer picture of how modern cooling is accomplished in the theatre. The present literature is quite adequate to the job of having a comfortably cool environment during and between performances. A very good publication of cooling equipment. We'll send one to you if you wish.

TICKET MACHINES: One of the things so many showmen have told us they like about the National Theatre Supply Bureau is the entire market the easy-chair way. Well, have a look at it. What's in it? The mechanization of an instance, investigate the Timco Ticket Registers by sending for some literature that is new from us. We have a look at them when you're in the vicinity of the National Theatre Supply Branch in your area.

REQUEST FOR LITERATURE

Equipment Literature Bureau
Showmen's Trade Review, 1501 Broadway, New York City
I am interested in the equipment data mentioned in the Literature Bureau column. Send me booklets on the following subjects, immediately.

Name__________________________ (Print name and address)

Request for Literature

Theatre________________________

Address________________________

City__________________________

State__________________________
MGM

1938-39

Title

And One Was Beautiful
The Hound of the Baskervilles
Another Thin Man (G)--D;
Shell of a Man

Stars

Jean Hersholt, Robert Cummings
Jack Barty, Basil Rathbone
Lewis Stone, Gladys George
Robert Montgomery, David Niven

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STOR PICTURES

Title

Budget

Role

Shoemakers (M-M-C-G)

Bud

MGM

1939-40

Title

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COLUMBIA

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Title

Unholy Prison Gates (G)
A Little Piece of Paradise

Stars

Bette Davis, Robert Montgomery
Barbara Stanwyck, Ernest Torrence

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MONOGRAM

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Title

Across the Plains (W)

Stars

Lobby注射, John Ireland

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PARAMOUNT

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Title

Dark Over Heaven (D)

Stars

Tom Brown, John Howard

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WARRNER BROS.

Title

Mind.

Stars

1. Song of June Arthur (A)

Angels With Tarzan (C-D)

June Arthur

2. Dead End Kids-Becky (A)

Becky

3. Code of Secret Service (D)

Trini Lopez

4. Cowboy Quaterly (D)

Burl Ives

5. Dixie City (D)

Tina Louise

6. Everybody's Holly (D)

Lila Leeds

7. Hfft's Kitchen (D)

Doris Day

8. Kid From Kokomo (D)

Rosemary DeCamp

(Entrance as "I Am Not Afraid"

9. Darling Young Daughter (D)

Rockland, Bet Nica (C)

Bet Nica

10. De Triad (D)

Humphrey Bogart

11. Serenade in Black (D)

Susan Hayward

12. Tennessee Slaves for Mayor (D)

Lana Turner

13. Women in the Wind (D)

Doris Day

14. Kid Nera Get Away With Murder (D)

Humphrey Bogart


WILLIAM P. WILDE

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### Paramount 1938-39

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### Showmen's Trade Review

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Exhibitors know they can Rely Upon Simplex Distributors for Satisfactory Installation of Simplex Equipment, Advice and Help when Emergencies Arise and Prompt Delivery of Genuine Simplex Parts when needed.

Oldest and largest manufacturers of Motion Picture Projectors and only company in the world making a complete line of standard professional Sound and Visual Motion Picture Projection Equipment.
Beats “Boys Town” in Philadelphia
Beats “Boys Town” in Harrisburg, Akron
Beats “Boys Town” in Hartford
Beats “Boys Town” in Springfield

Beats “Boys Town” in Portland
Beats “Boys Town” in New Haven
Beats “Boys Town” in Waterbury, Atlanta
Equals “Boys Town” in Spokane, Seattle

Beats “The Women” in Louisville, Salt Lake, St. Paul, Syracuse, Albany
Beats “The Women” in Boston, Bridgeport, Providence, Frisco.
Beats “The Women” in Reading, Canton, Worcester, Rochester
Great in Cleveland, Columbus, Minneapolis, Chicago, Pittsburgh, etc.

HELD OVER! Chicago, Minneapolis, Portland, St. Paul, Spokane, Boston (State & Orpheum day and date!) Harrisburg, New Haven, Frisco, Seattle, Worcester, Bridgeport, Philadelphia. More coming!
"God Bless You! And God Help You!"

So stated Donald R. Richberg in discussing government legislation pointed towards regulation of the automobile industry. And Richberg should know. He was the man who held the reins of the old NRA until it folded.

Here is what he had to say in the Automobile Trade Journal of February:

"Do try your best to work out your problems within the industry before you invite political regulators to take the management of your business out of your hands. If you have the organized strength sufficient to have a law passed for your special aid, you must have a power which can be welded effectively in self-protection of your interests. If that power cannot save you, and in desperation you turn to political saviors, then I would say with no irreverence, God Bless You! and God Help You!"

—Donald R. Richberg.

We wonder whether the above does not form a direct parallel to our own Neely Bill situation in this industry? Think it over Mr. Exhibitor and draw your own conclusions.

△ △ △

Television Progresses

Last week the FCC granted television broadcasters the right to limited commercial use of this new medium for home entertainment. In other words, the television field has won a great battle to inject advertising, on a limited basis, into their broadcasts and thereby help defray some of the terrific costs with which they are burdened in developing this new field.

Just what it means to the theatremen may now become the subject of much speculation. But is it safe to predict that with a substantial revenue from the commercials to be injected into television, this industry can now be expected not only to increase their broadcasting facilities but to start manufacturing a much lower-priced receiving set.

Instead of thinking up new ways of disturbing our already troubled industry, exhibitor leaders would be serving a far more useful function if they started to pay some attention to this rapidly looming competitor to the theatre's box offices.

Fewer But Better

There may not be too many pictures being made now but very definitely, there are too many lousy ones. Which accounts for our enthusiastic support of the "fewer-but-better-picture" movement.

Remember just a short time ago we suggested that you list each company's releases for a year and then draw a pencil through the worst of the lot. The net result would represent a pretty good line-up of strong product worthy of the best theatre in the land.

Well, when a studio cuts down its mass production activities it automatically places more stress on the remainder of its output. Thus, the average picture becomes better and the good ones lose a great deal of their risky element through higher budgets and closer supervision.

With the cutting down of mass production by the majority of the studios, the best pictures will have no trouble getting single feature playing time. Thus, putting an end to the murdering of those really great pictures which deserve single playing time. It will also encourage the merchandising of individual pictures without trying to sell two of them at the same time on the same bill.

Viewed from many angles, the "fewer-but-better-pictures" argument will hold water in any debate. But just in case we are looking at it from a one-sided point of view our theatre-readers are invited to present theirs. Are you for or agin' it?

△ △ △

Slot Machine Movies

So now they are going to bring out slot machine movies. Well, we suppose in the not too distant future one will be able to walk up to a row of movie slot machines, look at the titles, much the same as we did in the days of old penny arcades, select the picture that appeals, drop in our nickel, (or will it be a penny?) and see a movie show.

My, my, how things progress. And can you imagine? Along will come GWTW and the customers will have to drop increased prices into the slot machine. But it's gonna be awful tough standing up for four hours to watch a super-colossal. That is, unless they are going to build them so you can sit down while watching.

There are probably many who will say that slot-machine competition is still too far off to merit serious consideration of it at this early stage. To them we say; everything has to start somewhere. The question is; how far will it progress before it actually becomes a serious menace to our business?

We wonder what will come next.

—"CHICK" LEWIS.
Kuykendall Asks Reforms In Distributors' New Contracts

MPTOA President Attacks Neely Bill, 16mm. Competition; Advocates Ignoring Radio Giveaways to Halt Their Spread

With the printing of new contract forms for the current season about to begin, Ed Kuykendall, president of MPTOA, in a bulletin this week, urged that the distributors include in their contracts some of the provisions of the proposed trade practice code. MCA and Warner Bros. have already granted some of the reforms, Kuykendall urged, and the two mentioned include some of the most desirable provisions in the exhibition contract. No question of any anti-trust law violation can possibly be involved, nor would this require the approval of the Department of Justice, he said.

Here are the proposals which Kuykendall feels should be in every company's contract and which he is certain meet with the approval of the small independent exhibitors:

1. A minimum unconditional option to cancel at least 25% of the pictures licensed on reasonable notice as they are released. The code proposal should be expanded as much as possible for this purpose. Or as an alternate suggestion, an option to cancel upon reasonable notice one picture out of each group of five pictures in the order of release.

2. A provision to cancel any picture on reasonable notice which it can be demonstrated is offensive to moral, religious, or racial grounds. The question of fact, if disputed, can be left to simple arbitration.

3. An option to change percentage pictures designated for preferred play dates on reasonable notice that the pictures are considered unsuitable in fact for the dates designated, subject to simple arbitration if there is any dispute.

4. A provision that no score change shall be added to the film rental specified in the contract.

5. A provision that prices and terms for each company's films must be exercised within 21 days after notice of availability, otherwise the option to receive the film shall be released in due course to subsequent runs.

6. A provision that the option to reject pictures on selective contracts must be exercised within 21 days after notice of availability, otherwise the option to receive the film shall be released in due course to subsequent runs.

The MPTOA president also attacked 16 mm, competition, stating that "the problem is becoming complex and simple solutions are not so easily available as in the past. The MPTOA has conferences with 16 mm producers and distributers to prevent their films from being sold in 16 mm, sound prints from so-called independent producers no longer making pictures, from foreign-made pictures, and from pictures made for advertising sponsors as well as the theatrical circuits that have been released for such use largely by Paramount, RKO and Universal.

It may be possible that a lot of these free shows are put on in particular instances without the knowledge of the distributor, who has control of the licensing of his picture, by independent company's who promote merchants' shows, etc.

"Attacking the Neely Bill as a "fake," Kuykendall warned that the distributors must prevent the passage of passage which they see as imminent. He declared emphatically that the bill would not solve the problem of "compulsory block booking and blind selling." As an alternative, he suggested the possibility of a law prohibiting the selling of five or more feature pictures without a privilege of canceling one out of each group of five in the order of release without liability.

Kuykendall decried the publicity given to the "Pot O'Gold" program and advocated ignoring it completely. "Tuesday night programs as a whole are among the dirtiest tricks done in public relations, as I know them," he said. Ignoring the "Pot O'Gold" program is the best way of preventing the spread of giveaways to other nights of the week, he concluded.

Depinet Reveals Policy On First-Run Sales

During examination of Ned E. Depinet, RKO-Radio sales chief, in the D. J.'s. equity suit this week, he explained that the principles which determined RKO's policy in giving a house first run were: its cleanliness, the owner's reputation in the community, showmanship of the management and the type of pictures played.

A man who asked what benefit RKO-Radio Pictures received from the RKO exhibition company, he answered that the production company had a very good customer in the RKO theatres which, he said, presented the pictures properly in the finest theatres with considerable showmanship.

Skouras Optimistic About Theatre Biz

Syrpes Skouras, head of National Theatres, returning this week from a West Coast and California conference, expressed his belief that there is a definite feeling of optimism in the theatre business. He said NT business was holding its gains and that a good year was anticipated. Current studio programs look strong, he added, and current releases are doing big business throughout the country.

MGM Sells 98 P.C. Of Possible Accounts

MGM has sold 98 p.c. of its possible accounts for the 1939-40 program. W. F. Rodgers, general sales manager, revealed this week. He said that the company has contracted for hundreds more contracts now than "we had for the entire 1938-39 season."

Columbia Pictures President Harry Cohn in front of the Lincoln theatre in Nebraska, got his first week preview ever held in this city took place last week. The picture "Too Much Honeymoon" was shown to a capacity audience at one performance only. 1,000 comment cards were filled out by patrons. The laughs, according to the management, "out lasted and out louded" those of "His Girl Friday" which recently played the theatre.

100,000 Expected at Nevada Openings

"Virginia City" Gets Double Premiere on March 16

The greatest throng of visitors in Nevada history is expected to descend on Virginia City and Reno on March 16 for the joint world premiere of the new Warner Bros. film, "Virginia City." Committee in the two cities reported yesterday that they were making their arrangements on a basis of estimates that the crowd of guests would approach $100,000, more than the population of the whole city.

Railroads and bus lines are announcing excursions for hundreds of miles around, and reservations have been received from as far as away as Oregon.

The attraction for the crowd is the 16-car Southern Pacific special train from Hollywood, carrying forty or so film stars and 150 newspaper and magazine writers and photographers. Among the screen luminaries will be Errol Flynn and Miriam Hopkins, the stars of "Virginia City," Humphrey Bogart, Randolph Scott, Alan Hale, the Lane sisters — Priscilla, Rosemary and Lola — and Eddie Albert.

In addition to the film celebrities, Governor E. P. Carville, of Nevada, has invited the governors of ten other Western states to be his guests for the day.

For Virginia City, the problem of handling the throng is a particularly pressing one, for the city that once mined a billion in business, is now a mountain hamlet of only 1,500 persons, 25 miles from the railroad at Reno.

No Games Holy Week

Leominster, Mass. — Beano and Bank Night have been banned in this city during Holy Week, March 17 to 21, inclusive.

Universal Announces Managerial Changes

William Heineman, Universal's western division manager, announces two managerial changes this week. Grover Parsons, formerly MGM manager in San Francisco and more recently district manager for Republic, has been named U manager in Kansas City. Roy Miller, former K. C. manager, has been shifted to Minneapolis as branch manager, while Harold Johnson, former Minneapolis exchange head, remains as city salesman.

HARRY THOMAS
(The Man on the Cover)

He is now general manager of Monogram's company-owned exchanges in New York, Philadelphia and Washington, a position for which he is particularly qualified through the many years he spent in Eastern distribution as president of First Division Pictures.

Television O.K. Worries Exhibits

See Possibility of Increase Competition When It Starts

The Federal Communications Commission last week approved limited commercial television and it was later announced that it would get under way by Sept. 1. Exhibitor circles regard this as an unwelcome news, feeling that any development of television is a threat to their box offices.

At its convention in Columbus last week, the ITO of Ohio discussed the subject at some length. Exhibitors expressed the opinion that when commercial television began, that advertisers would demand the widest circulation and accorded, that sets installed in restaurants, bars, taverns and public places as well as increased sales in homes.

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Publicity yarn about Jimmy Fidler's personal appearance at a Hartford, Conn., theatre says the air reporter who seeks for him when he reviews films, has a listening audience of 20,000,000. If that's how many people there are who are waiting for a yarn about Hollywood, it should be a cinch to up movie attendance by letting 'em know they can see pictures for themselves by going to the nearest theatre.

Judged by some of the accounts of debates on the Neely Bill, its authors feel that since they helped to write it, why should they read the thing? And if somebody else is sap enough to read it, it's his own fault if he thinks it's cook-eyed.

This writer was consulted on a technical matter by a Hollywood studio seems to have missed the message the producer wanted to know what kind of noise a fighting dinosaur made. He was prospected to see if the creature could engage in a battle between a tyranosaurus and a dimetrodon, and wanted the sound to be as accurate as the other details. The producer replied that he didn't know for sure, thought one gruntled and the other hissed, but said it didn't make much difference which did what, because the two animals lived about a hundred million years apart and probably 126 years never heard each other anyway. When, my dear prof, did any actor bother whether he could hear another member of the cast?

VARIETY CLUB CONVENTION NOTES
Dallas, Texas, April 18, 19 and 20

Flowers from a dozen states and Mexico will be used to decorate the Central Ballroom at the Baker Hotel for the official banquet on April 20. Texas bluebonnets and roses will, of course, predominate the decorative scheme. Florida's Everglades, California's redwood forests and blooms from Oregon, Kansas, Colorado, North Carolina, New Mexico, Louisiana, Missouri and Oklahoma blooms will be there, too.

When you send in your reservation be sure you include your hot set. And this is no kidding, either. The committee intends to furnish you with a ten gallon hat--if we are to believe all we see in the ads--and they ought to make swell souvenirs to take home to the "little woman."

One of the expected visitors to the convention contacted us at lunch in the Hotel Astor the other day and seriously inquired whether he should send in his hat, his suit, his shirt, shoes, etc. He claimed he had read somewhere that all the visitors were asked to bring their body, the clothes to be furnished. [Good Lord, the special trains may look more like a nudist convention than a Variety Club shindig.] Committee, please note.

Reservations for rooms should be sent direct to the Variety Club, 203 Melba Theatre Building, Dallas, Texas. And the sooner the better.

18 Million-Dollar Specials Planned by 20th for '40-41

Company to Cut Down and Eliminate "B" Product;
Schedule Calls for 52 Pictures, 4 from England

Eighteen specials are to be budgeted at over $1,000,000 apiece and to be personally supervised by Darryl F. Zanuck, production head, are called for in the program 20th-Fox plans for 1940-41.

According to present plans, the new season's schedule will consist of 52 pictures, with four to come from England.

That the company will cut down and eliminate its "B" pictures was emphasized when it was learned that only one "Charlie Chan" and one "Jones Family" will be produced on the program, instead of the three in each series for this season. However, the "Cico Kid" will be continuing, with four to be made.

At least four features are planned to be made in Technicolor, and even an increase in this number is indicated. Again the company will have 52 shorts in its short department, with at least half of the 26 Terry-Toons to be in Technicolor, as well as at least eight other shorts to be produced by Movietone.


Following the close of the two-day meeting over the weekend, it was learned that the company may handle outside product this year in addition to its own expansion in this direction. Negotiations are under way, it was said, in which 20th-Fox would handle outside pictures to be sold independently by the company's own.

During the sessions Wolfe discussed sales policy and the foreign situation.

The decision to increase the number of higher budgeted pictures resulted from conferences on the coast between Wolfe, Sidney R. Kent, president, Zanuck and Joseph M. Schenck, board chairman.

``Son'' Praised at Press Previews

East and West Showings Are Gala Celebrations

Simultaneous press previews of Edward Smalle's United Artists release, "My Son, My Son!," were held in California and New York Tuesday evening, the former at Grauman's Chinese Theatre and the latter in private projection rooms of Radio City Music Hall.Producer Small, Director Charles Vidor, Madeleine Carroll, Louis Hayward, Josephine Hutchinson, Sophie Stewart and Bruce Leister wererendered an enthusiastic ovation as they left Grauman's Chinese after the performance.

Steffes Recuperating

Washington--Now permitted to walk around his room, Al Steffes, Allied Northwest president, may be released from Providence Hospital in about 10 days.

Important Dates
March 15: Cleveland Variety Post mid-winter benefit, Circle Theatres.
March 23: MPPDA annual meeting, Hays office.
April 3: Industry Get-Together Rally, Pismo Alto Hotel, Atascadero, Calif.
April 5-6: Second annual Chicago Visual Education Forum, Morrison Hotel.
April 17: Wilington Better Films Council annual (unofficial).
April 18-23: National convention Variety Clubs of America, Dallas, Texas.
April 21: AAAA Ball, Waldorf-Astoria.
April 18-23: Will Rogers National Theatre Week.
April 22-25: SMPJE Spring Convention, Chalfonte-Haddon Hall Hotel, Atlantic City.
May 8-10: Pacific Coast Conference convention, Los Angeles.

Report RKO Taking Over Six Cocalis Theatres

Negotiations whereby RKO will take over operation of six Cocalis houses in the Bronx from Springer-Cocalis are reported to be under way. It has not been learned whether the houses will be pooled with the RKO houses or whether they will be bought outright, but it is indicated that the deal will be similar to the RKO-Schine pooling arrangement in Syracuse.

Springfield Theatres "Front" Workers Organize

Springfield, Mass.--At a mass meeting here last week, approximately 100 front-of-the-house employees of Springfield theatres joined Local 8-84, LATSE. Contracts with the union have now been signed by the managements of all theatres in the city with the exception of Paramount and the Kichin chain, according to John F. Gatee, JA executive.
D of I Names 500 Witnesses in Answers to Interrogatories

Judge Goddard Says Indie Exhibs Must Realize The Court Will Allow No One to Coerce Them

Denial of the Government application for an order to restrain the major defendants in the New York Equity suit from alleged attempts to intimidate Department of Justice witnesses was made by Federal Judge Henry W. God-
dard this week. The decision was made without prejudice to a Govern-
ment renewal of the application upon any showing that actual at-
tempts to intimidate witnesses were being made.

When informed of Judge Knox's statement, ranging D, of all objects expressed surprise and keen interest as to the nature of the case causing such a statement to be made. One official, speaking on behalf of some of the witnesses, stated he knew of nothing to alter the Government's plan of preparedness to go to trial March 23. He said the industry and Government conferences had been had, and added that "there is nothing in the order of a settlement being presented which will meet our demands."

Five hundred prospective Government witnesses in the New York Equity action were identified in an- swers filed by the D of J Wednes-
day. Among those who declared pages, also listed 23 independent producers of the D of J claims were forwarded as a result of the production of quality pictures.

Those said to have knowledge that certain defendants allegedly at-
tempted to monopolize exhibition in first run theatres are listed below in answer to interrogatory l- names arranged by cities where such monopoly is said to have occurred (those said to have knowl-
edge names of producers in more than one city are listed under each such city)

1939 Academy Awards

Most outstanding picture of the year—"Gone With the Wind," Selznick Inter-
national.

Best performance by an actor—Robert Donat in "Goodbye, Mr. Chips," M-G-M.

Best performance by an actress—Vivien Leigh in "Gone With the Wind," Selznick Inter-
national.

appropriate direction—Victor Fleming in "Gone With the Wind."

Best written screenplay—Sidney Howard for "Gone With the Wind."

Best camera work—"Gone With the Wind."

Best achievement in art direction—Lyle Wheeler for "Gone With the Wind."

Best achievement in film editing—Hal Kern (supervisor) and James Newcomb for "Gone With the Wind."


Best art direction—"Murder by Contract," United Artists.


Best animated cartoon—"The Old Mandolin," "The Wizard of Oz," M-G-M.

Best motion picture comedy—"It Happened One Night," Columbia.


Best short subject—"Documentary—Postman's Knock, " "Sidewalks."" Paramount.


Best foreign film—"The White Shoes," Russia.

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Too Many Husbands

(Hollywood Preview)

Col. Comedy 82 mins.


Plot: Jean Arthur has been married to Melvyn Douglas for six months, when her first husband, Hal Jenks, takes her back to court because of her bigamy. Jean, who is smitten with his old Irish policeman whom she met on vacation, returns to claim his wife. Both men are in love with Jean and neither wants to step out and leave her to the other man, so they both stay at the house until she can decide which one she wants. They get tired of waiting, especially after they find out that Jean has promised each one that he is the man she wants, so they go off together, for a night, and leave her alone. Her father, Harris Davenport, tries to step in and save the situation, but it is only after the authorities become wise and arrest Jean for bigamy, that Jean is told by the court, that she is still legally married to MacMurray and Douglas is given the gate.

Comment: An absolutely perfect combination of two of Hollywood's most sophisticated hilarious comedies, makes this another winner for Columbia and another boxoffice hit. It's a modernized version of the 'Henry VIII' with never a dull moment from beginning to end and the excellent direction of producer-director, Wesley Ruggles, makes the most of the rip-roaring farce and the clever situations to keep the film going at a fast and furious pace. It is bound to conveyse any audience and how they'll love it. It's a natural for the women and on that premise should create plenty of word-of-mouth advertising in its own behalf. The three players, Jean Arthur, Melvyn Douglas and Fred MacMurray are so splendid in their performances that they make much of everything. Worthy contributions in supporting parts are capably handled by Harry Davenport, Dorothy Peterson and Melville Cooper. Much credit is due Claude Binyon for a swell screenplay and C. W. Stokof for the musical scoring. The title lends itself to a swell series of teaser ads and mailing cards. Folder type herald imprinted "What I Know About Husbands," with the word "Plenty" on the inside, could be distributed by pretty girls. Advance showing for women's clubs should be arranged with newspaper cooperation.

Catchline: "She had one husband too many.

AUDIENCE SLANT: A SOPHISTICATED HI-LARIOUS COMEDY THAT IS BOUND TO CONVULSE MOST AUDIENCES.

BOX OFFICE SLANT: IS A NATURAL FOR THE WOMEN AND ON THAT PREMISE SHOULD CREATE PLENTY OF WORD-OF-MOUTH ADVERTISING.

Three Cheers for the Irish

WB Comedy-Drama 100 mins.


Plot: Hoping for a promotion, Mitchell, an Irish cop, is instead retired after 25 years in the service. His natural hatred for the Scotch and the fact that Morgan has taken his place on the force make the young Scotsman his natural enemy. While Mitchell campaigns for the office of alderman, Morgan pays court to Priscilla Lane, one of Mitchell's daughters, and marries her in secret. When the old man hears of it, he orders her out of his home. Meanwhile, he wins the campaign for alderman. On Christmas Day, when he learns Priscilla is in the hospital awaiting the birth of a child, he races for the maternity ward. There, following the birth of twins, Mitchell and Morgan forget their prejudices and make up.

Comment: Here's another hilarious, down-to-earth comedy that is destined for an enthusiastic reception from audiences everywhere. Its ingredients of laughter, romance and Scotch-Irish rivalry make it a day's work for the whole family. There are moments of pathos, too, during which one finds himself laughing while brushing away a tear. The picture belongs to Thomas Mitchell, of course, who again proves his versatility by virtually living the role of the lovable old Irish policeman whose reward for 25 years of service is retirement and a pension. Herefore filling only comparatively minor roles, Dennis Morgan is as refreshing as his Scottish brogue. Performances of the supporting cast are so uniformly good that it would be difficult to single any one out for special mention: ratting orches are Priscilla Lane, Alan Hale, William Lundigan, Frank Jenks, Virginia Grey and Irene Hervey. Lloyd Bacon's direction makes the lengthy running time seem much shorter, with the film's conclusion holding one of those situations that leaves the audience laughing. If you can get a St. Patrick's Day booking on this, you've got the perfect show for your patrons and a "natural" for exploitation. But on any other day, for that matter, it's excellent entertainment. Use shanorock designs for your lobby panels and displays. Conduct a newspaper contest for the best Irish jokes. If possible, overprint the title in green on local newspapers.

FAMILY) Catchline: "Three cheers for the comedy that'll roll you out of your chair.

AUDIENCE SLANT: SURE AND THEY'LL EAT IT UP.

BOX OFFICE SLANT: WITH THE BENEFIT OF A THOROUGHGOING CAMPAIGN, WHICH IT DESERVES, IT SHOULD DRAW WELL.

House Of The Seven Gables

Univ. (Hollywood Preview) 88 mins.

(Prod. No. Not Set, Nat'l Release, April 12)


Plot: During a quarrel between Vincent Price and his father, the father is smitten with the Curse of the Maisles and in falling strikes his head against a desk. George Sanders, Price's brother, believing a treasure is hidden in the house and wanting to dispose of Price, accuses him of murder, and although Margaret Lindsay pleads with him to tell the truth, Price is sent to jail. Margaret inherits the house and becomes a recluse, taking in boarders to pay expenses. Twenty years later, Price is released from prison and the money-mad Sanders attempts to have him declared insane. During an altercation with a man whom he has cheated, the man shoots himself and Sanders, caught in the same trap that convicted his brother, signs the document that clears Price's name. As he signs, he is smitten with the family curse.

Comment: A combination of fine direction, excellent photography and a capable screenplay, are responsible for a film outstanding in the horror-mystery class. Although the story is very sombre, dealing as it does with a deadly curse, the way Director Joe May has moulded his characters into real humans, has much to do with the entertainment value of the picture. Standout performances are delivered by Margaret Lindsay, George Sanders and Vincent Price; while the supporting cast give

(Continued on page 17)
Community Magazine Comes from Rankin, While Texas Showman Stages Midnight Leap Year Show

TWENTY-NINE days hath February in Leap Year. But no matter what the year, March always has thirty-one. That makes sixty days, a month long, and now why didn't they divide them in half and give each month thirty days? That question is almost as difficult to answer as: "Why don't more movie producers send us their programs?" Trust we have a large representation, but we know full well there are others who never send us any.

We'll bet these members place their programs on a stand for patrons to pick up—either pick them up or not get any. But then, perhaps, we're a little too severe, and since we never get angry, we can't continue in this frame of mind.

In a community magazine, Kent, forwarded to us by Harland Rankin, manager of the Plaza Theatre, Tilbury, Ontario, we note a list of Plaza attractions. We imagine Kent is to Tilbury and surrounding territory what the New Yorker is to New York and surrounding territory. The front page each week features the pictures of a beautiful young local girl, tagged "Kent girl." Contents consist of subjects of interest to everyone—an article about a private secretary, another about the modern salesman, a female fashion plate, a column on books, etc. Quite a nifty magazine it is, and the copy we have on hand contains 24 pages.

"Watch Yourself" Column

Something that interests us, and should be studied by yourself and members of your house staff, is a column headed "Watch Yourself." There are 14 points, and if Rankin will let us permission to do so, we will reproduce them in this department in the near future. How about it, Harland.

Before we leave Rankin, we want to mention another publication he sent us. Because our French isn't so good this season, and since the booklet is printed almost entirely in French, we're a little perplexed. However, we understand Rankin's ad which says: "Compliments de Plaza Theatre, Tilbury, Ontario, for the month of February. Who said we didn't know a little French? Oui! Oui! Do you suppose anyone in your town collects programs as a hobby? We know a fellow in Detroit, by the way, who really gets around—and he has programs from not only the theatres in his own city, but from other cities as well. In fact, he has so many he can hardly find room for them, and his distribution wife threatens to throw them out. Now what are we leading up to? Simply the fact that someone or other in your town has a large collection of programs, dating perhaps, several years back. Why not conduct a survey of the theatres? Take it if enough respond, offer prizes of cash or theatre tickets for the largest and most varied collection? Besides displaying them, you could get some good ideas for your own use. It's not such a bad idea.

When Manager W. S. Samuel of the Rex Theatre, Arp, Texas, sent out cards announcing his showing of the Joe-Louis-Arturo Goody Fight Pictures, he provided a score card on which patrons could "keep your own score round by round—be your own judge...get a ringside seat." Circus heralds went to every section of the county advertising the pictures.

Always Something Clever

Samuel seems to always inject something clever into his programs. This week he gives "Leap Year Advice to the Lovelorn," and urges them not to "fall desperately in love, propose, get engaged, middle aisle it, try to live on your love, try a career, and sell your soul to a terrible letdown, separate or spilt (publish don't), not to do another rattle-brained thing" until they've seen "every single picture this week at the Rex." Now we ask you, how could anyone fall in love before going to the Rex, when confronted with an appeal like that?

And another thing we liked was Samuel's Leap Year Midnight Show. The attraction was "Oh, Johnny, How You Can Love," and the procedure for that evening was that the girl should call the boy and ask him for a date, arrange for well pictures on their way to the show. "Girls, get your man," Samuel warned. "Call him now; make a date." Gosh, things weren't like that when we were young. Wonder how many other exhibitors had the foresight to plan a similar show with the same conditions?

One large circus herald served to plug the attractions at both the Wallace and Rose theatres in Levelland, Texas. There was certainly a lot of swell pictures on this wide variety of the show. "Girls, get your man," the herald said. "Come to the show. We're going to have some fun. It will be a good time. Come along and enjoy it." When we tested a Ripper at The Reminder, the theatres' mimeographic publication, we note another of those "Continuous Say" things. It seems that the old philosopher once said: "Maybe reason so muggles. West Texans want to see certain movie...because they've been so close to their soil 'gone with the wind.'" Since this guy is so popular, why not offer a dollar or more for every "Continuous Say" accepted for publication in your program? We want to be the first contributor, although we don't wish to make an example of one. The reader of "Confucius Say: 'Man who never go movies think four feathers'" a nullification.

We wish to acknowledge programs from Pearce Parkhurst, Michael J. Carroll, Sidney Poppy and several other members. We must stop now, until next week.

AL ROSEN, manager of Loeoe's State on Broadway, New York, recently returned to his job too soon after a few surgical repairs and a costly hospital stay. EDDIE BURKE, manager of Loeoe's Melba, Brooklyn, will pilot the State while AL is recuperating. LEE BACHNER is a former assistant at the State and before that was house manager at the Roxy.

EMMANUEL C. PEARLSTEIN has been appointed director of advertising and publicity for Warner Theatres in Ohio, succeeding the late SIDNEY DANNENBERG. DAVID BACHNER will be his first assistant and ARNOLD NATHANSON, second assistant. BACHNER in addition will direct the Hippodrome, see Warner Cleveland house.

HERBERT LEVY, manager of the Empire Theatre, Glen Falls, N. Y., has been transferred to the Strand in Hudson Falls. GAR- SON JAFFA, manager of the Strand, went to the Schine at Cortland, N. Y., and LEE STERN of Rochester took over the Glen Falls spot.

AROL HELLECH, former manager of the Variety Theatre, Lincoln, Neb., is now managing the Daniels in Omaha for the Gold-berg Circuit.

BEN SCHWARTZ, managing director of the Missouri State and McKinney Theatres in Can- ton, Ohio, has resigned.

WILLIAM BROCK, formerly manager of the Majestic Theatre, Detroit, is now handing the Rainbo for the Broder Circuit. EDDIE JACOBSON, formerly held the post is now managing the Harmony for the Kirin Circuit.

NEVINS LYN, former manager of the World Theatre, Kearney, Neb., has taken over the Iowa end of Central States Theatres' string. MAYNARD NELSON, who has been at the Granada, Norfolk, replaced him in Kearney.

BILL CROSBY is the new manager of the Elks Theatre of the Golden State Circuit in San Francisco.

JOHN A. McLEOD, Jr., has been transferred from the management of the Strand in Pine Bluff, Ark., to the Ritz, McGehee, RALPH LEHMAN of Little Rock succeeds him at Pine Bluff.

OSCAR PERRIN has been transferred from Hambrecht Bleecker Hall in Albany to the Grand Theatre. GEORGE SEED, formerly manager of the Colonial in Utica, succeeds him.

GERRY DOIG, manager of the Dallas Theatre, Fort Dodge, Ark., has been transferred to Waldron, Ark. He is succeeded by LEW STOCKER of Hobbs, N. M.
TEN
CONGRATULATIONS
MR. SELZNICK
and Selznick-International!

The Academy Awards to your organization are the Talk of the Industry. M-G-M, as the distributor, is proud of the privilege to serve your great production.
M-G-M gratefully acknowledges its new Academy Awards: Best Male Performance: Robert Donat in “Goodbye Mr. Chips”. Best Original Musical Score: Herbert Stothart’s for “Wizard of Oz”. Special Award to Judy Garland for outstanding performance of juvenile roles. Today M-G-M gets Academy Awards—yesterday it was 600 Film Critics of America who heaped honors on Leo; before that it was Film Daily’s Ten Best, and Quigley’s Box-Office Champions and Variety and Box-Office Magazine and all the others! We’re happy to merit these annual tributes, but we’re proudest of the golden rewards that come to your box-office every day in the year when you play M-G-M pictures!
Horror Houses Want Flowing Gore, Action

Remember when they used to call the theatre around the corner the “bucket o’ blood”? In those days, and the same thing is true in many situations today, these houses always featured blood-and-gore. All that has changed.

We were reminded of those old days when we glanced at a column on the amusement page of The Pittsburgh Press which tells about the Barry on lower Penn Avenue—a theatre that’s a veritable “house of horror.” Only film dramas that “curl the spine and agitate the corpuses” are permitted at the Barry. There are no “problem” plays, no high-brow themes—just a lot of action, gunfire, flowing gore and horror. Of course, the patrons will stand for a scene or two of romance, but much slander stuff had better follow, and pronto, too.

If a “weak sister”—a picture in which only a couple of murders figure—slips by, Manager Manny Greenwald “is so stricken with remorse and shame that it takes all his will power to prevent him from making blanket apology to the disgruntled customers and returning their money.” The “death” rate daily at the Barry, says Columnist Kaspar Monohan, is appalling. It is perhaps second only, as far as his knowledge is concerned, to that of the Rialto on Broadway in New York. And the favorite movie star is Boris Karloff. The patrons like “double gaspers”—that is, two horror films on one bill.

Yes, the “bucket o’ blood” still lives.

Staff Stencils Sidewalks

Members of the staff of the Fairfax Theatre, Los Angeles, assisted Manager Mort Goldberg on stenciling on neighborhood sidewalks, a letter at a time, the words “Garbo Laughs in ‘Ninotchka’!”. Naturally, the stunt attracted plenty of attention.

At Fort Wayne GWTW Opening

Mrs. Helen Quimby, owner of the Quimby Theatres of Fort Wayne, Ind., is shown with Wade W. Willman, MGM’s Indianapolis branch manager, at the opening of David O. Selznick’s “Gone With the Wind” at the Emboldy recently. The opening was climaxd with a GWTW Ball staged by the Fort Leavenworth. A terrific exploitation campaign which included merchant cooperation, contest for a local Scarlett O’Hara, display of the pottery, the provider western melodrama society girls, and a brilliant Hollywood premiere, was staged for the event.

For Better Show Selling

Showmanalyses Have Appeared In STR On Following Pictures

<table>
<thead>
<tr>
<th>Picture</th>
<th>Release Date</th>
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<tbody>
<tr>
<td>Abe Lincoln in Illinois</td>
<td>Mar. 2</td>
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<tr>
<td>Allegheny Uprising</td>
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<tr>
<td>Amazing Mr. Pi</td>
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<td>Another Thin Man</td>
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<tr>
<td>Bandits</td>
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<td>Brother Rat and a Baby</td>
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<td>Charlie McCarthy, Detective</td>
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<td>Conne Misse</td>
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<td>Earl of Chicago</td>
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<td>Fighting 007</td>
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<td>Great Vaine Herbert</td>
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<tr>
<td>His Girl Friday</td>
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<tr>
<td>House Across the Bay</td>
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<td>Humphrey of Notre Dame</td>
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<tr>
<td>I Take This Woman</td>
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<td>Joe and Ethel Turp Call On The President</td>
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<td>My Little Chickadee</td>
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<tr>
<td>Ninotchka</td>
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<tr>
<td>Northwest Passage</td>
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<td>Road to Utopia</td>
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<td>Secret of Dr. Kildare</td>
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<td>Swamp River</td>
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<td>Swiss Family Robinson</td>
<td>Dec. 25</td>
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<tr>
<td>This Man is a Hero</td>
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Tieups and Contests

Exploit “Passage”

Within a few minutes after completion of the first showing of “Northwest Passage” at its recent world premiere in Boise, Idaho, several hundred film executives and newspaper editors throughout the country had been informed directly from the Pinney Theatre lobby by Postal Telegraph Preview Service of the particulars of the opening and comments on the picture made by some of the celebrities who attended. Postal representatives obtained and wired endorsements from Gov. C. A. Bottolfsen of Idaho, Mayor J. L. Straight of Boise, Senator Carl Brown, Postmaster Harry L. Yost and the editors of Boise’s daily newspapers to all trade journals and to newspapers in every Loe city as well as circuit heads and Loew-MGM executives and branch and district managers throughout the country.

One of the highlights of the advance campaign was a contest conducted by the Copley News to discover an Idaho girl whose looks, personality and physical measurements most closely approached those of Ruth Hussey, who was the leading feminine role in “Northwest Passage.” The contest was statewide, and the winner acted as official hostess the night of the premiere, wearing one of the costumes used by the actress in the film.

Union Pacific made special arrangements for transporting citizens within a hundred-mile radius of Boise who planned to attend the premiere, offering special rates and adding trains for the convenience of out-of-towners visiting Boise for the occasion.

Another contest was participated in by all the high school students of the city, who joined in a parade the afternoon of the opening to welcome MGM’s Hollywood delegation of Ilona Massey, Nat Pendleton, Isabel Jewell, Virginia Grey and Alan Curtis. During the parade the boys and girls wore homemade costumes of the film’s period, and a boy and girl were selected by the visiting stars to be guests of honor that evening.

A number of costumes used during the filming of the picture were brought to Boise and displayed in leading department stores for a week before the opening.

MGM Contest Covers

All 1939-40 Releases

Metro-Goldwyn-Mayer has extended its $10,000 exploitation contest for independent exhibitors in the United States and Canada to embrace all of the company’s 1939-40 releases, it has been announced. Original closing date of the contest was March 1 and included all M-G-M productions released between Sept. 1, 1939 and December 31, last.

More than 3,000 exhibitors already have signed entry blanks, indicating the company’s most successful industry contest.

Plans to continue the contest resulted from numerous requests for an extension of the closing date on the part of exhibitors whose bookings of contest films were moved beyond March 1 because of their first-run “Gone With the Wind” playdates.

Exhibitors may submit campaigns on one or more of M-G-M’s complete 1939-40 release schedules, it is pointed out. Among exploitation “naturals” released since Jan. 1 and not previously eligible are “The Shop Around the Corner,” “Broadway Melody of 1940,” “Northwest Passage” and “Young Tom Edson.”

There will be identical prizes for first-run and subsequent-run exhibitors, with first place in each category winning $2,500; second, $750, and third, $500. There will also be 100 additional prizes of $25 each for runners-up in both sections.

Entry blanks are available at all of the company’s exchanges. M-G-M has prepared a special campaign book which is being distributed gratis and which is the only scrapbook acceptable in the contest, a departure from previous industry competitions. The book contains all contest details as well as sufficient blank pages for complete itemization and inclusion of promotion data, thus eliminating the likelihood of entries being judged on presentation rather than content.

“What you did counts—not merely the way you present it,” is the basis of the contest.
"THE HOUSE ACROSS THE BAY"

Showmanalysis

1. There is an axiom in the show business and most particular in the selling of pictures, that if you sell the women on any attraction and sell them successfully, your attraction is a success. It has often been proved that the majority of the movie money is spent by women or at least at women's instigation. Now it's not always easy to find a woman's angle to a picture. In this Showmanalysis, you will readily see that the woman's angle predominates and that it is the most outstanding.

2. "House Across the Bay" is definitely a woman's picture. In the first place, the story is obviously geared for women's interest. It's the story of a young girl flung suddenly from her ordinary, everyday life into wealth and then just as suddenly tossed back on her own resources. And besides that there's a tangle of love to deal with.

Just to start with (because they have broken the woman's taxi out of your engagement) there are a number of cheap ads featuring Joan Bennett. Chesterfield is using a series of ads featuring the star and so is the Standard Oil Company of Indiana. The service stations of this company are giving away free autographs of Miss Bennett. You can tie up with these stations by promoting still displays from the picture, etc.

Special Jewelry Tieup

Then there's a jewelry tieup of which you can take advantage any time. A well-known novelty jewelry firm has made up "Chula Chihunau," inspired by the Rhumba number that name performed by Miss Bennett in the picture. The star has also given a release to Roman Meal Bread. Grocers handling this product have window strips, counter cards, etc., and will tie in with your advertising campaign.

In this picture, Joan Bennett sings—a new departure for her. There are three hit songs offering you the opportunity for plugs in music stores through displays of the sheet music which bears a picture of George Raft with Miss Bennett and the title of the picture. There are special covers available for display purposes.

In addition, you should arrange with local dance bands in hotels, night clubs and at private parties to play the songs together with the announcement that they are from "House Across the Bay" and your playdates. Be sure to give the songs a heavy plug over the radio, too.

We mentioned before that Miss Bennett does the rhumba in one sequence. There's a newspaper strip ad available in mimeo form which you can plant with your local sheet which gets over this idea very effectively. Incidentally, if you are making much of the novelty jewelry tieup, this strip can be used for special brochures or heralds.

Women are always interested in beauty hints of most any kind but especially the personal kind. With this in mind, you can use the Woman's page feature which is running in papers subscribing to King Features Syndicate on March 18. You may have the art for your local paper if it does not subscribe for release after April 1. This feature shows the biggest points of Miss Bennett's makeup and the reasons for it. It's sure-fire stuff for the women.

Unusual Ad Program

The advertising available on this picture has one unusual angle. United Artists has prepared complete campaigns for certain budgets. It's very easy to take any one of these, multiply the lineage by your rate and in a moment you can have a campaign mapped out on your own angle for whatever you want to spend. The ads all build, with the smallest running first and the largest primed for opening day.

The love interest in the picture suggests the possibility of a letter planted in the "Advice to the Lovelorn" column, in which the writer puts herself in the position Joan Bennett finds herself in the picture. The columnist's advice can refer to the picture and suggest that her readers see it for the best answer to the question.

Letter contests are popular with many exhibitors as a means of advertising and exploitation. A number of interesting ones are suggested for "House Across the Bay." Among them are those which a woman can answer stressing the romantic angle, or another way of playing up to the women for your audience on this picture.

One of the most interesting and at the same time humorous contest suggested for selling through the newspaper is "The Ten Best Ways to Win Your Girl." This is suggested by a scene in the picture where Walter Pidgeon takes Joan Bennett for a ride in an airplane and she falls in love with him. You might give a number of humorous suggestions to lead off the contest, and the newspaper could further embellish this with stories of prominent men in town and how they won their wives. Suitable prizes could be awarded to the most original answers to the question.

In addition to all these suggestions, the usual avenues of exploitation are open to you of course. The radio should be especially useful, because of the music as well as the other ordinary plugs you can give it. The Lovelorn column letter suggested earlier can be used over the radio equally well. There's a 15-minute disk dramatization of the picture which many stations might be glad to have.

A pet show might be a good way of tying up the picture, putting it across to the public with stills of Joan Bennett with a Chihuahua, the smallest dog and a great attraction, both of which are available in the exchanges. Or, if you feel that the pet show would be impractical, at least don't fail to take these stills to local pet shops or for window display purposes.

Another stunt, which can be used on this picture as well as any other, is to offer a prize to the candid camera fan who can take the best picture of the action on the screen during the screening of "House Across the Bay." Your offer should provide that the photos must be taken on the first day of the run and submitted for judging on the last day, thus giving you plugging for both the first and last days of the run.

In the picture, George Raft is prosecuted for violation of the income tax laws. When this appears, it will be just a few days before the income tax is due, but interest in it will linger some time afterward. Therefore, you can get the local Federal officials to comment on the picture and their comments can be used as a background for a newspaper story on the income tax laws.

However, as we said earlier, the best angles of all are those which appeal to the women. Get them in and your audience is guaranteed.
of J. Names 500 Witnesses for Government vs. Majors

Hearings Soon on Neely Bill

Many Organizations Line Up In Fight Against Measure

Hearing dates may soon be set on the Neely Bill by the House Interstate Commerce Committee. The date may be but a few days off as the Neely bill is scheduled to follow the transportation bill on the Committee calendar and hearings on the latter are nearly concluded.

Meanwhile agitation for and against the bill continues, with many organizations taking stands against it. Mrs. Richard M. McChesney, president of the Better Films Council of Chicago in a recent talk before that organization declared that the evils in the industry are beyond blockbooking. She said she could not advise what action to take on the bill but urged all her members to write their Congressmen giving reasons why he should vote for or against the measure. She expressed her own opinion that the Neely bill did not guarantee better pictures and would not ease the problems of the industry.

Hermetic Kifkin, New England exhibitor and a former exchange operator, declared that he was opposed to the measure. "For one thing, I do not like to see the government step into this business," he said. The Motion Picture Council of Columbus, Ohio, has taken a stand against the bill reversing its previous position. The Council recently declared that the Council had studied it and concluded that its passage was likely to be highly detrimental to the entire industry.

Solomon Gordon Texas Exhibitor, Dies

Solomon Gordon, President of the Jefferson Amusement Co. and the East Texas Theatres, died last week at the age of 56. Gordon first came to prominence in film circles in 1913 when he was named assistant attorney general of Texas in the prosecution of a movie conspiracy. Through his association with William Fox in this case, he became interested in the theatrical business and in 1918 formed the Jefferson Amusement Co.

Slot Machine Projectors Due Within 90 Days

Chicago—Delivery of nickel-in-the-slot machines, ordered by the owners of the local Orminton Theatre, have caused considerable consternation in East Orange, N. J., suit against the major producers and distributors. The suit filed by Edward R. McGlynn of Newark, the complaint, in addition to damages, wants court costs, counsel fees and restraining action.
SON OF THE NAVY
Mono Drama March 30
Selling Names: James Dunn, Jean Parker, Martin Spellman, William Royle.
Director: William Nigh.
Associate Producer: Grant Withers.
Story Idea: Martin Spellman, running away from an orphanage, runs into James Dunn, a sailor, trying to get back to his ship. Together they thumb a ride from Jean Parker. When Dunn leaves, Martin lets Jean believe that he is his father and that he is deserting him, so she tells the story to her father, William Royle, commanding officer on Dunn's ship. When it looks as though the state will take Martin in charge, Jean and Dunn decide to marry and adopt him.
Catchline: "A youngster seeks someone to adopt as mother and father."

COVERED WAGON TRAILS
Mono Western April 10
Selling Names: Jack Randall, Sally Cairns, David Sharpe, Glenn Strange.
Director: Raymond Johnson.
Producer: Harry Webb.
Story Idea: Jack Randall was supposed to meet his brother, David Sharpe, who was arriving with a wagon train of settlers. But Sharpe had been killed and Randall sets out to find his murderer. He lets Glenn Strange and his gangsters capture him, hoping in this way to get some information. He learns that Strange is headman, leading the gangsters terrorizing the wagon trains and that he had killed his brother, so he turns them all over to the police.
Catchline: "To avenge the death of his brother and catch the murderer . . . he arranged his own capture."

CHARLIE CHAN'S CRUISE
20th-Fox Mystery Not Set
Selling Names: Sidney Toler, Marjorie Weaver, Lionel Atwill.
Director: Eugene Forde.
Assoc. Producer: John Stone.
Story Idea: Sidney Toler joins a world cruise party to help catch the person who has already murdered three people. When the ship pulls into port they find Leonard Mariposa, another member of the party, dead. From his wife, who had come to meet him, Chan learns that Leo Carroll, also a member of the party, had been her first husband. Carroll, a jewel smuggler, had been turned over to the police by his first wife and he was seeking vengeance by killing everyone who had assisted her in sending him to prison.
Catchline: "Charlie Chan goes on a world cruise to solve three murders."

AN ANGEL FROM TEXAS
WB Drama Not Set
Selling Names: Eddie Albert, Rosemary Lane, Wayne Morris, Ronald Reagan, Jane Wyman.
Director: Ray Enright.
Assoc. Producer: Robert Fellows.
Story Idea: Eddie Albert comes to New York with the family savings to find Rosemary Lane, the girl he loves, who had come to Broadway to carve a career behind the footlights. He gets a royal reception from Ronald Reagan and Wayne Morris, shoestring promoters. Albert's money opens a show starring Rosemary, in which Albert plays the lead. The show panics Broadway because it's so bad, so they sell out to Milburn Stone, a gangster and then go back home together.
Catchline: "The heartbreaks behind a career on Broadway."

MARYLAND
(M Technicolor)
Drama Not Set
Director: Henry King.
Associate Producer: Gene Markey.
Story Idea: Embittered after the death of her husband, a fall from a horse, Fay Bainter loses her stable and discharges Walter Brennan, the trainer. She also sends her boy away to school. When the grown-up boy, John Payne, returns, she finds Brennan's stable—and his granddaughter, Brenda Joyce, of great interest, much against Fay's wishes. Payne agrees to ride a horse that was originally theirs, in the Maryland Hunt Cup Race, and in spite of Fay's attempts to stop him, succeeds in winning the race and the girl.
Catchline: "Nothing could stop him when love held the reins."

IF I HAD MY WAY
Univ Drama April 26
Selling Names: Bing Crosby, Gloria Jean, El Brendel, Claire Dodd.
Producer-Director: David Butler.
Story Idea: Bing Crosby and El Brendel, bridge workers, take Gloria Jean to New York when her dad is killed. Smubbed by Gloria's rich relatives, the three invest their small savings in a restaurant pay, they decide to turn it into a club, so they send a fake telegram to Gloria's rich uncle, saying some stock held by Gloria is worth plenty. Sure enough, he arrives and buys it. He gets over his anger at being duped when he sees what a success they made of the club.
Catchline: "A new singing duo . . . for everyone's entertainment."

Torchlight Parades Feature Sidman's "Lincoln" Campaign
Three torchlight parades starting from different points and going to the theatre circuitously throughout the downtown section was a highlight of the "Abe Lincoln in Illinois" campaign of Manager Robert Sidman of the senator theatre, Harrisburg, Pa. The parade was held the day after opening for a special 5-30 showing. One hundred and sixty Patriot-News newsboys, 125 Telegraph newsboys and 250 kids from the Harrisburg Boys Club paraded, and the sections were liberally harnessed.
Sidman staged a tremendous campaign involving a special front erected to create an atmosphere of city-wide excitement. Posters, window displays, lettering, and newspaper advertising and publicity, 14 major tieups and ballyhoo and radio promotion including spot announcements, "man of the street" broadcast, lobby broadcast and broadcast from the stage on the opening night. Among the stunts and items: two girls canvassing the town via telephone; log cabin in Bowman's Department Store; Lincoln relics in window; school book-up; sermons; distribution of heralds by Postal Telegraph.

Kreisler Sends Hatches to Exhibitors In Playdate Drive
Bernard Kreisler, branch manager of Universal's Washington branch, tied in with the birthday anniversary of the Father of Our Country by sending letters to exhibitors with miniature hatchets attached, in which he advised them that "if you wish to 'cut a mean figure' at your box office throughout 1940, then let your patrons enjoy New Universal Pictures." "That's the truth—the whole truth, and nothing but the truth," he continued, and concluded with the declaration that "our organization is true to the spirit of George Washington."

APRIL
8th
PONCE DE LEON landed in Florida at St. Augurine, 1513. He was looking for a fountain of youth. You may be able to tie this anniversary to one of your current campaigns.

LOUISIANA JOINED THE UNION, 1812. The Pelican State has been much in the news lately and so its anniversary may also be of some news value now in connection with a travelogue of Louisiana or a picture with a locale in that state.

12th
FORT SUMTER FIRED ON, 1861. Start of the Civil War or for the benefit of our Southern friends. "The War Between the States." Shots or a feature with a War background would be appropriate for this date.

13th
THOMAS JEFFERSON BORN, 1743. This is a timely day for one of those historical short subjects in which Jefferson is the central character.

14th
PRESIDENT LINCOLN ASSASSINATED, 1865. Any of the Lincoln pictures could be good on this day or that Vitaphone short subject, "Lincoln in the White House." There's also a short about John Wilkes Booth calling "The Man in the Barn" which would be appropriate for the day.
Whew!!!!

the big WIND

is on the way...
EXCUSE OUR HASTE . . . BUT . . .

In your enthusiasm for the coming Paramount hits, "Sidewalks of London," "Road to Singapore," "Dr. Cyclops" don't forget to prepare, now, to play that tropic tornado of love thrills, of action thrills . . . "Typhoon" and reap a terrific box office whirlwind. It's due May 17 . . . and it's emotional dynamite!
good accounts of themselves. The picture has everything for the audience, as the novel suspense and drama and has faithfully followed the Nathaniel Hawthorne novel, one of the famous classics of American literature known to millions. Production, photography and musical scoring are on a high level. Book stores and lending libraries should cooperate with window displays. Book marks could be distributed before opening. (ADULT)

Catchline: "He hunted for a treasure and found the deadly curse of his ancestors." 

AUDIENCE SLANT: HAS EVERYTHING FOR LOVERS OF MYSTERY, SUSPENSE AND DRAMA.

BOX OFFICE SLANT: GREAT FOR THE HORROR AND MYSTERY HOUSES.

Black Friday

(Hollywood Preview)

Univ. Drama 64 mins. (Prod. No. Not Set—Nat'l Release, March 29)


Plot: Stanley Ridges, professor of English in a small college, is badly injured as the bystander in a fight where gunmen fatally wound a big racketeer. His friend, Boris Karloff, an eminent brain specialist, performs an operation which transfers part of the gangster's brain to the professor. When he recovers, he shows fits of temperament quite unlike himself. Karloff, knowing that the gangster had a huge cache, takes Ridges to New York with him, to see if the gangster part of his mind will disclose its hiding place. Ridges kill four members of his enemy's gang, contacts his former girl friend, Anne Gwynne, and knows nothing of his wilder times. Bela Lugosi, head of the hunted gang, suspects something, arranges a partnership with Anne and uses the professor's own money to drive them apart. Lugosi twists the professor's brain to make him trust Anne and turn her over to his complices. Lugosi makes her kill her fiancée, and Lugosi apparently kills her. Lugosi is decorated and the professor is Göring. Lugosi kills his partner and is shot by the professor. He tries to kill Anne Nagel, Karloff's daughter and is shot by her father. On his way to the electric chair, Karloff gives his notes to a reporter.

Comment: While Karloff and Lugosi are the well-known players in this picture, actual acting honors belong to Ridges, who draws the Jekyll-Hyde role of the dual personality professor. While that which converts him into a gangster without notice. Since this change allows only the addition of glasses and a little musing of the hair for such a change, his work earns less credit. In this respect roles are well played, especially Virginia Brissac as the wife of the professor. Arthur Lubin's direction gets all the value that he can get out of the story as it stands, with several spots putting a severe strain on those who insist on logic with their plots.

Catchline: "The screen's two masters of horror battle for control of a man with a brain half gangster, half professor." 

AUDIENCE SLANT: THE HORROR FANS WILL FALL FOR IT.

AUDIENCE SLANT: WILL BE TERRIFIC IN THE RIGHT HOUSE ON THE RIGHT DAY.
**Short Subject**

**Turkey for Loew's Patrons**

As part of the selling campaign for Pete Smith's MGM short subject, "Let's Talk Turkey," in Los Angeles, turkey and all the trimmings, through the courtesy of A&P stores, was served to patrons on the mezzanine floor at Loew's State Theatre.

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**Interstate Selects '39 Top Ten Short Subjects**

In various critic, public and exhibitor polls the outstanding feature productions of the year, the leading stars, the pictures that made the most money for exhibitors, etc., were selected.

Now, the outstanding short subjects come in for recognition. Don't miss: Day at the Zoo (Vitaphone-Merrie Melody Cartoon); — "A Day at the Zoo" (Vitaphone-Merrie Melody Cartoon); — "Swingtime in the Movies" (Vitaphone Musical). The distributing companies whose short subjects were so honored by Interstate's Short Subject Department should, we believe, be sufficiently enlightened on the types most popular. In STR's Leaders of the Motion Picture Industry (Jan. 13) there appeared the results of the nationwide exhibitors' poll on short subjects. — the six leading producers, the five favorite types of shorts, and the leading short subject series. One who takes the time to compare these results with those of Mrs. Short will find that each bears the other out.

It would be well if every circuit would follow the example set by Interstate and select the ten best short subjects of each year, since it is true now, more than ever, that short subjects are of infinitely higher caliber.

STR's comments on 1939's Top Ten were: (1) Finc; (2) Excellent; (3) Excellent; (4) Appetizing; (5) A Scream; (6) Outstanding; (7) Very Good; (8) Impressive; (9) Excellent; (10) Excellent. We are happy that our judgment of the winning Short Subjects coincided with that of Mrs. Short, who, in making her selections, was guided by the public's response at the box offices of Interstate theatres.
NIGHT DESCENDS ON TREASURE ISLAND
Prod. No. T577 (Tech.) Fair
MGM
Traveltalk No. 7 9 mins.

Comment: Fitzpatrick takes us to San Francisco's Fair at night with its many colored lights making an interesting spectacle. Some time is also devoted to some of the fine works of art which are on view there. Though the subject is fairly well treated, it has lost its interest through almost constant repetition. This is one of James A. Fitzpatrick's subjects in his American series.

Exploitation: Tie up with travel agencies, bus lines and railroads selling trips to the San Francisco Fair this year.

PUSS GETS THE BOOT
Prod. No. I-I83 (Tech.) Good
MGM
Cartoon No. 4 9 mins.

Comment: The cat has a fine time chasing the mouse until the maid comes in and scolds him for bringing home things in his chase. The mouse then takes advantage of every opportunity to tantalize the cat. It's as good as most MGM cartoons which is really saying something. Two Wolf is produced.

Exploitation: Give it a plug in your lobby, programs and newspaper ads.

STUFFIE
Prod. No. S-106 Swell
MGM
Pet Smith Spec. No. 6 11 mins.

Comment: This is the story of two dogs, Little Stufie, a real mutt, hates Tiny, the big St. Bernard next door. One day he goes exploring and doesn't return for a long time. When he does come back he finds Tiny encased in his former place of honor. One night fire breaks out in the house. He is trapped in a room but Tiny comes to his rescue. Stufie gets out through a small opening in a door but Tiny, unable to get through, dies in the flames. Fred Zinnemann directed this grand dog drama.

Exploitation: With this subject, a pet show would be perfect exploitation. Be sure to keep the dogs well separated, and run it when the weather is likely to be favorable so the dogs can be kept outside until just before their appearance on the stage. Essay contests on the best dog stories, written in the first person, would be especially appropriate.

NORTHWARD HO!
Prod. No. X-80 A Trailer
MGM
Extra Release 9 mins.

Comment: This is in reality a trailer for "Northwest Passage" and played a short time in the course of many of the excellent material as a plug for it. As entertainment alone it is just fair. It shows the mapping out of the location, the locations of the sets, etc. MGM has not yet determined whether to give away this subject or sell it as a trailer or include it in one of the shorts series. Harryoud directed it.

Exploitation: The subject itself can be exploited with the line, "See How Movies Are Made." Camera stores will be glad to supply the names of local candid camera fans who will be interested in the subject. Screen it for the movie critics just before "Northwest Passage."

HOME MOVIES
Prod. No. F-144 A Home
MGM
Robert Benchley No. 4 9 mins.

Comment: Robert Benchley in his own inimitable style demonstrates how to show home movies. First, he runs off his film which includes most of the comic mistakes made by amateurs. His audience has to make a lot of telephone calls and many of them have to catch trains. His wife argues over what day of the week it was when they saw a particular scene and there are numerous people who are shown, so that the camera has just cut off their heads making them unidentifiable. There are lots of jokes in this one. Basil Wrangell directed it.

Exploitation: Tie up with the camera stores which sell 16 mm. and 8 mm. equipment for the home movie fans.

WHAT'S YOUR IQ.
Prod. No. S-705 Good
MGM
Pet Smith Spec. No. 5 7 1/2 mins.

Comment: This takes advantage of the current craze for quiz programs on the radio and propounds a number of questions of its own. Fifteen seconds are given for each answer. The questions are: In what year was the Statue of Liberty made the symbol of freedom in the United States? Which of these races invented glass: Roman, Egyptian, Chinese or Venetian? What kind of eggs improve with age and under what conditions? What is known as Cleopatra's needle? What is a falcon? In what city is the Taj Mahal located? As a final question, Pete Smith asks in what year the War of 1812 started. It is a good subject of its type.

Exploitation: You can conduct your own quiz beforehand asking either these questions or offer prizes for the most correct answers.

CANADA AT WAR
Prod. No. 3108 Interesting
RKO Radio March of Time No. 8 18 mins.

Comment: This issue shows how Canada is fighting the War. It emphasizes the mastering of civilian, military and industrial life in pursuit of Canadian war aims. Interesting scenes of soldiers training, industrial plants working at high speed and warnings to civilians not to discuss the War give an idea of how close the war is to the U. S.—just over the border from many of our states. The contention of Premier Hepburn of Ontario that it is propaganda for the Canadian government cannot be upheld. However, it is propaganda for the War and the Allies.

Exploitation: The fact that the reel has been banned from Ontario should make good selling copy. Newspaper stories can be written about this subject and tied in with your showing, and conversely, the showing can be tied up with news stories.

"Short Subjects Are Vitamins"

A timely and noteworthy slogan is being used by Interstate Theatres in Dallas, Texas. It is, "Short Subjects are the Vitamins of Your Program." It seems to us that if every exhibitor kept this in mind, and properly exploited his short subjects at every opportunity, the slogan would emerge from words into reality.
...Program Notes From the Studios...

Marie Osmond, portraying the ballet mistress in "Waterloo Bridge," was signed for an important characterization in MGM's "The Mortal Storm," with Margaret Sullivan, James Stewart, Robert Young and Frank Morgan. The film, adapted from the novel by Phyllis Bottome, is being directed by Frank Borzage.

Lorens Weiss and Shirley Ross, Yiddish Theatre stars, have been signed by Sid Blake to star in "Monkey Business," the first of four pictures Blake will produce for Jewish Art Pictures, Inc. Harry Fraser will direct.

Loretta Young, now starring with Ray Milland in Columbia's "The Doctor Takes a Wife," has been signed by Walter Wagner for the leading feminine role in "The Pathfinder," scheduled for early summer production.

David L. Loew-Albert Lewin, Inc., announced that the third production on the company's United Artists program will be "Mother's and Sons." First Loew-Lewin production to hit the screen will be "Flotsam" and the second on the schedule is "Night Music," Broadway success by Clifford Odets.

Allen Jenkins will have one of the principal supporting roles in the cast of "Brother Orchid," Edward G. Robinson's starring film soon to go before the cameras at Warner Bros. Jenkins' role will mark his first part on the Burbank lot for more than a year.

Cecil De Mille's Technicolor feature "North West Mounted Police" got the "go" signal this week with an all-star cast headed by Gary Cooper, Madeleine Carroll, Preston Foster, Lynne Overman, Regis Toomey and Lon Chaney, Jr.

As a reward for the excellent work she did in "Five, Blonde and 21," Mary Beth Hughes has been selected to play the leading role opposite Cesar Romero in 20th Century-Fox's new Cisco Kid feature, "Rogue of the Rio Grande," now before the cameras under the direction of H. Bruce Humberstone.

Frank Elliott and Art Brey, Sr., were set for roles in "Pride and Prejudice," Greer Garson and Laurence Olivier co-starring picture now being filmed by MGM. Robert Z. Leonard is directing with Hunt Stromberg producing. The cast also includes Mary Boland, Maureen O'Sullivan, Ann Rutherford and Heather Angel.

Arrangements are being made for Producer-Director Wesley Ruggles to take his "Arizona" company, headed by Jean Arthur, to Tucson, Arizona, for the start of the picture, set to go before the cameras in a few weeks.

Moe Jerome and Jack Scholz have been engaged by Warner Bros. to compose a number entitled, "Saturday's Children," for the new John Garfield-Anne Shirley picture of the same name.

BOSS MEETS THE FOLKS

Murray Silverstone (second from left) president of United Artists Corporation meets the folk who are making "Our Town" one of UA's newest releases. Left to right they are Martha Scott, who plays the female lead; Silverstone, Producer Sol Lesser, Director Sam Wood and William Holden, who plays the male lead. "Our Town" is from the Pulitzer price play by Thornton Wilder.

Tests Begin For "Rockne"

The series of screen tests from which Warner Bros. will cast "The Life of Knute Rockne" starring Pat O'Brien, has begun with Gale Page, Dennis Morgan and Ronald Reagan as primary candidates.

Second "Aldrich" Starts

Marking the commencement of a spring upsurge in production at Paramount, the second "Henry Aldrich" picture, starring Jackie Cooper, got under way last week with Ted Reed producing and directing.

New Song-Writing Team

A new song-writing team, bringing together two of the best known names of popular music, has been created at 20th Century-Fox to do the music for Shirley Temple's next vehicle. They are Mack Gordon and Harry Warren.

Going Over Their Lines

Henry Fonda and Alice Faye go over their lines with Irving Cummings, the director, just before playing an emotional scene in "William Russell," the story of the life and loves of the famous actress, which 20th Century-Fox is filming. Miss Faye is Miss Russell and Fonda is her husband, Alexander Moore.

"Pago Pago" Shots Arrive

Producer Edward Small received the first shots from Honolulu, via Clipper plane, of his production of "South of Pago Pago," now on location at Hilo, Hawaii. Undeveloped negative was rushed so that Small could be in a position to check the footage shot to date.

Darmour Signs William Tracy

Producer Larry Darmour signed William Tracy for the title role in his next serial based on the Milton Caniff adventure cartoon strip, "Terry and the Pirates." Tracy will co-star with Granville Owen under the direction of James Horne.
Columbia Readies Three Top Productions for Shooting

Columbia's highest production peak in months will be reached within the next few weeks with three top-flight pictures starting and two more of major importance in preparation for the spring schedule.

Frank Lloyd will take the entire cast and company, headed by Gary Grant and Joan Fontaine, of "The Tree of Liberty," to Williamsburg, Va., for several weeks of shooting. At the same time, Charles Rogers will launch Jean Addams and Hull House at the Hollywood studios. Also scheduled is Wesley Ruggles' "Arizona," with a cast headed by Jean Arthur.

Features soon to follow are "Singapore," which will be produced by Sam Bischoff's first entry for Columbia, and "Ode to Liberty," the Sinister Howard play which B. P. Schulberg will produce.

Robert Cummings Re-Signed

Robert Cummings has had his contract renewed by Universal and the studio is spotting him in the male romantic lead with Loretta Young and Gloria Jean in "Our City," set to go before the cameras shortly. Cummings is present on loan to MGM where he is playing opposite Jean Muir in "One Was Beautiful.

Edward Ellis Stars

Republic has signed a contract with Edward Ellis for the starring role in "Broken Melody," forthcoming feature to be produced by Robert North. The screenplay is being written by Joseph Krumgold. Director and supporting cast will be announced within the next two weeks.

Milestone Megas "Westerner" Adds

Shooting starts immediately on added scenes for Samuel Goldwyn's "The Westerner," with Lewis Milestone directing. Forrest Tucker has been called back to join Gary Cooper and Doris Davenport for the sequences.

Jones Doing "Irene" Puppets

Robert Jones of Walt Disney's special effects department has been borrowed by Producer Herbert Wilcox to do a series of puppets of Anna Neagle and Ray Milland for the main titles of RKO's "Irene."

Changing a Song Number

Bette Davis and Director Anatole Litvak change the phrasing of a song number that Bette plays and sings in her new starring picture with Charles Boyer, Warner Bros., "All This and Heaven Too."

Los Angeles C. of C. Condemns Neely Bill

Because among other evils it would imperil the jobs of 30,000 Los Angeles County motion picture workers who receive $12,000,000 in wages annually, the Neely Bill was unqualifiedly condemned by the Los Angeles Chamber of Commerce Board of Directors, at a meeting last week.

A community of 125,000 persons here is supported by the industry, which effects a distribution of $172,000,000 annually through the county's business channels in wages, salaries and payment of materials. Perhaps 15,000 other persons have jobs in subsidiary industries. Thousands of persons throughout the United States make a living in the motion picture distribution industry, the Chamber learned.

The Chamber of Commerce believes that when the Government attempts to regulate matters by law in the field of censorship, it enters a field where legislation has no place.

Link to Boost Music


Barton Directs Melo

Charles Barton, who has directed all of Columbia's "Five Little Peppers" comedies, will turn to melodrama with his next assignment, "Dead Man's Isle." The picture goes before the cameras this week with Peter Lorre and Rochelle Hudson in the leading roles.

"On Their Own" Ends

Production has been completed on the Jones Family picture, "On Their Own," which Otto Brower directed for 20th Century-Fox. Max Gold produced.

Marxes Test Comedy

The Marx Brothers will try out a stage version of the comedy for their next picture, "Go West," on a road tour of three weeks. Plans call for them to be back at the MGM studio in time to start filming the picture May 1. This is the first road test the comedians have made of their film material since "A Day at the Races."

"WHAT TO DO?"
**HENRY W. HALL**

Mr. Hall, whose picture appears here, is the president of Hall Industries, Bea-

ville, Texas, which operates a string of 22 theatres in the southern part of the Long Star State. Mr. Hall is also an out-

standing member of the Variety Club, Tent No. 17 of Dallas. Last year he was voted one of the ten best all-around members of the Tent. He is a member of the Executive Central Commit-

tee and is also on the Entertainment Committee. The latter job is keeping him busy right now, preparing for the Na-

tional Convention in Dallas to be held April 18, 19 and 20.

**Coffin Display Scares Folk Into Seeing "Cat and Canary"**

Although we seldom recommend exploitation that veers too much to the gruesome side, occasionally there is an exception. And that exception depends alone on just how your pa-

trons respond to the stunt.

We have it on good authority that Phil Manis, manager of the Model Theatre, Phila-

delphia, in connection with the showing of "The Cat and the Canary," got his staff to-

gether and built a replica of a coffin which was displayed in the inner lobby a week before playdate. When the picture opened, the grue-

some box was moved out in front.

The theatre was jammed. It surprised Phil that this type of hallyhoo would get response, but it did. It literally scared people into the theatre.

**Distributes "Censored" Letters**

An ingenious stunt in connection with the showing of "Ninotchka" was pulled by Frank Shaffer, manager of the Dixie Theatre, Staun-

ton, Va., when he printed a herald in the form of an envelope addressed to "Adorable Ninotchka, Moscow, U. S. R." "Censored" was stamped across the envelope. Shaffer also succeeded in getting 500 copies of the daily paper printed across the front page in red letters: "Carlo Laughs at the Dixie Thea-

tre Today."

**Human Monster**

(Continued from page 17)

never tests credibility. Bela Lugosi plays his part with competence and should be a good selling angle. Hugh Williams is a convincing detective and Greta Gynt is a typical Wallace heroine. Since the film was made with the cooperation of Blind Societies such organiza-

tions should help in exploiting the film. Have a blind basket maker working in the lobby. There is an excellent still showing Lugosi’s eyes which can be tied up in a number of ways with the intriguing title. **Catchline:** "He thought he’d planned a per-

fect racket but Scotland Yard was too smart."

**AUDIENCE SLANT: THE HORROR FANS WILL GO FOR THIS IN A BIG WAY, IT HAS PLENTY OF ACTION FOR THE WEEK-END FANS.**

**BOX OFFICE SLANT: WILL BE A GOOD COM-

PANION FEATURE TO A LIGHT COMEDY.**

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**This Week: In Production—39; Being Edited—64**

[Last Week: In Production—39; Being Edited—67]

**NOTE:** Asterisk (*) indicates pictures on which Advance Dates have been published—see Booking Guide for dates of publication.

**COLUMBIA**

**BEING EDITED**

BLAZING SIX SHOOTERS* 

TEXAS STAND-OFF* 

PASSPORT TO ACATRAZ*

MEN WITHOUT SOULS* 

**PARAMOUNT**

**BEING EDITED**

DESTINY* 

GHOST BREAKERS—Bob Hope, Paulette Goddard, Director, George Marshall.

**PARAMOUNT (Cont.)**

NORTHWEST MOUNTED POLICE (Tech.)—Gary Cooper, Marcelle Cordier, Preston Foster, Paulette Goddard. Producer-Direc-

tor, Cecil B. DeMille.

**COLUMBIA**

**BEING EDITED**

METRO-GOLDWYN-MAYER

**FLORIAN**

**NEW MOON**

**FORTY LITTLE MOTHERS**

**RKO-RADIO**

**BEING EDITED**

PRIMROSE PATH* 

IRENE* 

BILL OF DIVORCEMENT—BEYOND TOMORROW* 

**MADRID**

**BEING EDITED**

**synopsis**

**COURAGEOUS DR. CHRISTIAN** 

**BILLY THE RAMPANTS WE WATCH—March of Time Feature**

**CURTAIN CALL**—Barbara Stanwyck, Director, Frank Woodruff.

**REPUBLIC**

**BEING EDITED**

**FORGOTTEN GIRLS**

**DARK COMMAND**

**RANCHO GRANDE**

**GHOST VALLEY RAIDERS**

**MONOGRAM**

**BEING EDITED**

**MIDWIGHT LIMITED**

**COVERED WAGON TRAIL**

**MONOGRAM**

**SON OF THE NAVY**

(20th Century-Fox)

**BEING EDITED**

JOHNNY APOLLO*

I WAS AN ADVENTURER*

VIVID IS THE KID* 

SAILOR’S LADY*

STAR DUST*

CHARLIE CHAN’S CRUISE*


**ON THEIR OWN**—James Morris, Director, Otto Brower.

**WARNER BROTHERS**

**BEING EDITED**

TEAR GAS SQUAD*

PLIGHTS FROM JUSTICE*

VIRGINIA CITY (Cont.)**

IT ALL CAME TRUE*

SUNDAY’S CHILDREN*

TILL WE MEET AGAIN**

**BETTELHEIM**

**PRINTED ON**

**ALL THIS AND HEAVEN, TOO**

**TORMID ZONE**

**AN ANGEL FROM TEXAS**

**SEA HAWK**—Eddie Flynn, Brenda Marshall, Donald O’Connor. Director, Michael Curtiz.

FLIGHT 8—Ralph Bellamy, Virginia Bruce. Director, Lew Stringer.

**20th CENTURY-FOX (Cont.)**

**IN PRODUCTION**

LILLIAN RUSSELL*

MARYLAND*

ROGUE OF THE RIO GRANDE—Oscar Romeo, Mary Beth Hughes, Evelyn Venable. Director, R. Bruce Humestone.

MILLION DOLLAR DIAMOND—Florence Rice, Joan Valerie. Director, Eduardo Cuello.

GESTAPO—Margaret Lockwood, Iris Harr- ion. Directed by Carol Reed.

**UNIFIED ARTISTS**

REBECCA (Basket)*

SAPS AT SEA (Roach)*

1,000,000 B.C. (Roach)*

THE WESTERNER (Goldwyn)*

GREAT DICTATOR—Charles Chaplin, Paule-

ette Goddard. Producer-Director, Charles Chaplin.

**THE THIEF OF BAGDAD (Roach)—Abbe Con- nell, John Hubbard, Alfonse Menjou, Director, Roach.**

**OUR TOWN**—(Cont.)*

TURNABOUT (Roach)—Carolelandis, John Hubbard, Alfonse Menjou, Director, Roach.

**SOUTH OF PAGODA PAGE—Joe Hall, Viceroy McLaughlin, Clayton Moore, Director, Alfred E. Werker, Produced by Edward Sam.

**UNIVERSAL**

RIDER’S OF PACOS BASIN (W)*

**ENEMY AGENT**

**ZANDER**

**ALIAS THE DEACON**

**MAE H. MAKING EYES AT ME**

IT’S A DATE**

**IN PRODUCTION**

SANDY IS A LADY*

IF I HAD MY WAY*

LA CONGA NIGHTS—Hugh Herbert, Director, Lee Landers.

**WARNER BROTHERS**

**BEING EDITED**

TERROR OF THE BEARS.*

FIGHTING FOR JUSTICE*

VIRGINIA CITY (Cont.)**

IT ALL CAME TRUE*

SUNDAY’S CHILDREN*

TILL WE MEET AGAIN**

**IN PRODUCTION**

ALL THIS AND HEAVEN, TOO**

TORMID ZONE**

AN ANGEL FROM TEXAS**

SEA HAWK—Eddie Flynn, Brenda Marshall, Donald O’Connor. Director, Michael Curtiz.

FLIGHT 8—Ralph Bellamy, Virginia Bruce. Director, Lew Stringer.
COLUMBIA 1938-39

ALL STAR COMEDIES (18)

WASHINGTON PARADE (6)

ART GALLERY (13) [Tech.]

CHARLES CHAPLIN, CLEO [10]

1939-40

All American Comedies (18)

MIKE MUNSON [8]

Blindfolded Review

RICHARD CHAPLIN, CLARA [10]

Blindfolded Review

ROBERT CHAPLIN, CLARA [10]

Blindfolded Review

Colorful Comedies (18)

AMERICAN EMBASSY [8]

Blindfolded Review

HAMBURGERS [8]

Blindfolded Review

HERBERT CHAPLIN, CLARA [10]

Blindfolded Review

Jerry the Kid

HARRY CHAPLIN, CLARA [10]

Blindfolded Review

In the White Dresses (2)

HARRY CHAPLIN, CLARA [10]

Blindfolded Review

LOOK AT THE BOOKS

HARRY CHAPLIN, CLARA [10]

Blindfolded Review

Melody Makers (2)

HARRY CHAPLIN, CLARA [10]

Blindfolded Review

O.S. Treasury

HERBERT CHAPLIN, CLARA [10]

Blindfolded Review

Philadelphia

HARRY CHAPLIN, CLARA [10]

Blindfolded Review

Tampa Bay

HERBERT CHAPLIN, CLARA [10]

Blindfolded Review

To the Victor

HERBERT CHAPLIN, CLARA [10]

Blindfolded Review

WESTERN SHOWCASE

HERBERT CHAPLIN, CLARA [10]

Blindfolded Review

WICKED NELLS

HERBERT CHAPLIN, CLARA [10]

Blindfolded Review

WONDERFUL WORLD

HERBERT CHAPLIN, CLARA [10]

Blindfolded Review

World of 1960 (18)

HERBERT CHAPLIN, CLARA [10]

Blindfolded Review

WORLD OF 1960

HERBERT CHAPLIN, CLARA [10]

Blindfolded Review

WORLD OF 1960 (18)

HERBERT CHAPLIN, CLARA [10]

Blindfolded Review

WORLD OF 1960

HERBERT CHAPLIN, CLARA [10]

Blindfolded Review

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HERBERT CHAPLIN, CLARA [10]

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Blindfolded Review

WORLD OF 1960

HERBERT CHAPLIN, CLARA [10]

Blindfolded Review

WORLD OF 1960
MGM 1939-40

PARAMOUNT 1938-39 (Cont.)

PARABOLIC (15)

No. 1. Breaking the News...Excellent
No. 2. Anzio...Good
No. 3. Mme. Butterfly...Excellent
No. 4. ~

PICTORIALS (12) Part Tech.

No. 11. Standard...Good
No. 12. Fair...Good
No. 13. Excellent...Good

POPEYE (12)

Building the Bull...Very Good
Can I Amuse...Average
Grovinger Washo...Almost a Reuse
Horseback Riders...Excellent

SPECIAL (1) (Tec.)

Alkaline and His...Fair

UNUSUAL OCCUPATIONS (6)

No. 1. Interesting...9/13/38
No. 2. Interesting...9/13/38
No. 3. Interesting...9/13/38

COLOR CLASSICS (6) (Tec.)

Bugsy...Fair
Bugsy Lambkin...Good

COLOR CRUSADE (7)

Chili...Fair

RADIO FLASH (4)

Dog Ghost...Fair
Homicide...Fancy

SIGNS & SYMBOL (6)

No. 1. Good...11/10/39
No. 2. Good...11/10/39
No. 3. Good...11/10/39

VINTAGE (6)

No. 1. Very Good...3/10/39
No. 2. Good...9/3/39
COLUMBIA'S SERIALS
LEAD ALL THE FIELD!

FAME says:
America's exhibitors overwhelmingly pick Columbia's 'THE SPIDER'S WEB' and 'GREAT ADVENTURES OF WILD BILL HICKOK' as year's greatest serials!

...and 'THE SHADOW' currently in release—is adding new box-office records to an ever-growing list!

TERRY AND THE PIRATES
Based on the Milton Caniff-Famous Artists Syndicate strip read by millions!

WILLIAM TRACY
"Brother Rat" of stage and screen!

GRANVILLE OWENS
Pacific Coast Golden Gloves Heavyweight Champ!

A "natural" cast to portray the exciting, youthful characters of a great strip!

Get ready now for Columbia's next money serial!
ABOVE: Biggest Saturday at Capitol, N. Y. since Personal Appearance Mickey Rooney, Judy Garland. (except advanced price 'GWTW')

BELOW: 2nd Week at Capitol. Adopt this newspaper ad to your town.

THE QUESTION:
"What is the best picture to show at the Capitol Theatre after 'Gone With the Wind'?"

THE ANSWER:
(by the critics)
"No picture is better fitted to follow GWTW than 'NORTHWEST PASSAGE'" - ARCHER WINSSEN, Post
"Superb melodrama. Capitol is fortunate having a picture like 'NORTHWEST PASSAGE' to follow GWTW." - EILEEN CREELAN, Sun
"Stirring picture. Makes the blood tingle." - KATE CAMERON, Daily News
"Grand hemic entertainment." - WILLIAM BOEHNET, World-Telegram
"A pip a pic," - WALTER WINCHELL, Mirror
"Handsome, stirring, best rate." - HOWARD BARNES, Herald Tribune

THE NEW CAPITOL HIT! HELD OVER!
KENNETH ROBERTS' NORTHWEST PASSAGE
[In Technicolor] starring
SPENCER TRACY

with ROBERT YOUNG
WALTER BRENNAN • BETH HUSSEY • NAT PENDLETON
Score and Play by Laurence Stallings and Tallyn Jennings
Produced by HUNTER STRONBERG • Directed by
KING Vidor • AMetro-Goldwyn-Mayer Picture

Capitol, 34th & 5th St. • Major Edward Huron, Mgr. Dir.
Regular Popular Price • Continuous Performances

LEO CONFUCIUS SAY:
"Don't be sap! Hold-over 'NORTHWEST PASSAGE' and get plenty mazumeh!*

Take tip from smart fellas who hold-over in
CHICAGO • SPOKANE • HARRISBURG
WORCESTER • MINNEAPOLIS • ST. PAUL
NEW HAVEN • BRIDGEPORT • PORTLAND
SEATTLE • SAN FRANCISCO • PHILADELPHIA
BOSTON (State & Orpheum Day and Date!) • PITTSBURGH • More coming!"

*Chinese for money
Tax Education

Our mail bag has been loaded with much correspond-
ence regarding taxes of various theatre corporations con-
cerning depreciation of equipment and various other
deductions. These queries are always interesting but they
have left us with the decided impression that many theatre
owners are sadly in need of competent guidance in the
handling of their tax returns.

There are so many angles to the proper handling of
these returns that it should be mighty important on the
part of all theatre and circuit heads to make sure they
are getting the benefit of expert advice and sensible
handling of their tax affairs.

STR has been unusually helpful to many who asked for
advice or clarification of some of their problems, but STR
is not in the tax-consultant business and therefore refrains
from answering involved questions about tax matters.

Don’t monkey around with your own tax returns or
leave it to those not up-to-date on the various allowances
and rulings of the Department of Internal Revenue. To
do so is not only to flirt with trouble but to lose certain
advantages which the Department allows.

When it involves hard earned money, we definitely
urge that you watch every detail of your business and not
leave it drifting along with the tide. Taxes and tax re-
turns fall into the important class of conserving money
not only for the present but for the future, because a
wrong tax return this year may cost you plenty of coin
in the years to come.

All of which should prove our oft-repeated statement
that running a theatre does not consist of book ing the show
and putting an ad in the paper. Behind all of the visible
effort is the administration of an intricate business with
more angles than a dog has fleas and every one of those
angles, like the fleas, can cause you much annoyance if
not looked after and treated properly.

All Pro and No Con

With so many groups out for the big circuit scalps it
becomes dangerous for a trade paper to even think some-
thing good about circuits much less actually print it.
However, we’ve maintained for a long time that we have
as much right to our opinions as the other fellow and so,
here goes:

How many independent theatre owners are willing to
concede that the whole movie theatre field is indebted to
the circuits for the technical and mechanical advances
made in the past decade? Yet, this is an absolute fact
beyond all argument.

One large circuit alone has spent over a quarter of a
million dollars in research to improve its projection, sound,
audios and all of its physical equipment. And the
smallest theatre in the country has benefitted materially
from these investments and advancements.

Without the national circuits and their necessity for
accomplishing great strides in the operation of their many
theatres, the advances of the past ten years would never
have been achieved. Each individual theatre operator was
concerned about his particular theatre or few theatres and
in few instances would they be in the position to spend
huge sums to improve or create new and more efficient
equipment.

We are not trying to say that the money spent by the
national circuits was for the purpose of helping anyone
but themselves. Nevertheless, in helping themselves they
were helping everyone else.

And most of the experimenting of the future will be
done, as in the past, not by individual exhibitors but by
circuits with many houses to worry about.

When Television Comes

Everything new or novel excites interest. But whether
that interest can be maintained is a horse of another color.
Television is in such a class. When it becomes available
to the average family they will go for it, hook, line and
sink.

How long it will excite their curiosity and interest will
depend on how long the novelty holds out and whether
they would rather be entertained by their television re-
ciever at home or at the movies.

It is reasonable to assume that if the local motion pic-
ture theatre offers a clean, comfortable place where the
family can sit back and enjoy a show projected to the nth
degree of perfection, that television receiver at home is
going to appeal mighty little to the family. Even though
receiving sets may get to sell for a low price the technique
is going to be fuzzy and hard on the eyes for a long time
to come.

However, in preparation for the arrival of popular tele-
vision, every theatre man should strive to improve his
comfort, projection and sound to a point of perfection
that will make television look sick by comparison. This
can only be done through the determination of each the-
atre man to correct all shortcomings in his presentation
of pictures.

And the time to do it is now and not when television
has made deep inroads into your receipts. When that
time comes you’ll have a tough time pulling them away
from the combined attraction of radio and television in
their own homes.

—"CHICK" LEWIS.
A Joyous, Deanna in her seventh "It's a A

with Kay Francis

Eugene Pallette - Lewis Howard - Samuel S. Hinds

Harry Owens and his Royal Hawaiians

Directed by William Seiter
Produced by Joe Pasternak
Radiant, Romantic

Durbin glorious triumph!

DATE

WALTER PIDGEON

ECILIA LOFTUS - HENRY STEPHENSON - FRITZ FELD - S. Z. SAKALL

Screenplay by NORMAN KRASNA

JOE PASTERNAK Production
THE STAR AND STARS WHO WILL MAKE THIS EASTER'S PARADE HEAD RIGHT FOR YOUR BOX OFFICE!

"IT'S A DATE" Now!

Because UNIVERSAL HAS PRINTS Now!

Released March 22nd!
Leap Year Wedding Makes Grossoes Leap

Since February 29 comes only once every four years, it is a smart manager who takes advantage of the occasion to make that day a banner one at the box office. One theatre, we remember, staged a "Leap Year Midwinter Show" to which the gifts were to bring their boy-friends—call for them, bring them to the theatre, pay their way in and take them home with.

Now along comes Guido Trusty, manager of the Palace Theatre, Greenwood, Tenn., and member of the STR Program Exchange, with a stunt that netted him extra receipts on the evening of February 29. It required a lot of hard work, Guido reports, but it was well worth the effort, and "if properly handled, it should do capacity business."

A couple were married on the Palace stage.
From every merchant in town Guido promoted gifts, and the merchants, in return, received their names on circulars which were distributed and in newspaper ads which were more or less duplicates of the circulars.

Work was started on the stunt almost a month in advance, and the newspaper came through each week with plenty of publicity. The circulars went out to Greenwood citizens three weeks ahead of the Leap Year Wedding, while smaller and six months pass for two, good anytime at the Palace. A wedding ring was donated by a local druggist.

According to the rules, the couple had to be white and prove that they would make their home in the Greenwood Trade District. Applications could either be made in person or mailed to the office of the Palace. They were then presented to the Judges, who made the final selection. Not before the wedding did the public learn the identities of the man and woman to be bound together in holy matrimony.

Guido tells us that he will be happy to furnish specific details of his campaign to other exhibitors who write to him. And it's certain he'll be offering a lot of "fan mail," for here's a stunt that's good almost anytime, and will be especially appropriate for the romantic month of June.

Pies Given Away—Not Thrown

A dozen pies to be given away were promoted from a local bakery as an exploitation stunt for the engagement of "Hollywood Cavalcade" at the Plaza Theatre, Tilbury, Ontario.

- Hot Walls and Mrs. Walls, better known as Louise Fazenda, being interviewed by an Albany, N. Y., newspaperman on the subject of the story of "Dr. Ethel's Magic Bullet." The interview was arranged by Jules Curley, director of advertising and publicity for Warner Bros. in Albany.

"Too Many Husbands" Bill

Believe it or not, the exploitation department at Columbia under Frank McGough, got a Bill in the New York Legislature named after their picture. In the photo above Mrs. Edward W. Kissel, head of the newly formed Association Opposed to the "Too Many Husbands," Bill, supervises the taking of the first signature on a measure introduced in the State Legislature, barring alimony awards to girls seeking their second or subsequent divorces. The story broke the front pages of the newspapers and all the wire services.

Songs Coming from Sidewalk Grill Stop Pedestrians

To exploit one of Gene Autry's latest westerns, probably "South of the Border," although the title was not reported, Herman Coner, manager of a Warner theatre in Philadelphia, arranged with Gimbel's musical department to use a display and to insert heralds in each package; had the newstands display imprinted dummy Radio Guide covers; and distributed heralds which resembled the front cover of a song sheet.

But the stunt that stopped 'em dead in their tracks (it's one that you could use on almost any musical or picture in which someone sings) was the playing of Autry records, with the music coming from the iron grill on the sidewalk. Passers-by looked all around trying to figure out where that music was coming from.
### COLUMBIA
Sold 40 features, 15 Westerns.
Completed 21 features, 7 Westerns, 1 special release.
Being Edited 4 features, 1 Western, 1 special release.
In Production 1 feature.

### MGM (Cont.)
**BEING EDITED**

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Florida</td>
<td></td>
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<tr>
<td>Forty Little Mothers</td>
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<tr>
<td>Two Girls on Broadway</td>
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**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Edison the Man</td>
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<tr>
<td>Waterhole Bridge</td>
<td></td>
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<tr>
<td>Susan and God</td>
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<tr>
<td>Pride and Prejudice</td>
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<tr>
<td>Mortal Storm</td>
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</table>

**MONOGRAM**

Sold 30 features, 16 Westerns.
Completed 10 features, 10 Westerns, 1 extra release.
Being Edited 2 features, 1 Western.
In Production 2 features, 1 Western.

**COMPLETED**

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
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<tbody>
<tr>
<td>3913 Fight For Peace</td>
<td></td>
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<tr>
<td>3916 Changing Thaw</td>
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<tr>
<td>1919 Heroes in Blue</td>
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<tr>
<td>1937 Fighting Mad</td>
<td></td>
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<tr>
<td>1931 Phantom Strikes</td>
<td></td>
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<tr>
<td>1931 Roll, Wagon, Roll</td>
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<tr>
<td>1919 Yellow Flag</td>
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<tr>
<td>1952 Westbound Stage</td>
<td></td>
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<tr>
<td>1942 Gentleman from Arizona</td>
<td></td>
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<tr>
<td>1930 Danger Ahead</td>
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</tbody>
</table>

**Special Release.**

### METRO-GOLDWYN-MAYER
Sold 44-52 pictures.
Completed 28 and "Gone With the Wind." Being Edited 5.
In Production 9.

**BEING EDITED**

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Texas Stagecoach</td>
<td></td>
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<tr>
<td>Pin up in Algiers</td>
<td></td>
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<tr>
<td>Doctor Takes a Wife</td>
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**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Dead Man's Isle</td>
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</table>

### RKO-RADIO
Sold 34 features, 6 Westerns.
Completed 26 features, 3 Westerns.
Being Edited 8 features.
In Production 2 features.

**COMPLETED**

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
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<tbody>
<tr>
<td>3 Fall Confession</td>
<td></td>
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<tr>
<td>2 Day the Booksies Went</td>
<td></td>
</tr>
<tr>
<td>1 Nurse Edith Cavel</td>
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</tr>
<tr>
<td>4 Three Sons</td>
<td></td>
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<tr>
<td>10 Flying Deuces</td>
<td></td>
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<tr>
<td>6 Allegheny Uprising</td>
<td></td>
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<tr>
<td>13 Sued For Label</td>
<td></td>
</tr>
<tr>
<td>8 March at Mesa City (W)</td>
<td></td>
</tr>
<tr>
<td>5 Meet Dr. Christian</td>
<td></td>
</tr>
<tr>
<td>11 That's Right, You</td>
<td></td>
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<tr>
<td>8 Reno</td>
<td></td>
</tr>
<tr>
<td>11 The Tresorounshehheads</td>
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</tr>
<tr>
<td>15 Hemlock of Notre Dame</td>
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<tr>
<td>28 Bill of Divorce (W)</td>
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<tr>
<td>Escape to Paradise (W)</td>
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**BEING EDITED**

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>24 Irene</td>
<td></td>
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<tr>
<td>10 Courageous Dr. Christian</td>
<td></td>
</tr>
<tr>
<td>25 My Favorite Wife</td>
<td></td>
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<tr>
<td>31 And So Goodbye</td>
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**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Tom Brown's School Days</td>
<td>Anne of Windsor</td>
</tr>
<tr>
<td>Annie of the Poplars</td>
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</tr>
</tbody>
</table>

### REPUBLIC
Sold 30 features, 24 Westerns.
Completed 11 features, 8 Westerns.
Being Edited 1 feature, 2 Westerns.
In Production 2 features, 2 Westerns.

**COMPLETED**

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
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<tbody>
<tr>
<td>911 Flight at Midnight</td>
<td></td>
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<tr>
<td>912 Calling All Marines (W)</td>
<td></td>
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<tr>
<td>911 Arizona Kid (W)</td>
<td></td>
</tr>
<tr>
<td>912 Sabotage</td>
<td></td>
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<tr>
<td>104 Keepers Creepers</td>
<td></td>
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<tr>
<td>105 Main Street Lawyer (W)</td>
<td></td>
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<tr>
<td>912 Covered Trail</td>
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<tr>
<td>912 Cowboys from Texas (W)</td>
<td></td>
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<tr>
<td>912 Sons of Death Valley (W)</td>
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</table>

**BEING EDITED**

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Dark Command</td>
<td></td>
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<tr>
<td>Ranchero (W)</td>
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**IN PRODUCTION**

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>In Old Missouri (W)</td>
<td>Grandpa Goes to Town</td>
</tr>
<tr>
<td>Young Buffalo Bill (W)</td>
<td>Women in War</td>
</tr>
</tbody>
</table>

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**Summary of Feature Product**

<table>
<thead>
<tr>
<th>Studio</th>
<th>Sold</th>
<th>Completed</th>
<th>Being Edited</th>
<th>In Prod</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Columbia</strong></td>
<td>42</td>
<td>21</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td><strong>MGM</strong></td>
<td>44-52</td>
<td>29</td>
<td>5</td>
<td>9</td>
</tr>
<tr>
<td><strong>Monogram</strong></td>
<td>30*</td>
<td>11</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td><strong>Paramount</strong></td>
<td>52</td>
<td>31</td>
<td>13</td>
<td>5</td>
</tr>
<tr>
<td><strong>Republic</strong></td>
<td>30</td>
<td>11</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td><strong>Westerns</strong></td>
<td>24</td>
<td>8</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td><strong>Warner Bros.</strong></td>
<td>48</td>
<td>30</td>
<td>6</td>
<td>5</td>
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</tbody>
</table>

**Total**

<table>
<thead>
<tr>
<th>Sold</th>
<th>Completed</th>
<th>Being Edited</th>
<th>In Prod</th>
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</thead>
<tbody>
<tr>
<td>517</td>
<td>276</td>
<td>64</td>
<td>40</td>
</tr>
</tbody>
</table>

*Including 2 special releases.*
TWENTIETH CENTURY-FOX

COMPLETED
1. Elsa Maxwell's Hotel for Women
2. Chicken-Wagon Family
3. Stanley and Livingstone
4. Quick Millions
5. Adventures of Sherlock Holmes
6. Charlie Chan at Treasure Island
7. Rain's Game
8. Sipp, Look and Love
9. Here I Am a Stranger
10. The Smoke
11. Hollywood Cavalcade
12. Pack Up Your Troubles
13. Shipyard Sally
14. 10,000 Men a Year
15. Heaven With a Barbed Wire Fence
16. Drum Along the Mohawk
17. Too Busy to Work
18. Daytime Wife

BEING EDITED
1. Wanger—Small features.
2. Everything Man
3. Million Dollar Diamond

UNITED ARTISTS (Cont.)
IN PRODUCTION
Lillian Russell Roque of the Grande Casa

Million Dollar Diamond

UNITED ARTISTS

COMPLETED
1. Interments (Selznick)
2. Lost Legs (Korda)
3. Million Dollar Diamond (Wanger)
4. My Son, My Son (Small)

BEING EDITED
1. North West (Goldwyn)
2. My Son, My Son (Goldwyn)

WARNER BROTHERS

COMPLETED
1. Private Detective
2. Mad Empress
3. Star Wagon
4. Invisible Stripes
5. Brother Rat and a Baby
6. Brother Rat and a Sister
7. Captain of the Hudson
8. The Hound of the Baskervilles
9. The Thief of Bagdad
10. Captain of the Baskervilles
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Distributors Will Up on Current Release Skeds
(Continued from Page 6)

start working on 1940-41 releases. Of a total of 317 releases sold this season, 276 are being edited and 40 are in production. Topping the list in percentage of completed pictures is 20th Century-Fox, which has 38 out of 52 completed, seven in the cutting rooms and five in production, leaving only two pictures to complete the season’s program. Paramount has completed 60 percent of its total commitment of 32, or 31 pictures, has 13 being edited, and 5 in production, not counting the Hopalong Cassidy Westerns, which are practically finished. This leaves Paramount only two more to finish its current season’s program.

Warner Brothers has a total of 41 either released or in various stages of work, out of a total of 48 promised. MGM has completed 26 of its total, has five in the cutting rooms and 9 in production, the latter being the top figure for any company. MGM has ended its minimum commitment of 44 and a maximum of 52 pictures. Universal is in good shape, too, with 31 completed of its total of 51, 4 in the cutting rooms and 3 in production. Some of this company’s product will not be made as for example, the three-picture commitment of Harry Edington, who delivered “Green Hell” and then went to RKO.

AGAIN BREAKING RECORDS ON THE BIG CIRCUITS
Programs to the Right of Us, Programs to the Left of Us—And Several Good Ideas, Too

WERE going to call this our "wonder" discussion, because we wonder how we're going to get through all the programs that have piled up on our desk during the past few days. So forgetting this windy, rainy weather, we'll launch right into the work at hand.

Our friend W. S. Samuel's has sent us the latest copy of Movie Guide, which is published for show theatres in western New York State. As we have said before in these columns, it's one of the better tabloid publications. The "newsy" news, the various departments to interest every member of the family, make it a program that is thoroughly read before relegated to the wastebasket.

We have mentioned Dave Magloire before, but this week we have two (Conn.) articles on his talking points project. Most of the people that members might like to know about. First, we have the copy of a letter Dave sends to his program recipients in which he reasons that since they have requested programs, they must be aware that "the New Rialto has given the biggest and best show in this vicinity, and that you are but one of our many satisfied patrons and boosters."

**Asks for Boosters**

"No doubt," he continues, "you have many friends and neighbors who have never visited the New Rialto, and I know you will be doing them as well as us, a great service if you will fill in the names and addresses of ten of your neighbors and friends, and send them to us. Upon request properly filled out by you, I shall be pleased to mail you a pass for two (2) to show my appreciation of the service you have rendered."

Magloire took advantage of Washington's birthday by staging a theatre party for children whose birthdays were also celebrated on the same day, and since among them was a set of twins, a story about the matinee and a picture of the twins got a front-page break in the local press. That's great work, Dave, and you deserve a lot of credit. On the back of his current program, he gives ten reasons why people should visit the New Rialto, and they're darn good reasons, too.

Thanks to Myron McLeod for a few copies of his program for the Patricia Theatre, Powell River, B.C. In publishing "The Lion Has Wings," he reproduces a special article on the subject which appeared recently in The

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**Your Application Blank—Clip and Mail Now!**

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STR Program Exchange
SHOWMEN'S TRADE REVIEW
1501 Broadway
New York, N. Y.

Dear Sirs—I hereby apply for membership in the STR Program Exchange. I understand that entry of my name on this coupon signifies a willingness to exchange theatre programs with other theatres, but involves no other obligation.

Name: .............................................................

Theatre ...........................................................

City ..............................................................

State ............................................................

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**Programs to the Right of Us, Programs to the Left of Us—And Several Good Ideas, Too**

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**"Will Do Much Good"**

There isn't any other trade paper which sells the idea of making up good programs as well as STR. And I am sure it will do much good for everyone—THEATER owner, patron, and motion picture producer.

Thomas di Lorenzo,
New York, N. Y.

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**New York Times and also a trade paper review on "Juarez"**

A couple of unique heralds from Harold Groth are on our desk. One of them, when closed, is worded "Do Not Open." When opened, the copy warns the holder to "Beware of The Return of Dr. X—he lives to kill, and kills to live, etc." Another, on "The Great Hero Print," provided space for girls to make their lip imprints, the pair most nearly resembling those of Mary Martin receiving a prize. Harold's house is fine, as usual, neat and attractive, and evidently do a good selling job for the Met Theatre, which by the way, is in Baltimore—at least that's the Met to which machine reference.

Manager Tom Pringle of the Ideal Theatre, Toronto, Can., goes back to the days of Noah for a little story which appears in his program. It seems that two old friends were exploring the Art Gallery one day and came upon a fashionable piece of art which showed the Florentine, with the Arch floating on the water and an unfortunate elephant drowning.

"I wonder why that elephant didn't manage to get in the Ark?" asked one.

"He was late," replied the other. "He spent too much time packing his trunk."

As a moral to that story, Pringle advises that when you start out for the Ideal Theatre you have no trunk to pack! Make an effort to attend the early shows! Standing in line these cold nights is most uncomfortable and quite unnecessary."

**He Quotes Confucius**

Pringle is quoting Confucius these days, just like everyone else seems to be doing. It seems that Confucius says: "The big voice signifies the small mind." And in view of that bit of philosophy, Pringle goes on to say that "5000 years have not altered this truth, although it is expressed in different ways today with less grace and more profanity. Use courtesy when driving."

Incidentally, Confucius is being quoted in a majority of the programs. In W. S. Samuel's, for example, he says: "Man who takes best girl or family to Rex often, will make big hit." The Reminder, program for the Wallace and Rose theatres, Llewellyn, Texas, quotes the Chinaman's brother, who says: "Confucius talk too much."

Johnny-on-the-spot—that's Cinemag. The Paradon (Ark.) theatre weekly, in the manner of a madman, food a front page story on the Academy Awards shortly after they were made. Editor Orris Collins is certainly on his toes.

Although J. Glenn Caldwell, manager of the Princess Theatre, Aurora, Mo., is no longer a member of the Program Exchange, it was darn nice of him to send us a copy of his anniversary program. Opening into a spread, the outside was posted in red, while the inside was green and not only the manager, but the "Princess Gang" as well, thanked the public for its patronage during the past year and hoped that the next year the Princess will be among your most pleasant.

We've used all our space this week, so the only thing we can do is to be back here again next week. We'll be expecting you, too.

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**HELPFUL HINTS**

(Ed. Note: This is one of a series of timely and valuable letters to the trade. Ryan for managers of Warner Chicago Theatres. His advice could readily apply to theatres everywhere. Therefore, we suggest you clip and save these "Helpful Hints" as they appear from time to time.)

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**Service with Sincerity**

I'm just an average human being, and I like movie theatres, too. There can be little doubt that the theatre up the street in preference to the one near my home. And one reason is that almost every time we go to the other, I see the manager around the lobby or somewhere inside. He's got so he recognizes me, too, and that makes me feel good. Funny thing, isn't it, that we all like to think that someone else thinks we amount to something? And it's a downright good feeling. Whether it's wrong or not, I do like that nod from the manager.

Did you ever step up to the girl at the cashier's window and ask her politely what time will be show then? In a minute, she'd probably say, "Um, isn't that the first, and didn't care in the second place? I wonder why she let her head slip."

The girl in the box office up the street is not just a ticket seller. It's not that she's always got a little story, and a line for a bit that she knows her stuff. She knows what's going on inside the theatre, and because of her, everyone has to be in the manager's confidence, and somehow I feel I'll be in a better show there.

The sun and substance of the whole thing is that if any theatre manager wants to please his first thing is that he goes to his right, and that goes for his whole staff! And, I'm an average theatregoer and I like my pictures.

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**Six Pre-Release Engagements on "Cyclops" Get Special Exploitation**

Paramount has scheduled six pre-release engagements to solidify the opening of "Cyclops" and has assigned special exploitation men to handle each engagement, according to N. F. Now, vice-president in charge of sales. Preceding the national release date of April 5 by approximately one month, "Dr. Cyclops" will be pre-released in Kansas City and Denver, March 6 and 7; Altona, March 7; Altoona on March 8 and Nashville on March 9. Special advertising campaigns, 24-sheet and teaser posting and elaborate exploitation will back up each of these engagements, R. M. Gillham, Paramount ad and publicity director, announced.

The exploitation men who are now in the field with instructions to follow through the entire engagement in each city are Leon Benson, of the studio staff who is handling Denver; Maxwell Joice, Kansas City; Tom Jefferson, Hartford and Providence; Bud Gettsch, Nashville; and Charles Perry, Altoona.

"Lincoln" Bulletins Mailed to All Los Angeles Schools

A tie-in between the Four Star Theatre at Los Angeles and the Los Angeles City School District during the run of "Abbe Lincoln in Illinois" resulted in the mailing of a special bulletin to all schools in the district carrying the following endorsement:

"Lincoln" is both timely in its theme and satisfying in its representation of the strange greatness of his hero. We recommend this play to teachers to show them that it may be possible for great numbers of our pupils to have the privilege of its inspiration."
The novel a million readers praised, now ready for a high place among 1940's box-office champions

Edward Small's distinguished production of the famous best-seller by Howard Spring
"Two Loves have I... must they break my heart..."

William Essex, the father, brilliant, strong-hearted, good...
Oliver Essex, his son; young, gay, careless of life, careless of
love... and Livia, loving them both... torn between their
love for her...

Can you live you
for him

Edward Small presents
MADELEINE CARROLL
BRIAN AHERNE - LOUIS HAYWARD
My Son, My Son!

The year's mightiest novel brought to flaming life upon the screen
by a perfect cast!

SEE IT SOON AT YOUR FAVORITE THEATRE

with LARaine DAY - HENRY HULL - JOSEPHINE HUTCHINSON - SOPHIE STEWART
BRUCE LESLIE - Screenplay by Jerome Cady - Directed by Charles Vidor - Released fine United Artists
From HOWARD SPINGOS best-selling novel, inspired by more than a million readers.
PRE-SOLD TO A MIGHTY PUBLIC OF 7,000,000 MAGAZINE READERS BY THIS SMASH NATIONAL AD CAMPAIGN . . . . .

SPECIAL AD FOR PARENTS' MAGAZINE

LIFE PARENTS' MAG.
GLAMOUR MODERN SCREEN
PICTURE PLAY
MOTION PICTURE
HOLLYWOOD MAG.
MOVIE STORIES
SCREENBOOK
SCREEN GUIDE
MOVIE MAG.
MOVIE LIFE
PERSONAL ROMANCES

...when the attention of a coast to coast public will be focussed on the big-space ads in . . .
Unlimited Assistance... in a Typical United Artists Promotion Campaign

More than 200 key-city dailies participating in national MY SON, MY SON! CONTEST, tied in with local engagements... Picture dramatized to millions on Lux Theatre of the Air. The Macfadden Publications go to town for Photoplay's book-length serialization with national promotion thru ten thousand newstand outlets and the distribution of a million heralds. Also big national book-sellers tie-up. All this PLUS a target-sure barrage of national advertising and including Red Book's selections as the picture of the month!

Edward Small presents

Madeleine CARROLL • Brian AHERNE
Louis HAYWARD

MY SON, MY SON!

with LARaine DAY • HENRY HULL • JOSEPHINE HUTCHINSON • SOPHIE STEWART
BRUCE LESTER • Screenplay by Lenore Coffee • Directed by Charles Vidor • Released thru UNITED ARTISTS

from HOWARD SPRING'S best-selling novel
A Bill of Divorceement

(Hollywood Preview)

RKO
Drama
73 mins.

(Prod. No. 28, Nat'l Release, May 3)


Plot: After many years of misery in an asylum, Adolphe Menjou escapes and returns home to find that his wife, Fay Bainter, has divorced him and is about to marry Herbert Marshall. Maureen O'Hara, his daughter, learns to her horror that Menjou's insanity runs in the family, and the fear that she may inherit the trait causes her to send her sweetheart away. Meanwhile, Menjou meets a girl that he is in love with and, under pressure, Miss Bainter agrees to give up her plans. Maureen assures her mother that she will take care of him. She persuades Mrs. Bainter to return with her plans of marrying Marshall. After they leave, she returns home to be with her father until they return to take care of him.

Comment: This remake of the famous Clencence Dane stage play should be okay for class manner ads, but in subsequent runs it will have to have some taut selling, due mostly to the sombre quality of the story which is based on heredity insanity. Production and direction are skillful in every detail and the picture is an improvement over the first talking version which was the famous stage and film hit, with a new cast. You have a natural tieup for window displays and cooperative newspaper features.

Catchline: THE story of a girl who throws away her chances for happiness for her father.

AUDIENCE SLANT: FINE ACTING AND DIRECTION SHOULD PLEASE THOSE WHO LIKE HEAVY DRAMA.

BOX OFFICE SLANT: CLASS ENTERTAINMENT FOR THE CLASS SITUATIONS.

Primrose Path

RKO
Drama
93 mins.

(Prod. No. 23, Nat'l Release, Mar. 22)

Cast: Ginger Rogers, Joel McCrea, Marjorie Main, Jack O'Shea, Mike Mazurki, Quineen Vasser, Joan Carroll, Vivienne Osborne, Carmen Miranda, Paulette Goddard, from the play by Emlyn Williams. Directed by George Cukor. Production designed by Robert E. Buckner and Walter Hart as produced by George A. Hively. Special effect photography by Robert B. Young. Edited by Allan Scott and Gregory LaCava. From the play by Emlyn Williams. Directed by George A. Hively. Special effect photography by Robert B. Young. Edited by Allan Scott and Gregory LaCava.

Plot: The story of a girl who becomes involved in a man's lynching in her small town in what is known as Primrose Hill. The family consists of her mother, Marjorie Mainham, her father, Mike Mazurki, a college man who had been soaked, her grandmother, an ex-floozie and her younger sister being taught all she knows by Marjorie Mainham provides the family's income, obtaining it precariously from her "gentlemen" friends. Ginger meets McCrea and through a series of lies tricks him into marrying her. But they are in love and everything is fine until she introduces him to her family. Then, when he discovers her lies, he leaves her. A drunken stupor Mander kills Marjorie and Ginger is forced to follow her mother's path to feudalism. But McCrea comes along just in time and takes the responsibility for all of them on his shoulders.

Comment: This is a most unglamorous part for Ginger Rogers but she performs it to perfection like the real trooper she is. The picture is rather worded and strictly for the adults. The Better Films Councils are apt to take a crack at this one, perhaps using it as a lever to force the Neely Bill. But a lot of exhibitors may try to overcome these objections because they think the picture will do business in their situations. So a pretty problem confronts the theatremen. The story is a good one but its sodsiness rather detracts from the entertainment value. This is some comedy in it but as general it will be classified as "heavy" fare. Next to the characters in this picture the Okies are angels. But McCrea does a good job and so do Marjorie Rambeau and Mike Mazurki. Outstanding among the cast is Quineen Vasser as Grandma who is a superannuated floozie puts all the others in the shade. Use a ballyhoo of a man and a girl dressed like the stars in the picture riding in a motorcycle and side car. Another good stunt would be to glamorize a local hoyden in the same manner that Ginger becomes glamorized in the picture.

Catchline: "The spicy romance of a 'Dead End' girl and a live wire boy.

AUDIENCE SLANT: THE ADULTS WHO LIKE THE ENTERTAINMENT RAW AND ROUGH WILL LIKE THIS. THOSE WHO LIKE REAL GLAMOUR AND THE USUAL TYPE OF GINGER ROGERS' PICTURE WILL BE DISAPPOINTED.

BOX OFFICE SLANT: BUSINESS IS LIKELY TO BE SPOTTED WITH SOME TOWNS DOING WELL AND OTHERS POORLY ON IT.

Legion of Decency Ratings

For Week Ending March 16

RKO
Drama
73 mins.

SUITABLE FOR GENERAL PATRONAGE
Mal He's Making Eyes At Me Hidden Gold
d Half a Sinner

SUITABLE FOR ADULTS ONLY
It All Came True My Son, My Son

OBJECTIONABLE IN PARTS
House Across the Bay Too Many Husbands

MGM
Drama
140 mins.

(Prod. No. and Release Date Not Set)


Plot: To the disgust of his mother, Nancy Price, Redgrave, an idealistic miner, wins a scholarship to the varsity. In the city, he meets Williams, an unscrupulous colleague who determined to enjoy life. Through his friendship with Linden Travers, a coal magnate's wife, Williams becomes influential and palms Margaret, his usherette sweetheart, off on the unsuspecting Redgrave. Finding he has been hoodwinked, she tricks Redgrave into marriage. Williams arranges to re-open a mine, known to be dangerous. Through an ingenious plot and the help of his father and brother are killed. He is re-united with his mother and the Miner's Union make him their candidate for Parliament.

Comment: Readers of Cronin's best seller may be annoyed by the levity taken in the adapting but there was much sensitivity in the final which was unsuitable for the screen. The film plot is strong, vivid and down to earth and has been constructed with an eye for box office requirements. The real star is the mine itself. The disaster has been magnificently staged and could well have been done better in Hollywood. The film presents a fine picture of life in England's industrial north and gilds nothing. Its weakness lies in the casting, Margaret Lockwood in a role which would have been ideal for Bette Davis is not vicious enough. She seems to want to be too sweet with the result that the audience is guessing as to her real character. Libraries offer a natural tieup. Despite lack of star vehicle, word of mouth should make the picture. Parade a few men dressed as miners' rescue squad with suitable bills linking up the disaster with the theme.

AUDIENCE SLANT: STRONG DRAMATIC QUALITIES AND REAL PUNCH CLIMAX WILL ENTICE MOST AUDIENCES.

BOX OFFICE SLANT: POWERFUL STORY AND CLIMAX WILL MAKE FOR "WORD OF MOUTH" AND OVERCOME LACK OF STAR NAMES.

The Stars Look Down

(London Trade Show)

Ticket Service!

Headquarters for machine and roll motion picture tickets

KELLER-ANSELL TICKET CO.
Suite 606, 723 7th Ave., N. Y. C. Bryant 9-7532

Pioneers of the West

Rep. Western 56 mins.

(Prod. No. 904—Nat'l Release, March 13)


Plot: Robert Livingston, Raymond Hatton, Duncan Renaldo, the Three Mesquiteers, and picturesque interest in the settlement after rescuing the settlers from marauding (Continued on Page 25)
Latest Deanna Durbin Film is Alive With Numerous Selling Angles for Wide-Awake Showmen

A recent issue of Life carried a series of illustrations showing how Producer Joe Pasternak, interested in a photograph of a summer theatre group in an earlier issue, used a duplicate of the scene for one of the sequences in "It's a Date," which takes place at a Summer Theatre. Get copies of this issue of Life and blow up the two photographs, showing how the scene was duplicated. Newsdealers should insert heralds in whatever issue of Life is current when you play the picture, showing this comparison.

With travel to many parts of the world generally restricted these days, the tourist business to Hawaii is enjoying a boom. What better way to promote it than pictures of popular movie stars enjoying life there. You can use scenes from the picture as tie-up stills in travel agencies selling trips to Hawaii.

Plan Unique Teaser Campaign

The title of the picture suggests an interesting teaser campaign. It can be worked in a number of ways. Suppose you merely run an ad with nothing but the date on which you will play the picture. Next day you add to it "It's a Date." The following day you add your theatre's name and the fourth day Deanna Durbin's name. If you want art to go with the picture of Deanna with Lewis Howard, the boy who made his debut with her in "First Love," Remember that Howard was the lad she was in love with in that picture.

Another way of teasing the title is to have small printed blanks for whatever month you are playing the picture and on the opening day space, have "Write it down-It's a Date" with Deanna Durbin at the Rivoli.

If you have unlimited phone service, you can call as many people as possible and say, "Mr. Blank has asked me to remind you that It's a Date (for date)."

There are several scene cuts available, any one of which would dress up any amusement page or a page in your program. Several that a piece of art will often get more attention than the space filled with copy. You have a wide choice, so do your best to plant as many cuts as possible. One layout suggests a mother-and-daughter photographic contest. Remember the business you did on the six previous Pasternak-Durbin hits and then make your decision on how you are going to sell your "It's a Date." Let Em Try For a "Date"

Here's an excellent way to capitalize on Deanna's past hits. Fans are interested in her wheel, and if it stops on "It's a Date," they get a "date" with Deanna—in other words, guest tickets to see the show. With this reproduction as a guide, your artist should be able to construct a suitable display with little or no difficulty.

SHOWMEN'S TRADE REVIEW

March 16, 1940

Page 20

SHOWMEN'S GUIDE, properly.

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Deanna Durbin

Nola a Date

KAY FRANCES

WALTER PIGEON

Pasternak

DEANNA'S IN A DILEMMA!!!

Highlights Strikingly Illustrated

Maybe Deanna's in a dilemma, but you're not—with seat-selling ads like this to announce your engagement of "It's a Date." Note that copy is held down to a minimum, while highlights of the film are brought out in striking illustrations. You'll note, when you get a look at the other layouts, that they have been similarly designed.

Music Is Important Angle

As in every Deanna Durbin picture, the music is an important angle. In this picture, she sings classical, popular and Hawaiian numbers. First of all, you will want to get your local radio station to play the numbers as often as possible, mentioning of course that they come from "It's a Date." Next, go to every band in town, those in hotels, night clubs, dance halls, etc. and do the same thing. There's an exploitation record available at your Universal exchange, which will be useful for the street ballyhoo, in front of the theatre or even in the lobby in advance.

Music stores can use the sheet music covers as a display with scenes from the picture enhancing their attractiveness. Don't forget the Decca Record tie-up mentioned earlier in this Showmanalysis, in connection with the music stores.

"It's a Date"

Deanna Durbin

No a Date

KAY FRANCES

WALTER PIGEON

Pasternak

DEANNA'S IN A DILEMMA!!!

Highlights Strikingly Illustrated

Maybe Deanna's in a dilemma, but you're not—with seat-selling ads like this to announce your engagement of "It's a Date." Note that copy is held down to a minimum, while highlights of the film are brought out in striking illustrations. You'll note, when you get a look at the other layouts, that they have been similarly designed.

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SHOWMEN'S TRADE REVIEW

THAT old song, "It's Always Fair Weather When Good Fellows Get Together," might be harmonized once more by showmen with a slight revision in lyrics. For example, provided they are to play "Strange Cargo" and are mapping out their campaigns, they might sing to themselves: "Business is better—with Gable and Crawford—together." Not good rhyming by any means, there is probably more truth in this than in the original.

These two names on your marquee, in your lobby, on billboards and in your ads have an appeal that's almost limitless. As Powell and Loy, MacDonald and Eddy, here is a team that clicks at the box office. Therefore, when you have Gable and Crawford in the screen version of a best-selling book directed by a man who has many successes to his credit, you've got something that was made for exploitation.

We believe your first concern should be the two stars. Get ready a number of stunts which exploit either one or both. Here are a few:

- Give the Gable and Crawford Fan Clubs and get the members to "talk up" the picture to everyone they meet. You might be able to add "the Gable-Crawford" post card or a scroll to prominent public places about town and get signatures, preparatory to mailing the piece, which explains to publicist and editor's appreciation of the two actors' appearance together in "Strange Cargo," to the stars at the MGM Studios in Culver City, Calif., etc.
- Give the members of the Clubs, or the public at large. If you wish to extend your search that far, could be appealed to in an effort to find the most complete modern book on either of the stars. Displayed in the lobby, with a member of the house staff in attendance, the winners with the runners-up, would foster the interest for patrons who stopped to look through them.

Let Fans "Turn Back the Clock"

Day-by-day contests in the press are also advisable. Five stills are available from your MGM exchange, which feature Gable and Crawford love scenes in their latest films. (We've reproduced a number of them on this page.) Fans are asked to "turn back the clock of your movie memory album" and identify the picture from which these stills are reproduced. One of these stills published each day, together with details of the contest, means a five-day publication schedule and good returns. Remember, too, that the contest will "fill the bill" for your program, too, provided you start it far enough in advance. Also, in case the newspaper does not cooperate with you, the stills can go on a lobby board which contains details of the contest. An attendant with answer forms should be near the board.

Romantic stunts from "Strange Cargo," placed in suitable frames and augmented with play- ing information, should be easy to plant in hard-to-plant stores. Many merchants who otherwise might object to window cards realize the potential value of these photos and are therefore willing to display them.

Appeal to the adolescents, perhaps through a tie-up with the high school publication, to write imaginary interviews with Gable or Crawford, as they choose. The sincerest and most original letters, of course, would win prizes. And it's ten to one, too, that the newspaper would be glad to sponsor a contest of this nature.

Sensational story-break headlines, taken from the local newspaper files, should offer material for a feature article. Moreover, if you can get actual copies of the papers containing these headlines, you might use them as the background for a lobby board consisting of stills and billing on "Strange Cargo."

One of the most spectacular features in screen history takes place in the picture. You'll find a layout on it in the press book. While there is little or no appeal for the women in bringing the story of this film to the public's attention, the men will eat it up. In billiard parlors, bowling alleys, men's clubs and gymnasiums you should place cards bearing "fight" stills and copy to the effect that the fight in "Strange Cargo" is the fight to end all fights, etc.

You couldn't have asked for a better cut-out possibility for your marquee if you had ordered MGM to make the 24-sheet. Take a look at it, and you'll be making plans to get it atop your marquee. It'll make a swell lobby setpiece, too. We might add that the new 11 x 14 full color photos with special inserts, each with a scene set off by a white margin, will brighten up your front. Simulate a tropical setting by means of cut-out palm trees or even real palms if you can get them.

Sell the stars, then the adventure and excitement of the story. Nothing is certain in this day and age, but if you "get on the wagon," we venture to predict you'll be a mighty pleased showman during the engagement.

Two and two make four, but Gable and Crawford together make a box office team. Illustrated here is one of the elements from the ads, in all of which the selling power is centered on this pair. Regardless of which layout you select, romantic interest dominates, and that's what attracts patrons.

With a Romantic Screen Team
And a Popular Story You Have
A Picture Designed for Selling

Spring fashions are being featured by men's and women's stores now; so it would be smart showmanship to get displays on Gable in men's shops and on Crawford in shops catering to the women. You have the opportunity to get good art "breaks" in the newspapers, too. Crawford fashion stills are available, and although none are announced for Gable, it's a pretty safe bet you can find some at the exchange that will suit your purpose.

The next thing to consider in preparing your campaign is the story. Its title can be the theme of teamps with shipping companies, provided shipping is handled on an extensive scale in or near your city. The locale of the picture is a South American penal colony. While no one wants to take a vacation at a penal colony, the tropical setting can be utilized in your exploitation, inasmuch as the days are getting longer and warmer, and folks will soon be preparing their annual vacations. Cutouts of Gable and Crawford against a background of palms and other tropical decorations should be appropriate for the lobby, and a story on South America as a vacation resort on the newspaper's weekly travel page. And it wouldn't hurt anything to get in a plug or two for "Strange Cargo," particularly with a piece of "art" showing the two stars basking in the tropical sun.

The picture suggests, too, a miniature sailboat-building contest in which the boats, provided the weather is satisfactory, could be tried out in a small pond in the city park or in an indoor pool.

Since several books have been published dealing with penal institutions and criminology, you should tie up with book shops.

There is the desire to escape which serves as the motivating force of the story. Most of us, in these modern times, often seek an escape from problems and general hum-drum routine by engaging in a hobby, going away on a short vacation, fishing, taking a walk, attending the movies, visiting the art galleries, etc. This furnishes an angle for a contest in which readers tell what form of escape most effectively refreshes them to return to their daily tasks.

Sensational prison-break headlines, taken from the local newspaper files, should offer material for a feature article. Moreover, if you can get actual copies of the papers containing these headlines, you might use them as the background for a lobby board consisting of stills and billing on "Strange Cargo."


Test Memories of Filmgoers

Speaking of romantic love teams, Joan Crawford and Clark Gable have been one of the screen's most popular. The two scenes above, available from your MGM exchange along with others from films in which the twosome have appeared, should make the fans scratch their heads trying to remember from what pictures the scenes were taken.

REVIEW

March 16, 1940

Page 21
This Week: In Production—40; Being Edited—64
Last Week: In Production—39; Being Edited—64

NOTE: Asterisk (*) indicates pictures on which Atlantor Data has been published—see Reading Guide for dates of publication.

COLUMBIA
BEING EDITED

TEXAS STAGECOACH* PASSPORT TO ALCATRAZ* DOCTOR TAKES A WIFE * I MARRIED ADVENTURE—Trailogue Feature. Staged by Mr. On Johnson.

OFFENDERS OF THE LAW—Jack Holt, Marion Marsh. Director, Lewis D. Collins.

MAN WHO WOULD NOT DIE—Burbank, Director, Nick Grinde.

METRO-GOLDWYN-MAYER
BEING EDITED

FLORIAN* NEW MOON* SIXTY LITTLE MOTHERS* TWO GIRLS ON BROADWAY* AND ONE WAS BEAUTIFUL—Jean Muir, Loraine Day, Robert Cummings, Billie Burke. Director, Robert E. Sherwood.

IN PRODUCTION

EDISON THE MAN* DR. KILDARE'S STRANGE CASE* PRICE AND PREJUDICE* WATERLOO BRIDGE MORTAL STORM—Margaret Sullivan, James Stewart, Frank Morgan, Basha Granville, Director, Frank Bongard.

SUSAN AND GOD—Jean Crusden, Freddie March, Rita Quigley, Ruth Hussey. Director, George Cukor.

TWENTY-MULE TEAM—Wallace Beery, Leo Carrillo, Noah Berry, J. Director, Richard Thorpe.

ANDY HARDY MEETS DEBUTANTE—Mickey Rooney, Lewis Stone, Judy Garland. Director, George Seitz.

BOOM TOWN—Clark Gable, Spencer Tracy, Andy Devine, Claude Rains, Director, John Ford.

MONOGRAM
BEING EDITED

MIDNIGHT LIMITED* COVERED WAGON TRAIL* SON OF THE NAVY* (In England)

IN PRODUCTION

COLORADO TRAIL TOMMY DR PHANTOM PILOT

LIBERTY RAIN—Diana Wynyard, C. Reitz.

PARAMOUNT
BEING EDITED

UNTAMED (Tech.)* TYPHOON (Tech.)* OPENED BY MISTAKE* LIGHT OF THE WESTERN STARS* BISCUIT EATER* THOSE WERE THE DAYS* HIDDEN GOLD* WAY OF ALL FLESH* SAFARI* (In England)

PARAMOUNT (Cont.)

GOLDEN GLOVES* STAGECOACH WAR* BUCK BENEY RIDES AGAIN* QUEEN OF THE ROAD* DOWN WENT MCGINTY—Brian Donlevy, Akim Tamiroff, Director, Preston Sturges.

IN PRODUCTION

DESTINY* GHOST BREAKERS* HENRY ALDRICH No. 1—Jackie Cooper, Leila Erskine, Eddie Brooks. Producer, Director, Theodore Reed.

NORTHWEST MOUNTED POLICE (Tech.)* GRAY COPPER, Madelaine Carroll, Preston Foster, Patsy Kelly. Director, Olive B. DeMille.

I WANT A DIVORCE—Dick Powell, Joan Blondell, Frank Fay. Director, Ralph Murphy.

RKO-RADIO
BEING EDITED

IRENE* BEYOND TOMORROW* MY FAVORITE WIFE* COURAGEOUS DR. CHRISTIAN* GUITAR CALL* SAINST TAKES OVER* YOU CAN'T FOOL YOUR WIFE* THE RAMPARDS WE WATCH—March of Time Feature.

IN PRODUCTION

TOM BROWN’S SCHOOL DAYS—Jimmy Lydon, Sue Carol, Bobbe Ricker, Director, Robert Stevenson.

ANNE OF WINDY POPLARS—Anne Shirley, James Ellison. Director, Jed Holloway.

REPUBLIC
BEING EDITED

DARK COMMAND* RANCHO GRANDE* GHOST VALLEY RAIDERS* (In England)

IN PRODUCTION

IN OLD MISSOURI* YOUNG BUFFALO BILL* GRANDPA GOES TO TOWN* WOMEN IN WAR—Ella Jinn, Wendy Barrie, Pattee Klavos. Director, John H. Auer.

WARNER BROTHERS
BEING EDITED

TEAR GAS SQUARE* FIGURATIVE FROM JUSTICE* IT ALL CAME TRUE* SATURDAY'S CHILDREN* WILL WE MEET AGAIN* AN ANGEL FROM TEXAS* (In England)

IN PRODUCTION

ALL THIS AND HEAVEN, TOO* TORRIO ZONE* SEA HAWK—Errol Flynn, Brenda Marshall, Donald Crisp, Director, Howard Hopley. FLIGHT 8—Ralph Bellamy, Virginia Bruce. Director, Lew Landes.


20TH CENTURY-FOX (Cont.)

LILLIAN RUSSELL* MARYLAND* ROQUE OF THE RIO GRANDE—Errol Flynn, Olivia de Havilland, Richard Arlen. Director, Raoul Walsh.

MILLION DOLLAR DIAMOND—Audrey Totter, John Vivancos. Director, Ricardo Cortez.

(Gen. Ed.)

GESTAPO—Moore Nichols, Ben Hartson. Director, Carol Reed.

UNITED ARTISTS
BEING EDITED

REBECCA (Selznick)* SAGS AT SEA (RKO)* LORELEI B. C. (Rank)* THE WESTERNER (Goldwyn)* OUR TOWN (Lesser)* GREAT EXPECTATIONS—Charles Chaplin, Paulette Goddard. Producer-Director, Charles Chaplin.

IN PRODUCTION

THEFT OF BADGOG (Tech.—Salón, Conrad Veidt, June Duprez. Producer, Alexandre Korda.

IN PRODUCTION

TURNABOUT (RKO)—Carole Landis, John Hodiak, Mildred Natwick, Director, H. Rossellini.


UNIVERSAL
BEING EDITED

RIDERS OF PASCO BASIN* ENEMY AGENT* HAVING THE DEACON* IT'S A DATE* LA CONGA NIGHTS*

IN PRODUCTION

SANDY IS A LADY* IF I HAD MY WAY* I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY—Peggy Moran, Johnny Downs, Frederick Graeford. Director, L. Roy.(Cont.)

Weekly Staff Meetings Are Important

Although no set rules can be formulated for theatre staff meetings, inasmuch as what applies to a large theatre probably does not apply to a smaller one, it is nevertheless important that all meetings adhere to certain regulations. First, employees should be impressed with the importance of being on time. Latecomers not only interrupt sessions, but also miss important suggestions that might in the future prove of value to them. Consequently, if a staff meeting is to be held at a stated time, he is apt to be late to work and perhaps careless in his duties. In short, although the manager should always open the discussions, he should not consume all the time talking. Let the employees talk. Give them the opportunity to air their feelings and suggestions about theatre operation. Advertising, publicity and exploitation on coming attractions should be thoroughly treated from all angles. Of course, there should be a roll call at all meetings, and minutes of the preceding meeting should be read. It should be impressed on all employees that they have their own ideas and topics prepared, so that it won't be necessary to trust to memory. And the manager, too, should have prepared material.

Fire drills are always necessary, and there is no better time to stage them than at the conclusion of a staff meeting. Meetings, as well as fire drills, should be held no less frequently than once a week. It will be found in time that these weekly gatherings besides being important, can also be enjoyable and educational.

Heap Big Campaign Staged By Hollander for "Geromino!"

What Manager Elmer Hollander of the Stanton Theatre, Philadelphia, did to sell "Geromino!" to folk in his neighborhood is really something for the record.

He promoted a six-day cartoon contest with the Daily News; promoted one-sheets which were scattered throughout the city; contacted all the Boy Scouts; placed a special display in the West Philadelphia High School Library; had special teaser recordings broadcast over local radio stations; arranged a serial card mailed with the Daily News; got out a truck ballyhoo that traveled all over town; arranged a display near the theatre in which a 16 mm, machine controlled the reader; disguised a man as an Indian who visited the critics and put on act which resulted in a publicity stunt; arranged a contest with Uncle WIP, children's radio commentator, with the answers coming in by the thousands. That was all! Not by any means.

Hollander also planted regular stories and pictures in all papers; tied up with the Bulletin "Heigh-De-Ho" column; placed cards in newspapers; then sent down to rest a while. And what a well deserved rest it must have been, too!
DAVID O. SELZNICK
who made
"GONE WITH THE WIND"
now presents his newest production, another triumphant box-office attraction based on Daphne duMaurier's novel that has inspired similar world-acclaim...

Rebecca
directed by Alfred Hitchcock, master of suspense . . . co-starring Laurence Olivier, hero of "Wuthering Heights," and Joan Fontaine in her first starring role.
A Pre-Selling Campaign To Match Its Bigness...

...more than 400,000 copies of the original edition sold. Reprint now leading all others.

...read in 3,000,000 additional homes when published in Ladies' Home Journal.

...currently appearing in a score of big city papers to millions more as a 40-day serial, vigorously promoted.

...feature articles on book and picture in Life, Collier's and other national magazines.

...sold to radio millions on two coast-to-coast broadcasts including one presented by Orson Welles.

...woman-interest captured thru Kiviette tie-up in America's top-flight stores.

SELZNICK INTERNATIONAL presents

Rebecca

starring

LAURENCE OLIVIER • JOAN FONTAINE

with

GEORGE SANDERS • JUDITH ANDERSON • Directed by ALFRED HITCHCOCK

From the best-selling novel by DAPHNE DU MAURIER

Produced by DAVID O. SELZNICK

RELEASED THRU UNITED ARTISTS
Pioneers of the West (Continued from page 19)

Indians. The settlers pay well for their land, but Noah Beery as the crooked Judge tries to get back the property after entering a deal with a man looking to sell a railroad which sends a right of way. Mounting taxes about convince the settlers to sell out at prices they paid. They lose. But the Mesquiteers step in. They sell cattle for funds sufficient to pay the taxes but the Judge's henchmen steal this money by disposing of it. While the photography is good at times, in some sequences it seems blurred; but the fans won't mind this, so long as they can see the outline of horse and rider galloping across the plains. Sell this western in the usual manner, concentrating on action in your lobby displays and in newspaper ad art and copy. Tie-ups on musical instruments, especially banjos, violins and string basses, could be effective with our (FAMILY)

Catchline: "His blazing six-shooters spoke the Law of the West."

Campaign on "Victor Herbert" Just About Covers All Angles

Little wonder that "The Great Victor Herbert" was the topic of conversation among Philadelphians. It is the third in a series of five four-feature series. Display window in prominent music stores; tie-ups with Fawcett Publications and United News Service; 3,000 post cards mailed to Academy of Music and Robin Hood Dell subscribers; screenings for critics, officers of the Mainie Musical Club and some members of the Woman's Club of Philadelphia; distribution of Film Guides to schools; announcements of the showing in school auditoriums.

The newspapers, devoted a lot of space to the film, and the reviewers were lavish in praise.

CLEVER ROLLING PIN GAG

A warning easily understandable to every married man, and not in the least mystifying to anyone else, is the rolling pin. And it was a miniature of the real thing, to which was attached a card bearing the copy: "Get ready for 'Too Many Husbands,'" that people throughout greater New York received reminding them of the opening of the picture at Radio City Music Hall. As a weapon for a young lady to ward off the possibility of "Too Many Husbands," however, it's use would probably be confined to the little man who wasn't there. Nevertheless, it's a clever and effective stunt.

School Paper Editors Write Reviews for "The Blue Bird"

An excellent campaign was put over by Manager Frank Newman of the St. Francis Theatre, San Francisco, for the engagement of "The Blue Bird." With a large number of newspapers backing the show, many novelty features were planted by Newman and his exploitation staff. High school paper editors were invited to private previews, with cash prizes of $5 going to those who wrote the best reviews.

Besides canvassing the talking clubs and civic groups, the manager contacted the heads of various clubs in person. Book marks were distributed by libraries a week in advance, and billboards mounted on trucks traversed the streets. One hundred and fifty cards were planted in street cars.

In a tieup with Liberty and True Story magazines, fan photos were distributed. Five thousand heralds were passed out by Postal Telegraph messengers. Tie-ups were planted in several San Francisco downtown windows, and local radio stations came through with plugs.

Blazing Six-Shooters

Col. 61 mins. (Nat'f Release, April 4)


Plot: Curtis, foreman on Hall's ranch, discovers silver deposits on the property and has Bridge, land agent, offer to buy the ranches of Hall and his long-time friend, Cleveland. They disagree, Cleveland wanting to sell, and a fight ensues which breaks up their friendship. Curtis continues his efforts to buy and turns to desperate moves when Starrett arrives at the summons of Hall, who wants Starrett to have half of his property in division with Hall's daughter, Iris Meredith, in gratitude for many favors to Hall by Starrett's father. When Hall is killed by Lash, who gives the murder the appearance of an accident, Starrett and Iris decide on a trip, planning to quarrel over the property. Lash is taken in, believing Starrett wants cash for his part of the inheritance, and producing a bond known to have been stolen from Cleveland. The climax is a race to prevent Lash from filing the deed of sale. Dust, Starrett and Iris overtaking Lash.

Comment: Western fans will have no quarrel with this outdoor film, since it has all the action, fast riding and gunplay necessary to make any spectator chew his gum in double-quick time. The old ranch causes all the trouble, for there are silver ore deposits to make it worth any villain's trouble to get the

land by fair means or foul. And Dick Curtis, as the menace, is so dastardly the horses will probably drown out the dialogue whenever he appears. Charles Starrett turns prairie Ellery Queen to solve the murder of Hall's ranch, and rounds up the villain when you consider a clever ruse to trap them. Some good tunes are vocalized by the Sons of the Pioneers, and Iris Meredith is a pleasing heroine. While the photography is good at times, in some sequences it seems blurred; but the fans won't mind this, so long as they can see the outline of horse and rider galloping across the plains. Sell this western in the usual manner, concentrating on action in your lobby displays and in newspaper ad art and copy. Tie-ups on musical instruments, especially banjos, violins and string basses, could be effective with our (FAMILY)

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The newspapers, devoted a lot of space to the film, and the reviewers were lavish in praise.
AGAIN and EACH IS A HIT by ITSELF!

Nathaniel Hawthorne's

The

HOUSE OF

The

SEVEN GABLES

with

GEORGE SANDERS • MARGARET LINDSAY • VINCENT PRICE
NAN GREY • DICK FORAN
DIRECTED BY JOE MAY
Associate Producer: BURT KELLY

PRINTS NOW READY!

FICE NATURAL $$$
WARNER BROS. is negotiating with Randolph Scott to play the starring role in "River's End," James Oliver Curwood story, set to go into production shortly. Scott's work in "Virginia City" led to the offer of a solo starring role in the new picture.

WARREN WILLIAM returns to Columbia for his third appearance as the "Lone Wolf" in "The Lone Wolf Meets a Lady," set to go into production late this month under the direction of Sidney Salkow.

VICTOR FLEMING returned to MGM last week following an illness of two weeks and started work immediately by viewing several hundred tests of boys for the role of John in "The Yearling" which Fleming will direct. He will fly to Florida to check over locations being considered for the production.

LEWIS MILLSIONE, who recently completed "Of Mice and Men" for Hal Roach, has been signed by RKO to handle the megaphone on "Good Luck," which will co-star Ginger Rogers and Ronald Colman. The story is an original by SAGA GUTHELY with screenplay by Allan Scott. GEORGE HAIKIT will produce.

Director SAM WOOD checks in at Paramount this week to begin preparations on "Rangers of Fortune," which will be directed by RUDY MACMURRAY in the leading role. Woods, on loan from SAGA MILLIMAN, has just completed "Our Town" for SAGA LEESE.

GRANT WITHERS and CHARLOTTE WYNTERS have been added to the cast of Monogram's "Tomboy," now before the cameras with MARSHA MAE JOHNSON and JACKIE MURPHY in the leading roles. ROBERT MCCOWAN is directing the film with Screenplay by MARION ORTH and DOROTHY REIN. The cast includes CLARA CLEVELAND, CLARA HAINREY and LOYIN INGELS.

FRANK MCDONALD has been set to direct GENE AUTRY'S next Republic picture, "The Old Mill Stream," scheduled to get under way on March 18. The feature will be produced by WILLIAM BERKE. MCDONALD'S last on the lot was "In Old Missouri" starring the WAVER BROTHERS and ELVIRA.

GEORGE MARSHALL has been signed by Universal to direct "When the Daltons Rode," which is scheduled to start in May. STEVIE ANTHONY and LESTER COLE are writing the screenplay.

WALTER WANGER has loaned BROOKLYN CRAWFORD to Universal for a featured role in "Trouble in Flat Rock." Crawford has recently featured in WANGER'S "Slightly Honorable," with PAT O'BRIEN, EDWARD ARNOLD and RUTH TERRY.

Four of 20th Century-Fox' most talented young contract players, JOAN VALENCE, ELVIRE KNOLL, MARGARET CHAPMAN and KATHARINE ARLING are set to star in a new production of "Million Dollar Diamond," now before the cameras with RICHARD COUZEY directing. FLORENCE RICE and KENT TAYLOR have the leads.

WILLIAM GARGAN completed his role in Hal Roach's "Turnabout" and leaves immediately for Miami, Florida, where he will meet DAMEON RUSAYN. GARGAN wants to acquire the rights to RUNYON'S "Joe Turp" character.

JOHNNY DURKEE and JIMMY MONACO have been signed to write the music for Bing Crosby's next Paramount picture, "Ghost Music," which VICTOR SCHERZINGER will direct. The picture will start as soon as Crosby completes his current assignment at Universal, "If I Had My Way," in which he co-stars with GLORIA JEAN.

HAROLD SHULMAN has completed the screenplay for HARRY SHERMAN'S "The Round-Up," and has checked off the lot. SHERMAN expects to get the film going in about six weeks with DON WILSON in the leading role.

RICHARD THORPE has been set to direct the next "Tarzan" picture, now in preparation at MGM. THORPE is currently on location with the "Twenty Male Train" troop.

As a result of her performance in "It All Came True," WARNER BROS. has extended the contract of ANN SHERIDAN for another year. Miss Sheridan is currently playing the feminine lead in "Torrid Zone," with JAMES CAGNEY and PAT O'BRIEN. A number of important story properties are being lined up for Miss Sheridan.

WILLIAM CAMERON MENZIES will direct SAGA LEESE'S first production in England, from the famous story, "Adventures of Tom Jones." MENZIES best-known directorial job was "Things to Come," which was also produced in England.

A Smile of Satisfaction

JANE WYMAN has a smile—of satisfaction—for her ensemble in the theatre scenes of "An Angel from Texas" and ERROL ALBERT has one, too—of delight—at the comedy perpetrator of his regular. RAY ENRIGHT is directing the WARNER BROS. picture.

"Arizona" to Start Soon

Producer-director WESLEY RUGGLES is finishing final arrangements for the start of Columbia's "Arizona," starring JEAN ARTHUR, and is lining up his staff of assistants to handle the 2,500 players who will be needed in the production. RUGGLES expects to spend about three months on location on the 640 acre site built 14 miles from Tucson, Ariz. Tests are being made for the top supporting roles.

Argosy Signs Wayne and Thomas

JOHN WAYNE and THOMAS MITCHELL have been signed by Argosy Pictures for featured roles in "The Long Voyage Home," picturization of EUGENE O'NEILL's dramatic sea story which JOHN FORD will direct. The picture will be released by United Artists.

Fine Arts Has 14 Exchanges

Fourteen branch offices have been set up and are now functioning, according to FRANKLIN WARNER, President of Fine Arts Pictures. Additional branches will be announced within the next ten days.

A Richard Whitney Story

LEE TRACY has been signed by RUDY ENGLISH, RKO production chief, for the starring role in "Millionaires in Prison," an original story by MARTIN MOONEY, said to be based on the Richard Whitney case. HOWARD BENEDET will produce.

U to Remake "Back Street"

Universal plans to remake "Back Street," FAWSEY MURPHY'S story which was released in 1932 with LUCY DUNNE and JOHN BOLES starring. The new production will be on the same scale. S. K. LAUREN is now writing the screenplay.
Selznick-International thanks all those who made possible the following awards of The Academy of Motion Picture Arts and Sciences for "Gone With the Wind"

**VICTOR FLEMING**
* Best Direction

**VIVIEN LEIGH**
* Best Performance by an Actress

**HATTIE McDaniel**
* Best Performance by Supporting Actress

**WILLIAM CAMERON MENZIES**
* Outstanding Achievement in the Use of Color for Enhancement of Dramatic Mood

**ERNEST HALLER and RAY RENNAHAN**
* Cinematography in Color

**LYLE WHEELER**
* Art Direction

**HAL C. KERN and JAMES E. NEWCOM**
* Film Editing

All the Men and Women of the Staff who made Possible the Award for the

"Best Production of 1939"

"GONE WITH THE WIND"

And expresses its debt to the late

**SIDNEY HOWARD**

Posthumously honored with the Award for the

**BEST SCREEN PLAY**

From

**DAVID O. SELZNICK**

great gratitude to the Men and Women of Hollywood for honoring him with the

**IRVING G. THALBERG AWARD**
Old Friends

Ann Lewis, STR'S West Coast manager and "Manly" Goldstein, studio manager of Republic, at the party given in honor of Judy Canova's arrival in Hollywood to fulfill her Republic contract.

"Boom Town" Gets Gun

With Jack Conway directing, and Clark Gable, Spencer Tracy, Claudette Colbert and Hedy Lamarr starred, MGM's "Boom Town" went before the cameras a few days ago. Sam Zimbalist is the producer.

Republic Re-signs Hayes

George "Gabby" Hayes, comedy lead in the Roy Rogers westerns, has been re-signed by Republic for another year. Hayes is currently working on "Young Buffalo Bill," under the producer-directorship of Joe Kane, with Rogers.

Lubitsch Returns

Ernst Lubitsch returned to Hollywood after a vacation in Puerto Rico to start his new as- sociation with Sol Lesser. He will be pro- ducer-director of his own film productions and will announce his first picture within the next few weeks, and will begin preparations imme- diately. All of Lubitsch's productions will be released through United Artists.

March Signed for "Victory"

Frederick March has been signed for the lead in Paramount's screen version of Joseph Conrad's "Victory," which Anthony Veiller will produce. The studio also announced the signing of John Cromwell to direct. Production is scheduled to get under way around May 15.

"Sky Patrol" Landers' Next

Director Lew Landers, who just finished work on Universal's "La Conga Nights," has been assigned the directorial chores on "Sky Patrol," a story dealing with the exploits of Finland's daring ski fighters in the current war. The picture will co-feature Katharine Adams, Luli Deste and Philip Corin, and is set to go into production this week.

Zanuck Assigns Directors

Darryl F. Zanuck, 20th Century-Fox pro- duction chief, has assigned Allan Dwan to direct "The Young People," Shirley Temple's next starring vehicle. Sidney Lanfield, originally announced as director of the Temple musical, has been shifted to handle the direction of "Elsa Maxwell's Public Deb #1." Both films are scheduled to start the early part of next month.

Crosby and Hope to Repeat

In Para's "Follow Through"

Paramount is showing real showmanship by assigning Bing Crosby and Bob Hope to work as a team in "Follow Through," based on the musical comedy of the same name by Larry Schwam and Bruce Denney. Both Bing and Bob scored a hit in their last co-starring vehicle, "Road to Singapore," in which they shared honors with Dorothy Lamour. The studio also announced that Paulette Goddard and Ruby Keeler may play the fem- inine starring roles in the picture. If this can be arranged, Hollywood's most famous mixed golf foursome will be united for the film.

The idea of teaming the four in a golfing picture was suggested by the fact that the quartet participated in a charity golf match that drew nationwide attention. All four of the stars are in the top flight of Hollywood golf addicts.

20th-Fox Still Looking

For "The Great Profile"

Inability of John Barrymore to accept the starring role in "The Great Profile" has caused Darryl F. Zanuck, production chief of 20th Century-Fox, to open negotiations with three other famous troupers for the part. Zanuck is now dickering with Fredric March, Adolphe Menjou and Warren William for the part.

Production is scheduled to get under way as soon as one of the three is placed under con- tract by the studio. The story, in many of its aspects, parallels the career and exploits of the great Barrymore, on the stage and off. Barrymore wired that he couldn't accept the part because he was committed to a run-of-the-play contract in New York, where he is appearing in "My Dear Children."

Tex Ritter Starts Another

"The Colorado Trail," musical western starring Tex Ritter, went into production on location in Lebec, California, under the direc- tion of Al Herman. Cast includes Sugar Dawn, 8-year-old rodeo star, Slim Andrews, Claire Curlee, Glenn Strange and Carleton Young. The picture is being produced by Edward Finney from a story by George Martin.

1200 Extras for Sea Battle

A total of 1,200 extras will be employed in the battle scenes for the Warner Bros. produc- tion of "The Sea Hawk," now shooting with Errol Flynn in the leading role. The present schedule calls for nine days of battle filming under the direction of Michael Curtiz.
The Men and Women

of

TECHNICOLOR

Express Their Deepest Appreciation

HERBERT T. KALMUS

President

Special Award

For its contributions in successfully bringing three-color feature production to the screen

1939

ACADEMY

OF MOTION PICTURE ARTS AND SCIENCES

AWARD
Ford's Greenfield Village. Hoffman will then go to West Orange, N. J. for other material at another Edison laboratory.

George Sidney, director, and Walter Lunt- dent, cameraman, started tests this week for Pete Smith's National Specialty, "Metroscopics." A new camera, perfected by John Nickolas, is being used in the tests. The camera, titled "Three-Dimensional Murder," written by Jerry Hoffman, will be Pete's first three-dimensional film in three years.

The latest in John Neshit's Passing Parade shorts, "Pellagra," got under way this week, with Fred Zimmerman directing. Sheppard and Strudwick enacts the role of Dr. Joseph Gold- berger who proved a cure and causes of the dread disease. Bert Glaser is the assistant director with Jack Chetock and Richard Gold- stine as producers.

By use of a new camera technique, Pete Smith is taking to make certain that his audi- ences will know all about household cleaning of spots and blemishes, when he see his late specialty, "Spots Before Your Eyes." When the short is made, the camera will show the cleansing process in slow motion first, demonstrating the rotting action in cleaning which is important. Then the film will illus- trate exactly what it was that was cleaned, and how use of the correct cleaning and cleansing agents works.

With "Edison, the Man" rapidly nearing completion, camera work will start in Detroit next Monday on a special one-reeler, "The Wizard of Menlo Park," which will outline highlights in the career of Thomas Edison. Frank Whitbeck returned to Hollywood Thursday from a preparatory trip to Detroit and will leave Friday with a crew to film scenes at the reconstructed Edison Menlo Park Laboratory in Henry

Showmen will have a wealth of publicity stories, advertising and accessories for their campaign on the timely short, "Siege," the action of which is centered around the siege of Warsaw. RKO Radio's publicity department has issued a pressbook covering the short which carries a dozen or so stories, a scene mat and eight advertising mats. The film is a one-reel in two colors also is available.

You're a Mouse if you Fail To Sell "That Inferior Feeling" "Are you a man or a mouse?" is a slogan that fits in perfectly with the current Robert Benchley short subject, "That Inferior Feeling." One way of using it effectively in your explo- itation is to get psychiatrists and newspaper re- porters to attend the initial performance. What the subject of the short should make good newspaper copy.

A cage of white mice in the lobby, using the provocative question in the headline, re- taining to your showing of the Benchley short, should arouse keen interest. Similarly, local pet shops might use displays in their windows.

Library Cooperation, Ballyhoo Good for "Maintain the Right" "Maintain the Right," a Pete Smith Special- tly, is the first authentic picturization of Canada's Royal Northwest Mounted Police. Since many books have been written about this body of men, you should, in your selling cam- paign, contact libraries for their permission to place stills from the subject, along with copies of books, on display in their buildings. Book- marks could be made up listing books on the subject and announcing your showing.

Have a ballyhoo man dressed as a "Mountie" move about the business district, either on horseback or on foot, distributing announce- ments. He could also visit schools at luncheon and dismissal periods.

"Information Please" Featured In the March 5 issue of "Pic" magazine, "In- formation Please, Number 6" was featured in a three-page spread. Emphasis was placed on the visual of "prop" questions, with the unique method of filming accomplished by the un- bearable script. Information about the experts, the three "regulars" and guest-guest Chris- topher Meredy, and their quips at the sheaf of Ed Fadiman's queries completed the layout.
Short Subjects Have Good Selling Angles

Often the difference between a good and a bad program depends on the short subjects. And the good short subject is one that you wouldn't mind playing double-features, too, because your opposition may also be playing two features at a time. A program may be superior because of a certain short subject.

The wise showman always lists his supplementary attractions next to his features. Occasionally some occasions that short subjects took up even more space than the feature. Again, the wise showman shortens them a point so that they don't clutter up programs with each change of bill, with the feature receiving mention at the bottom of a story.

Changes for the coming edition will often find tieups with merchants easier and more practical on short subjects than on features. For this reason, you should always avail yourself of the opportunity for window displays, dealer cooperation in advertising and lobby displays, because the convenience of tieup for tieups is not always a thing to be disparaged. With radio celebrities appearing in a number of junior reels, sponsors of the programs in which they appear should see the wisdom of angling for tieups between their outlets and theatres.

Orchestra reels may be possible dance contests, in view of local plays, "Jitterbug Jamborees," in which an entire program consists of reels merely for the enjoyment of the adults, centered around musical quizzes, etc. Shorts of a dramatic nature, as for instance, the Crime Doesn't Pay series, in which the local organizations and fraternalities, civic clubs, law enforcement agencies, etc., are worked for in cooperation with the series. Historical subjects are good for tieups with schools, such as may be many other educational short reels. In view of this, make friends of school officials. Invite certain classes to attend in a body to see certain shorts which have a specific interest for them. A weekly short subject matinee, similar to those now being made and managed by the Film Owners, Inc., of Faj. 3, p. 1, could be arranged.

Names like Leon Errol, Robert Benchley, Pete Smith, Buster Keaton, Charlie Chase, Three Stooges, and others belong on your marquee. And of course, shorts of an outstanding nature should rate space on the marquee, keeping in mind that limitations are such that not all subjects can be featured.

These suggestions have been necessarily general, for it would take pages to outline the angles on every subject. If you're a wise showman, you'll spot the selling angles in the shorts you play, and use them.

Market for Shorts on Upswing, Says Abrams

Completing a seven-weeks tour through the middle and far West, Leo Abrams, Universal's short subjects sales manager, returned to New York recently, convinced that the market for good shorts is definitely on the upsweep.

Despite the prevalence of the double feature policy in the territory covered by Mr. Abrams in this trip, he found that good comedies and serials were being played. Sound showmanship on the part of theatre owners, said Mr. Abrams, has been selling these junior features to the public and creating a definite desire for them.

Mr. Abrams also spent a week at the Universal Studios, at which time final arrangements were made for the casting of Dick Foran in the stellar role of the first on the new series, "Wild West," "Winders of the West" and for the signing and casting of the Dead End Kids for another serial, "Junior G-Men." Since these series will be made available at a greatly reduced cost, the entire series has been sold to all捞 local organizations and various generalities in the territory visited by Mr. Abrams. He was reported to have, from first hand observations and from conversations with the major theatre operators, to be excellent.

FASHION TAKES A HOLIDAY

Prod. No. 1973 Feminine Appeal
Col. Cinescope No. 3 11 mins.

Comment: Photographed in Technicolor, this is a series of scenes in which pretty girls model a range of gowns, costumes and sports wear. It has the advantage of fitting in with the Palm Springs and other spots around the orbit of the Hollywoodi'des play and social forays. Rates as per usual for the feminine trade. Photography mediocre.

Exploitation: Routine billing in programs and lobby announcements.

ROCKIN' THRU THE ROCKIES

Prod. No. 1405 Slap-happy Fun
Col. Stooge Comedy No. 5 16½ mins.

Comment: Stooges join up with a girl show stranded in the wild and woolly west, try their hands at hunting for gold with results that bring the proprietor's orders that they'll find means of getting the show to Frisco, or else. There's no more sense in trying to make this a more than usual content of the slap-happy nonsense to make this a better than average show for the Stooge enthusiasts.

Exploitation: Lobby billing and tie-up with sporting goods store displaying fishing tackle with signs featuring line "If you don't think fishing is fun—see the Stooges."

NEW HAMPSHIRE

Prod. No. 1555 Good Travel Film
Col. Columbia Tours No. 5 11 mins.

Comment: Pretty scenery and some interesting history of the Ninth State. The film covers points of historical and pictorial interest of a state that is colorful in both its past and present. The photography, in Technicolor, is at least fair and the red should appeal to general audiences.

Exploitation: Notify school authorities and obtain cooperation from them and the library; also those who may be members of historical societies.

FLYING TARGETS

Prod. No. 1804 For Sportsmen
Col. World of Sports No. 4 10 mins.

Comment: Shows the ins and outs of duck shooting and will be especially interesting to the male patrons. The pictures were made on location in the marshland country of Virginia, a favorite sport for the duck hunter who can afford to get there. It is not much for general audiences but will have its place where something of this sort to appeal to the local sportsmen is needed.

Exploitation: Build it up through contacting local hunting clubs or gun clubs. Window displays of shotguns, duck decoys, etc.

PARDON MY BIRTH MARKS

Prod. No. 1441 Filler
Col. All Star Comedy No. 11 18 mins.

Comment: Buster Keaton as a man-of-all-work for a newspaper gets himself in a series of humorous situations and are placed in various localities generally in the territories visited by Mr. Abrams. He was reported to have, from first hand observations and from conversations with the major theatre operators, to be excellent.

ART IN HOLLYWOOD

Prod. No. 1855 Fan Appeal
Col. Screen Snapshots No. 5 11 mins.

Comment: Hollywood's art lovers and practitioners shown indulging their hobbies. It presents pictures of Fred MacMurray, whose hobby is making hand-peated clothing, Mary Boland in a bit of comedy sculpturing, Robert Wilcox, pastel painter, and his wife Florence, Rochelle Hudson, and those Three Stooges putting in what goes for graphics.

Exploitation: Play up pictures of the stars in advance lobby display with billing selling the "here's how they are off the screen" angle.

Terry-Toons Contracts Hit an All-Time High

Theatre contracts for Terry-Toons have hit an all-time high. Since the first of the year, according to William J. Clark, short subjects sales manager of Twentieth Century-Fox, these contracts have passed the 10,000 mark in the domestic market.

This is the record for this cartoon series, now in its seventh year. Following a steady upward trend for the last year and a half, it represents by far the largest percentage increase in Terry-Toons history. During this period Paul Terry, producer, has released his first color cartoons, making a third of the series in Technicolor last year, and increasing the number this season.

Gets Jitterbugs with Band Shorts

Swing still sways them! In a very clever promotion idea Matty Rosenbluth of the Colony in Philadelphia, turned that fast into dollars at his box-office. Booking band shorts of well-known orchestras, he had the town's jitters hankering from the rafters for a "Swing Jamboree."
**SHOWMEN'S TRADE REVIEW**

**March 16, 1940**

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### CURTAIN CALL

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<tr>
<th>RKO</th>
<th>Drama</th>
<th>April 26</th>
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<tbody>
<tr>
<td><strong>Selling Names:</strong></td>
<td>Donald MacBride, Barbara Read, John Archer, Helen Vinson.</td>
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<tr>
<td><strong>Director:</strong></td>
<td>Frank Woodruff.</td>
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<tr>
<td><strong>Producer:</strong></td>
<td>Howard Benedict.</td>
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<tr>
<td><strong>Story Idea:</strong></td>
<td>Donald MacBride, a producer, trying to build a new career in Hollywood, his star, to terms, buys a hopefully amateurish play written by Barbara Read a country girl. Imagining herself a success, Barbara comes to New York, closely followed by John Archer, her fiancé. The play is a success only because Alan Mowbray, a writer turns a bad tragedy into a screaming farce. They finally convince Barbara of this fact, so she agrees to go back home and marry Archer.</td>
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<tr>
<td><strong>Catchline:</strong></td>
<td>&quot;He knew how to blend romance with theatrical politics.&quot;</td>
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### THE COLORADO TRAIL

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<tr>
<th>Mono.</th>
<th>Western</th>
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<th>Comedy</th>
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<tr>
<td><strong>Selling Names:</strong></td>
<td>Tex Ritter, Sugar Dawn, Carleton Young, Glen Strange.</td>
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<tr>
<td><strong>Director:</strong></td>
<td>Robert Finney.</td>
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<td><strong>Producer:</strong></td>
<td>Edward Finney.</td>
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<tr>
<td><strong>Story Idea:</strong></td>
<td>Tex Ritter and his pal, Slim Andrews, accept jobs on Sugar Dawn's range, so that they can find out just what has been happening to the stock. Carleton Young, Sugar's cousin and Glen Strange, a neighboring rancher, have been stealing the stock and changing the brand, so that Sugar will eventually lose the property. Tex bribes the rustlers to help him herd the cattle, and then captures them and turns them over to the law.</td>
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<tr>
<td><strong>Catchline:</strong></td>
<td>&quot;He bribed the rustlers to prove their guilt.&quot;</td>
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### GRANDPA GOES TO TOWN

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<tr>
<th>MGM</th>
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<tr>
<td><strong>Selling Names:</strong></td>
<td>Vivien Leigh, Robert Taylor, Virginia Field, Maria Ouspenskaya.</td>
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<tr>
<td><strong>Director:</strong></td>
<td>Mervyn LeRoy.</td>
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<tr>
<td><strong>Producer:</strong></td>
<td>Sidney Franklin.</td>
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<tr>
<td><strong>Story Idea:</strong></td>
<td>Robert Taylor and Vivien Leigh are married just before he leaves for the front. She loses her job as a dancer, because she can no longer give up her job to nurse her back to health. Unable to find work after her recovery, they both follow this only course open to them to survive. A year later when Taylor returns and wants to take her back home with him, she gets herself killed during an air raid, knowing that her past, if she joined him, would mean his ruin.</td>
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<td><strong>Catchline:</strong></td>
<td>&quot;For her kind of woman, her happiness meant his ruin.&quot;</td>
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### WATERLOO BRIDGE

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<tr>
<th>RKO</th>
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<tbody>
<tr>
<td><strong>Selling Names:</strong></td>
<td>Academy, Hollywood, Pauline Moore.</td>
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<td><strong>Director:</strong></td>
<td>Robert Taylor and Vivien Leigh are married just before he leaves for the front. She loses her job as a dancer, because she can no longer give up her job to nurse her back to health. Unable to find work after her recovery, they both follow this only course open to them to survive. A year later when Taylor returns and wants to take her back home with him, she gets herself killed during an air raid, knowing that her past, if she joined him, would mean his ruin.</td>
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### PHANTOM PILOT

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### IN OLD MISSOURI

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<tr>
<th>RKO</th>
<th>Comedy-Drama</th>
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<tbody>
<tr>
<td><strong>Selling Names:</strong></td>
<td>Lucille Ball, James Ellison, Robert Coote, Emma Dunn.</td>
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<tr>
<td><strong>Director:</strong></td>
<td>Ray McCarey.</td>
<td></td>
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<tr>
<td><strong>Producer:</strong></td>
<td>Cliff Reid.</td>
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<tr>
<td><strong>Story Idea:</strong></td>
<td>James Ellison and Lucille Ball, married for five years, are each led by Lucille's mother, Emma Dune, to believe that the other is weary of the marriage and wants a divorce. Given an assignment to take care of a ranch by their parents, the couple, Elivis and Elivias, goes on one wild party to another, causing more trouble. The situation is finally straightened out by the current, Robert Coote, with Emma disposed of.</td>
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<tr>
<td><strong>Catchline:</strong></td>
<td>&quot;Mother-in-law trouble.&quot;</td>
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### THE GHOST BREAKERS

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<tr>
<th>RKO</th>
<th>Mystery-Drama</th>
<th>Not Set</th>
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<tr>
<td><strong>Selling Names:</strong></td>
<td>Bob Hope, Paulette Goddard, Richard Carlson, Paul Lukas.</td>
<td></td>
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<tr>
<td><strong>Director:</strong></td>
<td>George Marshall.</td>
<td></td>
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<tr>
<td><strong>Producer:</strong></td>
<td>Arthur Hornblow, Jr.</td>
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<tr>
<td><strong>Story Idea:</strong></td>
<td>Paulette Goddard, an American girl all alone in the world, inherits a haunted castle in Cuba. With Bob Hope, a radio commentator, she goes to the castle and suffers through murders, ghosts and sliding panels before Bob helps her pin down the culprit behind the plot. A man's case on the property is the reason for someone trying to scare her away.</td>
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<tr>
<td><strong>Catchline:</strong></td>
<td>&quot;She found a zombie in her haunted castle.&quot;</td>
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### THE SAINT TAKES OVER

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<tr>
<th>MGM</th>
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<tbody>
<tr>
<td><strong>Selling Names:</strong></td>
<td>Pauline Moore, Marcia Mae Jones, Grant Withers.</td>
<td></td>
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<tr>
<td><strong>Director:</strong></td>
<td>Robert Taylor and Vivien Leigh are married just before he leaves for the front. She loses her job as a dancer, because she can no longer give up her job to nurse her back to health. Unable to find work after her recovery, they both follow this only course open to them to survive. A year later when Taylor returns and wants to take her back home with him, she gets herself killed during an air raid, knowing that her past, if she joined him, would mean his ruin.</td>
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### LA CONGA NIGHTS

<table>
<thead>
<tr>
<th>Univ.</th>
<th>Comedy</th>
<th>May 31</th>
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<tbody>
<tr>
<td><strong>Selling Names:</strong></td>
<td>Hugh Herbert, Dennis O'Keefe, Constance Moore.</td>
<td></td>
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<tr>
<td><strong>Director:</strong></td>
<td>Lew Landers.</td>
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<tr>
<td><strong>Assoc. Producer:</strong></td>
<td>Ken Goldsmith.</td>
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<tr>
<td><strong>Story Idea:</strong></td>
<td>Hugh Herbert, dizzly million-naire, is sent by his three bossy sisters (Herbert plays all parts), to evict Ferike Boros, who runs a boarding house, for non-payment of rent. Instead, incogro, he helps Dennis O'Keefe and his girlfriend, Constance Moore, two boarders, open a nightclub in the place to help raise the money to pay the rent. He eventually signs the deed to the place over to O'Keefe and Constance, as a wedding present, and the two directors direct a rumba band comprised of his sisters and himself.</td>
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<tr>
<td><strong>Catchline:</strong></td>
<td>&quot;He found himself wherever he looked.&quot;</td>
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R.K.O.-RADIO

1938-39 (Cont.)

Title
Paramount

20TH-CENTURY

1938-39

Bay Friend (D)

Winchow (My)

Advertisements of Sherlock Holmes

Barricade (D)

 безопасности

Baster (D)

She Made Her A Spy (D)

Terror in Tennis (D)

Wolves (D)

Aladdin (D)

By the Sands of the Desert (W)

by the Beach (W)

at the Beach (W)

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The Great (W)

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PARAMOUNT 1938-39 (Cont.)

PARAPHRASES (13):

Breaking the News.... Excellent 10 4/26/39
Franklin Vrom... Very Good 19 7/22/39
Mr. McGinn... Very Good 10 9/14/39
William Niederman... Very Funny 2 3/20/39
Oh, Can You Make a Piano Sound... Good 10 8/27/39
Singing Cousins... Interesting 10 1/3/40
Rube Goldberg's Time Movie... Very Fast 10 9/10/39
Dean... Good 6 5/20/39
That's Africa... Unusual Comedy 11 10/20/39

PICTORIALS (12) Part Two:

No. 1: (Standby) 10 8/13/38
No. 2: (Good) 10 9/3/38
No. 3: (Fair) 9 12/16/38
No. 4: (Very Good) 9 11/24/39
No. 5: (Good) 7 2/9/39
No. 6: (Fair) 7 8/9/39
No. 7: (Very Good) 10 7/29/39

POPEYE (12):

Building the Bull... Very Good 7 8/5/37
Copper, That Brisk American... Excellent 7 1/29/39
Cattlemen Wanted, Almost a Reissue... Very Good 7 2/16/39
Ghosts in the Bank... Good 7 11/13/39
Gondola... Interesting 7 7/9/39
Hello, New Am 12... Funny 7 8/13/39
It's the Natural Thing... Satisfactory 7 8/30/39
Lease Well Enough... Funny 7 4/25/39
Murphy Ain't Nothin', Swift 7 7/8/39
Wife Wipes 7 8/18/39

POPULAR SCIENCE (6):

No. 1: (Standby) 10 9/24/39
No. 2: (Interesting) 11 10/1/38
No. 3: (Good) 9 10/3/38
No. 4: (Diversified) 9 3/23/38
No. 5: (Good) 9 3/26/38
No. 6: (Good) 6 2/6/38

SPECIAL (1) (Tech.):

Aladdin and His Wonderful Lamp... Swell 22 4/29/39

1939-40

COLOR CLASSICS (6) (Tech.):

Busy Little Ants... Not Rev. 7 10/21/39
Vegetable Mystery... Good 10 7/24/39
Little Lambkin... Good 7 2/24/39

COLOR CRUISES (7)

Chili... Fair Travels... Fair 12/16/39
Cuba... Very Good 10 8/18/39
Ezio's of Calabria... Excellent 9 11/27/39
Peru... Not Rev. 10 11/14/39

COLORERIES (7)

Peru... Good 10 12/21/39

HEADLINERS (10):

Arno's Show's Class... 10 8/26/39
F. A. W. for Small Fans Only... Excellent 10 8/26/39
Five Realities of Our Time... Excellent 10 1/20/40
Orchestra... Entertaining 10 1/19/40
Jimmy Durante and His Orchestra in a Daily... 10 2/24/40
Moments of Country Life... Excellent 11 11/4/39
Miss America... Very Good 11 11/10/39
Orchestra... Good 11 11/10/39

PARAPHRASES (16):

Bite of Life... Missionary... Excellent 10 1/24/40
Dance of a Macabre... Great 11 11/11/39
Porto Rico Laughter... Excellent 10 2/3/40
Bid Buddy a Happy Birthday... Good 9 6/13/39
South of the Border... Excellent 6 2/2/40
Till Death Do Us Part... Good 10 10/27/39
Touchdown Review... Good Review 10 7/20/39
Woodshed, Nice... Excellent 10 1/9/39

POPEYE (12):

Females on Fickle... Not Rev. 7 1/22/39
Never Seek a Baby... Good 6 12/26/39
Shamrockers Spanish Sway... Good 10 4/10/39
SHOWMEN’S TRADE REVIEW
March 16, 1940

20th-FOX 1938-39 (Cont.)

UNIVERSAL 1938-39

20th-FOX 1938-39 (Cont.)

GOING PLACES (13)

MENTONE MUSICALS (13)

STRANGER THAN FICTION (13)

WALTER LANZ CARTUNES (26)

30th-CARTUNES (13) WALTER LANZ (Tact.)

1939-40

WALTZES WITH THE DEVIL

春季帰省(13)

GOING PLACES (13)

MUSICALS (13)

SPECIAL SUBJECT (1)

March of Freedom...Well Done...20...5/20/39

30th-CARTUNES (13) WALTER LANZ (Tact.)

30th-CARTUNES (13) WALTER LANZ (Tact.)

1939-40

1939-40

SPECIAL SUBJECT (1)

March of Freedom...Well Done...20...5/20/39

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1939-40
VITAPHONE-WARNER 1938-39

VITAPHONE-WARNER (Cont.)

BROADWAY BREVITIES (22)

Broadway Barks... Okay 12
Broadway Barks... Okay 17
Coward... Oh, You Fool! 15
Coward... Oh, You Fool! 17
Coward... Oh, You Fool! 20
Coward... Oh, You Fool! 26
Coward, How the Fool Did It 17
Kight & Young... Okay 29
Kight & Young... Okay 29
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Kight & Young... Okay 29
Kight & Young... Okay 29

VITAPHONE VARIETIES (12)

Crawdads at the Cottage... OK 10
Death of the Footnotes... Interspersed 20
Fiddlehead... Good Propoganda 15
Fiddlehead... Good Propoganda 15
Great Liberty... Missy's Cleft 11
Great Liberty... Missy's Cleft 11
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1939-40

BROADWAY BREVITIES (10)

A Tree in Wonderland... Amazing 12
A Tree in Wonderland... Amazing 12
One For the Week... Entertaining 10
One For the Week... Entertaining 10
One For the Week... Entertaining 10
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FEATURETS (Tech.) (8)

Starr... The Gods... OK 26
Moss... The Gods... OK 26
Moss... The Gods... OK 26
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LOONEY TUNES CARTOONS (10)

Chicken Jitters... OK 7
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MELODY MASTERS (18)

Dave Appell & His Boys... A Fine Musical 7
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MERRY MELODIES (26) (Tech.)

Bars and Stripes... Fanciful 6
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TECHNICOLOR SPECIALS (6)

Imperial Gift... Unusual 9
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TRUE ADVENTURES (10)

Chained... Thrilling 13
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COLUMBIA 1938-39 (Cont.)

VITAPHONE-WARNER 1938-39

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COLUMBIA 1938-39 (Cont.)
Sensational One-Reel Scoop - Timeliest Short of the Year!

THRILL-PACKED ...DRAMATIC!

THE BERTH OF A QUEEN

Step by step...the fascinating story of the building of the world's mightiest liner! A miracle of modern science and human ingenuity! Book it NOW!
SHOWMEN'S TRADE REVIEW

REVIEWED IN THIS ISSUE

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CHARLES E. "CHICK" LEWIS
Editor and Publisher

Vol. 32

March 23, 1940

The Library of Congress
Reg. 12-22, 1940

FRANK DONOVAN
Yes, indeed—
March came in
like an M-G-M Lion
bringing a worthy
successor to
“Gone With The
Wind” at the
Capitol Theatre.
And now they’re
packing Broadway’s
big show-shop
all over again!
It’s a Hold-Over
picture if ever
there was one
because Tom tells
Dick and Dick tells
Harry and every-
body flocks over
to enjoy the
Technicolorful
Thrills! Have you
arranged for
Extra Time yet?

"NORTHWEST PASSAGE" (Book 1—Rogers' Rangers)
in Technicolor • Starring SPENCER TRACY with Robert
Young, Walter Brennan, Ruth Hussey, Nat Pendleton
Screen Play by Laurence Stallings and Talbot Jennings
Based on the Novel by Kenneth Roberts • Directed by King
Vidor • Produced by Hunt Stromberg • An M.G.M Picture
"Virginia City"

On Wednesday, March 13, the Warner Brothers advertising department took a group of newspaper and trade-paper men to Reno and Virginia City, Nevada, where they joined up with a sixteen-car special train from Hollywood and witnessed the fanfare and ceremonies in connection with WB's current release, "Virginia City."

Almost a year ago to the day, a similar junket was engineered by the same company to give proper emphasis to the picture "Dodge City" in the town of that name in Iowa. The results have made pleasant history for the company and the theatres playing that picture.

Undoubtedly, the cost of such parties must run into terrific figures but far over-shadowing the cost is the resulting publicity derived from these elaborate premieres. Even the Warners probably never knew how much free space—and there was plenty of it on the front page and in the pictorial sections too—they grabbed off through this idea of bringing the news men right out to the very site of the excitement and letting their imaginations run wild with stories and pictures of the opening plus reams of "local color" stuff which magazine and newspaper readers literally eat up.

Reduced to cold figures the statement would probably show that Warners had bought that free space at a ridiculously low price and as an extra dividend won a wealth of goodwill from the press representatives who went as guests to the premieres.

Since "Virginia City," like "Dodge City," is a good boxoffice picture, it is safe to assume that the latest trek across country will do the picture a terrific amount of good throughout its run and if it does not come up to or exceed the grosses of "Dodge City," (one of last year's biggest profit pictures for the theatres), then it will not be the fault of its sponsors who gave it every advantage and created interest among millions of potential movie fans through the space given by the lavishly entertained members of the "travelling" press.

As one of the travellers so cutely phrased it: . . . "we jackassed three thousand miles for a ham sandwich and a movie show but by golly it was worth it." A tired but happy group responded with proper, "amens."


A Finish Fight

No other interpretation of Assistant Attorney General Thurman Arnold's statement can be arrived at other than the straightforward fact that the government suit will not be settled but will go to trial and through that medium arrive at the answer to what the Justice Department is trying to achieve.

Obviously, the settlement route would have been better for all concerned and we include the government in that "all." But speaking from the industry side of the issues involved, and without trying to try the case in this column, we would much prefer the settlement angle to the trial.

This is not said because of any fears of the outcome. We do not intend to pass judgment on the various issues involved. But from the standpoint of peace and the savings of huge sums in legal fees, it would seem far more desirable than fighting it out for the next few years only to arrive at something that could best be arrived at now, quietly, peacefully and with a minimum of friction between industry factions and the government, too.


Republic Marches On

It is gratifying to note the rapidly expanding business of Republic under Jimmie Grenger's magnificent selling efforts. Republic has more than doubled its accounts during the past few years.

We doubt whether anyone in this industry would believe such gains could be possible without the product improving tremendously. And those who have watched the pictures coming from this progressive and wide-awake outfit must concede that the quality of the product has kept pace with the expansion of its business.

Maybe we have put the cart before the horse and in the final analysis the product improved first and the business followed it. But expressed in any manner you please, the answer remains the same.

Republic has not only marched forward with rapid strides but is continuing the march to even greater heights. We congratulate an alert organization for a magnificent job efficiently and intelligently done.


Headquarters in Dallas

From Bob O'Donnell's Variety Club Tent in Dallas we learn that so many industry executives have pledged their attendance at the national convention in April, that more business can and will be transacted during the three days of the meeting than could be accomplished anywhere else.

In which event we can only suggest that the rest of the industry shut down for those three days and move on to Dallas. There you can iron out the rough edges of your deals and over a cup of coffee (?) make an attempt for some adjustment of your film contracts.

If all your efforts fail you can still have a hell of a good time and charge the expenses off to "relaxation" or sumpin'.

—"CHICK" LEWIS
Ullman Named RKO Producer

Donovan Becomes V.P. Pathe News; Walter Ament Promoted

In line with his policy of development of manpower from within the organization, George J. Schaefer, president of RKO, announced last week the appointment of Frederic Ullman, Jr., to a producership post at the company's Hollywood studio. Ullman has served RKO Pathe News for the past three years as vice-president and general manager.

Frank Donovan, who has worked under Ullman as production manager, was elected vice-president, Walter Ament, who two years ago took over the editorial duties at RKO Pathe becomes general manager and editor of the News.

Ullman leaves New York on April 1 to assume his new duties in Hollywood. There he will work under Lee Marcus, executive producer. Ned E. Depinet will continue as president of the company with Donovan and Ament under him.

Rocky Mountain Exhibitors To Convene on March 30

Denver — Annual convention of Theatre Owners and Managers of the Rocky Mountain Region, Inc., will be held here March 30, it has been announced by President Charles R. Gilmore. At the same time, the Denver Screen Club will mark Founders Day with a banquet and midnight show.

Here’s a quartet of film executives on vacation in the Bahamas. Left to right, they are Tom Connors, Eastern and Southern sales manager for MGM; Stanton Griffin, chairman of the Executive Committee of Paramount; C. E. Keunick, Southern District manager for MGM and E. V. Richards, head of the Samenger Circuit. The latter is said to have made his deal for “Gone With the Wind” on the expedition of which this is the start—from Nassau to Cat Cay.

Philly Trust Suit Hits Clearance

WB Zoning and Clearance Schedule Declared Arbitrary


Seeking the usual injunctive restraints concerning alleged discrimination, the plaintiff also asked that the defendants be restrained from adopting as established practice the “illegal and arbitrary zoning and clearance schedule prepared by Warner Bros., Inc., for the purpose of giving preferential treatment on charges for film rental and programming, and providing points of exhibition to the theatres operated or controlled by Warner Bros. Pictures, Inc., which are not cleared by the wholly owned or controlled subsidiaries.”

The M. F. S. Corp. seeks damages of $50,000, while Rialto Theatre Co. seeks damages of $60,000, together with costs. The Stanley Warner, Oympheum, Colonial, Germantown, Sedgwick, Bromley and Grange, as well as the plaintiff’s Winton in Kiallo, are located in the area in which the clearance situation is the basis of the suit.

“Pinocchio,” “Christian” Coupled in Chicago

Chicago — “Pinocchio” and “Christian” opened here this week at the Palace on a double bill at no advance in prices.

SILVER ANNIVERSARY

The gent whose picture you see on the left is Walter Hyland, head booker of Universal’s Chicago exchange. He is celebrating his 25th anniversary with the company next month, and the exchange is running a drive in his honor, to which the response so far is tremendous, according to reports, so great is Hyland’s acquaintance in exhibitor circles in the Windy City and the territory thereabouts. STR joins in congratulating him on his long record. Walter’s record is unique, since there are few men in the industry who have to their credit 25 years of service with only one company.

Korda May Produce Here and Abroad

Would Make 2 Pix in Hollywood, 2 in London

Alexander Korda plans to divide his production activities between Hollywood and London, it is reported, following completion of his current series for his “striped” chief of Bagdad.” According to the proposed plans, Korda will make two pictures in Hollywood and two in London, with the first domestic production scheduled to be “Gone to Earth,” co-starring Vivien Leigh and Laurence Olivier.

Korda is scheduled to go to Hollywood some time within the week, after which he will return to London for a brief stay. Later, according to reports, he will come back to Hollywood to begin his first production. Morris Helpern, Korda’s press representative, will accompany him to the Coast and act as a production assistant, it is said.

South American Biz Good, Say Zukor, Hicks

Returning this week from a nine-week tour of South American countries, Adolph Zukor, chairman of the board of Paramount, and Jack W. Hicks, vice-president in charge of the foreign department, expressed optimism over the business prospects in the southern continent. Theatre business and distribution grosses are running well ahead of last year, Hicks said. Zukor stated that South Americans were particularly fond of musical productions.

Chi GWTW Record to Hit 500,000 by Easter

Chicago — Attendance for “Gone With the Wind” is expected to hit the half million mark here by Easter. Since this coast eight weeks, it has been seen by 425,000 persons, exceeding all records for a single production.

Hope Fades for Exhibit at Fair

Lack of Time Would Prevent Showing Right Kind of Show

Following a meeting of major company executives at the Hollywood office last week, possibilities of a motion picture exhibit at the New York World’s Fair this year dwindled. Lack of time, it was indicated following the session, would prevent the industry from presenting the right kind of show. Although prospects of the move were still hopeful, it was regarded by some that the exhibit was out.

“Merry Wives”, Czech Feature To Be Released

Edgar F. Lloyd, 11 West 42nd Street, New York, announced the forthcoming release of “The Merry Wives” (formerly titled “The Miser’s Peace of Kuma Horá”), a Czechoslovak feature, the cast of which is said to include Europe’s most beautiful women. It was completed in the first days of the Czechoslovak Republic. The picture received a first prize award at the 1918 Venice International Film Biennale. Charles Clement Jablhum, who wrote the English titles for “Harvest” and edited the feature, is expected to receive the film, pending Lloyd’s feature for American presentation.

FRANK DONOVAN

(The Man on the Cover)

He was elected this week vice-president of Pathe News, replacing Frederic F. Gilmore as a producer. Donovan has been production manager of the newswire and RKO international newsreel since 1938. He is well known in the industry as a producer. Donovan has been production manager of the newswire and RKO international newsreel since 1938. He is well known in the industry as a producer...
College Editors Long Runs in Chi Attend Preview Jam Product

View "Johnny Apollo" In Ossining...Guests of 20th Fox

"GWTW" and 4 Weeks of "Passage" Aggravate Squeeze

The product jam in Chicago, due to extended runs, has become increasingly serious with many top features on the shelves awaiting a Loop showing, and only through the threat of a serious shortage of product when in a few weeks clearance schedules would normally bring them a flow of pictures.

The Wood and the Oriental, two Loop theatres, are still tied up with "Gone With The Wind," which is expected to run for another month.

"Northwest Passage" at the B&K United Artists has been held for a fourth week putting over the opening of "Young Tom Edison" until this week. Two MGM features are still struggling for a release.

Warners Bros. has three features awaiting Loop showing. United Artists is also still thinking "Dance." A Loop booking and Columbia is seeking a first run for "Too Many Husbands." Paramount has three pictures scheduled for opening at the B&K Chicago Theatre, each of which is scheduled for two weeks.

W. Pa. MPTO Opposes Accessories Combine

In a resolution adopted at its last general meeting, MPTO of Western Pennsylvania, Inc., went on record as opposed to the practice of having all film advertising and accessories being done through one company. "These exhibitors are of the opinion," the resolution states, "that a greedy and unscrupulous situation can be the only result."

Warners to Fight IF IATSE Strikes

Assist Pulling Operators and Stagehands Would Be Illegal

Philadelphia—Holding to their position that Warner Theatres has no dispute with either the operators or IATSE and that therefore any attempt by IA to pull operators and stagehands from theatres as a sympathy move because of the non-musician policy now in effect in all houses would be illegal, Warners are ready to contest such action in the Courts on the grounds of desertion, it was reported here this week.

Certainly it is within the rights of a theatre chain, a Warner executive pointed out, to dispense with any operators so long as no stage presentation are being used. Warners will continue the non-stage policy, it was asserted, so long as news is not insisted on the chain using musicians where they were not needed. This is the reason for dropping musicians in December.

Rumors in Washington were to the effect that IATSE's intervention might receive the scrutiny of the Department of Justice.
20,000 Acclaim "Virginia City"

Piper's Opera House Scene of Gala Premiere; Parade in Reno

Virginia City, Nev.—More than 20,000 persons overflowed this small town last Saturday to witness the world premiere of the Warner Bros. picture named after it. Excitement equal to that depicted in the picture gripped the town as all the glamour of Hollywood took it over.

The festivities started in Reno where trains bearing newspaper and trade paper men from New York, and Warner Bros. stars and studio officials left here this week discussed with loud huzzahs. The greetings over, the motion picture industry took over Virginia City for a parade in which the marchers were costumed in the regalia of a by-gone era. Thousands lined the streets and cheered as the glamour parade marched by. Five state Governors were among those who reviewed the gorgeous affair.

Old Piper's Opera House in Virginia City seemed about ready to collapse from the tremendous strain to which it was put. The natives never saw anything like it, with the possible exception of one or two who might have been alive in the days of the excitement seen in the picture.

Twin City Unit Mulls 10c Mats, 16mm Films

Minneapolis—The Twin City Allied Motion Picture Theatres, Inc., recently recommended the Minneapolis grand jury that a 10-cent admission price to children under 18 years of age be fixed for Saturday afternoons. No action was taken on the matter at the meeting of a committee appointed at the meeting with the Minnesota Amusement Co. Also receiving consideration was the appointment of a fact-finding committee to check on city ordinances regarding the showing of 16 mm. films, whether or not they are considered as coming under entertainment license regulations.

Execls Testify in Equity Suit Quiz

Col., Univ., UA Reported Cold to Consent Move

Answering the Government charge that major distributors have divided the U. S. territory among themselves, Spyros Skouras, at an examining hearing on a motion for a temporary Injunction with the current New York equity action, asserted that National Theatres, in the conspiracy, had used every other affiliated theatre company. In response to questions directed by Special Assistant Attorney General Robert L. Wright, he enumerated a large number of cities where National theatres compete with other majors.

Dominating the proceedings, Skouras was completely at ease and eager to answer, often over the objection of his attorney. He contended that his company will not invade territories where other exhibitors have developed their business over a long period of time. In particular, he said, it has been found that his company pays more than the former owner.

At an examination Monday, Joseph W. Skouras, president of 20th Century-Fox, told Wright that the ability of a company to extend a picture is the very last consideration of 20th-Fox in loaning that company a star. His statement was in all probability an inference that the major companies are not in a matter of policy will not loan stars to independents lacking financial needs. Rarely does any company loan stars, Schenck said, doing so only when the star is anxious to play a certain part. The main consideration, he continued, is the "setup" of the picture, such as the director, the leading players. Meanwhile, it was learned last weekend that Columbia, as if in answer to the possibility of a pre-trial settlement, may keep the suit. Col- umbia would not be a party to a consent decree and that, having been named as a defendant, will "see the equity action through to the finish." Both Universal and United Artists were also reported cold to the consent move.

The D of J has dropped its efforts to take depositions of witnesses on the Coast, it was announced late last week.

See Move to End Chicago Triple Bills

Chicago—Because the triple feature problem here is giving local exhibitors much concern, it is expected that a determined effort will be made shortly to wipe out the evil. The latest twist to the situation is that distributors who have substituted triples for doubles have rearranged their schedules so that there is a cut, but no increase in the number of weeks they are giving a given week. At one theatre, for example, a triple bill plays a full week, whereas doubles were changed twice a week.

Encourage to California, Charles L. Casanave, vice president and general manager of Advertising Accessories, Inc., stopped in Chicago with his party to have their pictures taken. Left to right they are: E. E. Pearman, secretary and comptroller; and Samuel Spring, general counsel for National Screen Service; Mrs. Casanave; Charles Spaulding, assistant to Casanave.

"One Million B. C." to Have Louisville Premiere

Because D. W. Griffith is a native of Louisville, that city has been chosen for the world premiere of "One Million B. C.," scheduled to take place there April 5. Under present plans, newspaper men and critics will be taken to Kentucky for the event.

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Half a dozen proofs why PARAMOUNT'S

"Dr. CYCLOPS"

will give your theatre that magic shot in the arm that spells healthy box office!

Sell 'em shocks and thrills when an ordinary house cat becomes a ferocious monster to the helpless little people!

Dr. Cyclops' victims, maddened at the results of their size reduction, attack the gigantic scientist. A scene packed with enough suspense to make anyone sit on the edge of his seat and cheer!

Watch the cash customers gasp as Dr. Cyclops, in his jungle laboratory, traps four victims... and with his new radium formula, shrink them to 14 pitiful inches—the size of a child's doll!

Wait'll they see the maddened Dr. Cyclops attack his pygmy-like victims with a deadly shovel... they'll yell out loud!

A pet alligator becomes a huge, hideous and deadly enemy. An amazing effect, achieved for the first time, and in Technicolor!

The Most Amazing Picture Ever Made!

A Paramount Picture with Albert Dekker - Janice Logan - Thomas Coley - Charles Halton - Victor Kilian - Frank Yaconelli
Directed by Ernest Schoedsack - Original Screen Play by Tom Kilpatrick
Splendid Campaign Heralds an Opening

Tabloid Newspaper Section, Queen And Court, American Legion Band, Aid Ceremonies for Towers Theatre

The campaign for opening a theatre is just about the most important of all, for on it hinges whether the opening goes over with a bang or just inches mild interest. First impressions are always lasting, it has been said, and that is true when applied to the theatre man who wants to make a definite favorable impression with his new theatre.

Realizing this, and believing other exhibitors would be interested in what he did to sell the opening of the new Towers Theatre in Camden, N. J., Larry Ruch manager of the Liberty and Broadway Theatres and in charge of advertising with Martin B. Ellis, general manager of the Ellis independent theatres in Camden, has forwarded us details of his campaign. The theatre had been closed for eight years, and was purchased by A. M. Ellis, who remodeled it and opened it last December.

Newspaper stories appeared announcing the sale after which the managers came telling of the $15,000 to be spent on rebuilding. There were also stories of the work as it progressed.

Invitations to Notables

Two weeks in advance of the opening, engraved invitations were sent to 2,000 notables in Camden and surrounding territory. The Mayor issued a proclamation designating opening week as "Towers Week" in Camden and throughout New Jersey. An enlarged invitation was presented to the Mayor, and stories and art to this effect appeared in the morning and evening newspapers.

Fifty-four sheet posters were posted along all roads leading into Camden 15 days in advance.

A local newspaper assisted in choosing a Queen from the high schools, the Queen and her court acting as sponsors at the opening ceremonies. This resulted in stories and art.

Fifty thousand eight-page tabloid newspapers featuring the complete history of the Towers were distributed. The newspaper teaser campaign started ten days in advance. Spot announcements were made over the radio. Since the house is principally "flesh" stories and art broke well in advance concerning some of the acts that had been booked to play there. A thousand souvenir programs paid for entirely by cooperative ads, were distributed.

In preparation for the opening, the theatre and street were decorated with flags. Two nights in advance, the City Commissioner Director of Public Safety inspected the house and cut ribbons holding covers over the poster frames.

On the afternoon of the opening, the American Legion band provided music while the Mayor raised a flag to the top of the building. With reporters and photographers present, the event received a big play in the newspapers.

That night the street was completely flood-lighted and decorated. After the show, a midnight supper was served to over 600 guests. The theatre orchestra played in the ballroom over the lobby for the supper and for dancing afterwards.

If you are about to open a new theatre, or one which has been remodeled, you surely can find enough hints in this campaign by Ruch to aid you in making your own just as effective.

Varied Campaign Arranged for Bridgeport Promotion of Picture

Matt Saunders of Loew's Poli Theatre, Bridgeport, Connecticut, didn't overlook a bet in bringing to the attention of his city the opening of "The Hunchback of Notre Dame." The highlight of his campaign was a fifteen-foot cut-out figure of the "Hunchback" on the marquee, illuminated at night by means of a "blinker light." Other features included 24 sheet posters in prominent downtown locations; spot radio announcements, a tie-in with the various book shops featuring the Victor Hugo classic and an elaborate entrance display in the Public Library.

"If Cashier Fails to Smile—"

Something that caused plenty of comment took place recently in Los Angeles when "Smile Week" was inaugurated at the Larchmont Theatre. Designed to focus attention on the forthcoming engagement of "Swance River," the stunt was highlighted by a sign on the box office, which read: "If the cashier fails to smile, you will be presented with two guest tickets to see 'Swance River,' etc.

Monogram Tieup on "Arizona"

Thousands of these tie-up stilts are being distributed by Witman salesmen to dealers handling their product in a coast to coast tieup on Monogram's "The Gentleman From Arizona." Playdates are furnished by Monogram to tie in with engagements of the feature.
In Which the Skeptical Exhibitor Discovers It Has Many Sales Angles

Each one has a line in—

"I know, and the contestants have to give the answer. The people in this go for that. I've written it down. What else have you got?"

"Plenty more, if I have time. While we're on the phone it occurs to me that you have unlimited service, haven't you. Well, get an empty store window, have two phones connected, put a couple of attractive girls in the window, and have them phone everybody in town. Besides, the store window gives you a chance to have a sign stating, 'The whole town's talking about Too Many Husbands.'"

"Say, that's a good gag. And why can't I use teaser cards all over town that day—"

"Have you heard about the girl with Too Many Husbands?"

And by the way, haven't I heard something about a bill like that in Albany?"

"You sure have. You can get editorial comment about that, too. It's a bill to prevent a gal from collecting alimony from more than one husband at a time. Here's another stunt. You get four comedy gals to parade up and down in front of the theatre. Each of them has a banner. One says 'We're old maids.' The next says, 'We protest.' A third says 'against any one woman having,' and the last one says 'Too Many Husbands.' For a teaser campaign, you can have these gals do their parading once at a time, to be joined periodically by the others."

"It strikes me that a girl with 'Too Many Husbands' needs a couple of rolling pins. Isn't there something along that line?"

"There sure is. You can get little rolling pins with tags on them plugging the picture to hand out a couple of weeks in advance."

"That's swell. I'm going to send some to prominent people in town, too. I think, incidentally, that I ought to have a special screening in advance for a bunch of the prominent women in town. It might be a swell idea if I could get a couple of prominent divorcees to attend. In any event, I could have the newspaper men's wives and daughters there, and that would insure getting me plenty of pictures and publicity. Wait a minute, here's another idea. I think I can have a grand turnout if I offer three admissions for the price of two to every girl who brings two boy friends on a certain night."

"That's a fine idea. And why not do it on a Wednesday night (get the idea?)"

"You know what else I need—a throwaway gag."

"We've got 'em. How's this one? Give 'em the story just so far and then ask readers to finish it. You can give 'em a prize for that and it will stir up a lot of interest. If you want another one, try this. There's a letter all written in feminine handwriting detailing the experiences of a girl who has 'Too Many Husbands.' These are very cheap, and they make an excellent ballyhoo. Now, if you want another good gag, put this ad in the Lost and Found column of your newspaper: 'Lost—two husbands, etc.' For the hazy wanted page, put an ad asking for help in solving her problem and sign it 'Jean Arthur.'"

"How about a marriage announcement, too? It can just announce the marriage of Jean Arthur to Fred MacMurray and Mylyn Douglas but use their character names. Then when the bottom it can say, 'at home in S. E.'s Theatre beginning next week.'"

"Fine. And don't forget to hit the Advice to the Lovelorn column. It's a dandy for that one. Now for windows—"

"Gee, there must be some swell fashion tieups on this picture. Jean Arthur must look swell in the new Spring styles. Are there any other women in the picture?"

"Yes, Dorothy Peterson who—"

"Great. Styles for a different type of woman, too. Say, isn't this the picture that had so many magazines carrying ads on it?"

"Yes, I was just coming to that when you interrupted me. There's a long list on them. You can get the newscaster to insert a herald in all these magazines pointing out that the picture is now playing at your theatre. And say, here's another id—"

"What, still more?"

"I'm not half finished. There's been a dance invented for two men and girl which is named after the picture and is sweeping the country. Get the local dancing schools—"

OPERATOR: "Your time is up. Signal when through, please.

"Aw shucks, I haven't even started. Well before I get cut off, there's a gag trailer and some swell ads for every purpose, a book store tieup, coiffure styles for the women's page, a man-on-the-street radio program on Jean's dilemma, an inquiring reporter stunt and—"

Let Girls Do "Picket Duty"

Four lovely young lassies, dressed up rather primly and 'looking a lot like Victory girls' in front of your theatre carrying signs, as shown above, will center all eyes on your attraction. Keep them on "picket duty" before and during the engagement.
"PRIMROSE PATH"

Strong Star Combination, Glamor and Romance,
Are Angles to be Emphasized In Your Selling

Here's an excellent piece of art for your program cover, for the newspaper, or for use in connection with beauty and fashion tipps. It'll catch their eyes.

TAKE Ginger Rogers and Joel McCrea, let the public know they're co-starred in a screen version of a sensational Broadway play, publicize the fact that the picture was produced and directed by Gregory La Cava and released for a number of past outstanding screen successes, and you're on the right path for your exploitation of "Primrose Path".

The picture is adult screen fare, so for that reason your selling job will be to concentrate on angles that will attract both men and women. Go after the grownups. The subject matter is the kind they should enjoy once you get them in, and of course the job on practically any picture is to get them in—not on the last day or days, but on the opening performance.

The first thing you should do is figure out just what your exploitation is going to entail. Well, there'll be store tipps—as many as you can effect. Then there'll be a newspaper contest or two, and perhaps a contest that may not necessarily require newspaper cooperation. You'll want to work out a good street stunt. You'll want also to prepare a newspaper advertising campaign that will arouse their interest from the first teaser and build it to an irresistible state by the time your flash display appears the day before the opening. These are essentials. You'll plan a few other stunts to fit in here and there to make your selling job complete in every detail.

We suggest that for a teaser ad, you merely use the two initials of the title—P. P. You can run them without using the periods; in other words: P.P. They should be in large black letters. Immediately below, copy on this order might be used: "In music, P. P. means 'very softly,' but in entertainment, it's something to shout about. Watch this space tomorrow."

The next day, copy below the two letters could be: "It's still the musical term for 'very softly,' but who could keep from yelling with delight at the news that Ginger Rogers and Joel McCrea are coming in an amazingly different romance?" On succeeding days, you might build up the title from the two letters; that is, one day you could have "P. — Pa. — ;" the next, "P — Pa. — ;" and so on until the title is fully revealed. In each of these ads, of course, there should be a good catchline. We are sure there must be many other ways in which you can pique the public's curiosity through the title and the picture's co-stars.

An advance street teaser stunt might be utilized by stenciling sidewalks with this copy: "Watch out for the 'Primrose Path'—Walk Carefully. If you can get permission from city officials to run a stunt street leading to your theatre as the "Primrose Path," you might institute a sort of safety campaign by admonishing motorists via signs to "Drive care-fully along the 'Primrose Path' to the Blank Theatre." At street intersections, on the curbs, strips bearing the provocative copy, "To where does the 'Primrose Path' lead?" could be pasted.

As far as contests are concerned, we have a suggestion or two along that line which should be applicable for use in your campaign. We notice an ad line which reads: "What one kiss did to a tomboy!" There's the basis for a contest in which this question is answered: "Do you attach any special significance to a kiss or is it, in your opinion, merely a sign of friendship in this day and age as far as adolescents are concerned?" Such a question might be asked through a looker-on column. The idea is to arouse arguments among those women who believe a kiss, so to speak, is sacred, and those who believe a good-night kiss portends no harm.

Stage a doubles contest, with prizes going to those girls whose measurements most nearly duplicate those of Ginger Rogers. Wearing apparel, protected from merchants, would be excellent awards. For information concerning Miss Rogers' measurements, see page six in the pressbook.

Another contest that should elicit much interest consists of getting the most three- or four-letter words out of the title. Competition along this line has been used before, but each time it always brings in a raft of entries. As the additional requirement, fans might be asked to write a short letter on why they want to see Ginger Rogers and Joel McCrea in "Primrose Path." You'll want to make the selecting of winners dependent more on the letters than on the number of words made from the title.

When a stunt is used successfully in other situations, it certainly must have "something on the ball." For "Fifth Avenue Girl," a past Ginger Rogers success, some theatres distributed small packets of ginger snaps via soda and lunchroom fountains. The catchline used was: "If you think this cookie is sappy, see Ginger Rogers—" etc. By tying up with your neighborhood grocery for the cookies, and with soda and lunchroom fountains for their distribution, you've got something that's bound to cause a lot of comment. An additional method of distribution might be through girls dressed in the same sort of tomboy attire Ginger wears in the early sequences of the film.

Since Ginger practically proposes to McCrea, any Leap Year stunts you might have in your hat should be brought to light. Guest tickets for people actually born on February 29, or for those married on that day, could be offered. You might set aside one evening of the engagement—"Leap Year Night," inviting the girls to bring the boys to see the picture.

RKO has made available a mat featuring six photographic strips selling the dramatic romance of "Primrose Path." Here's a feature you should make every effort to plant in your daily paper. In case you can't run the strips in sequence, you could at least use a strip or parts of it either in the paper or in your program. You'll have to alter the copy which appears in the press book, of course.

If you haven't had occasion to use the stunt in which a boyish type of girl is glamorized, now's your chance. It has been utilized before on a couple of other films, but so long as it's new in your community, it's certain to stir up plenty of interest. After getting a thorough "gong over" at a beauty shop, and "decked out" to attractive frenzy at various shops, the girl is feted at a local hotel. You'll need cooperation from merchants, clubs, and especially from the newspaper. The stunt should be started about a week before the opening and continue right up to the premiere performance, with the girl appearing as your best.

For aspect ballyho, get a girl dressed in tomboy attire, and a young man to ride in a motorcycle, a sign appearing on the sidecar to the effect that "we're on our way to see "Primrose Path'—" etc.

Glamorous cutouts of Ginger and McCrea should feature your front and lobby displays. Keep the stars, plus glamor and romance above any other of the picture's phases in your advertising. Do a thorough, showmanly job of exploitation, and it's likely you'll be amply rewarded at the box office.
Setron Asks Patrons to Give Impressions of Various Pictures; Many Members Submit Programs

Ye Program Exchange Ed was on the sick list for a few days, but he finally got out from under the “grripe” of his illness and is back in happy condition.

Yes, and we’re mighty glad to be back, too.

We had missed looking over those programs, although we’re glad to say that it was a swell tonic to find on our desk many fine reproductions of pictures from members who seldom send them than we’ve ever seen before. Honestly, we didn’t know what had happened to some of you, but from the looks of things, you seem to be still doing all right.

Although Silvert Setron of Warners’ Logan Theatre in Philadelphia is not a member of the Program Exchange, nevertheless his new twist in house programs is something members may want to copy. In each issue there is a special box in which the patron is asked to give his impression of the various pictures. For the best answers he gets guest tickets. Besides being a good means of testing patrons’ likes and dislikes the stunt is also getting a larger number of entries mailed to the theatre and those brought to the box office. You might try it yourself, sometime.

A Neat Little Program

We welcome a new member—Harry Mangravite, manager of the Stadium and Avon Theatres, Stamford, Conn. The first time we ever heard of Stamford was when we bought an electric razor, but we’re glad to be hearing about it now in a programmatic sort of way. His program for the Stadium and Avon Theatres in Westcheston is a neat little program. There’s little or no illustration, unless it happens to appear on the front cover. But the selection of type is so good, and the difference between white space and copy so evenly balanced, that the program becomes at once something the patron will stop to read.

On the back cover, Mangravite has a reproduction of “Tid Bits From Big Hits,” which is a series of short paragraphs giving interesting sidelights on coming attractions and repurposing the book, while on the second page was a group photo of the characters below which was listed.

STR Program Exchange
SHOWMEN’S TRADE REVIEW, 1501 Broadway
New York, N. Y.

Dear "Chick":—I hereby apply for membership in the STR Program Exchange. I understand that entry on the program signifies a willingness to exchange theatre programs with other theatres, but involves no other obligation.

Name: ____________________________

Theatre: __________________________

City: ______________________________

State: ____________________________

Member Added This Week

Henry Mangravite, Stamford Theatre, Stamford, Conn.

A Triumph of Simplicity

A smiling James Stewart silhouette, a "personal" message from "the management" and the use of white space make this front cover of the program issued by Manager Myron Abraham of the Roland, New Orleans, a triumph of simplicity. It couldn’t have attracted any more attention—perhaps not nearly as much—if Mr. Leonard and his staff had shaved and sweated over a more elaborate cover. The picture advertised, of course, was Coburn’s "Mr. Smith Goes to Washington," the cast. The third page was devoted to critics’ raves, and on the back was a personal message from the manager. Since he could run no trailer, the herald was an excellent substitute. Our thanks to Mike Chukers for reporting this stunt to us.

And now let’s get to the activities of some of the members from whom we’ve heard this week. ManagerPearce Parkhurst of the State Theatre, Torrington, Conn., takes up an inside spread and the back page of his program to appreciate the patrons of Library Night, which now takes place every Saturday night. He illustrates the books to be given away.

From Imlay City, Michigan, comes the program of Harry Holoth, manager of the Allex and Capac theatres. It’s a 20-page booklet, with the outside cover in green. Inside there are a number of scene cuts, time tables for the attractions at both theatres, several theatre and merchant advertisements. Our only criticism of the program is that each page, even the editorial page in front, is boxed inside heavy black rules. Since black rules often suggest a state of mourning, we believe they look out of place in this instance. If we were Harry, we’d use a lighter rule, or perhaps not even box the pages at all, unless for the ads.

A good example of a calendar program is that issued by B. J. Edwards, manager of the Westex-Obney theatres, Obney, Texas. In those spaces which consist of the last few days of the preceding month and the first few of the forthcoming month, Edwards has promoted merchant advertising which, we venture to guess, pays the cost of printing and possibly distribution. A drawing was held at the Westex in cooperation with a local furniture store, with a radio as the prize. Edwards has sent us one of the coupons. We won’t return the stub for deposit in the box, for even if we were luckier all the way from Texas to New York is a long way to ship a radio. So—we hope someone in Obney is the winner.

We like the last two programs we’ve received from the Wometo Theatre down in Florida. The Screen News embraces at least 13 theatres, so that anyone with a copy in his hand can tell at a glance what’s playing at his favorite theatre.

Thanks to Enos Langrell for the variety of programs announcing the attractions at the Reese Theatre in Harrington, Delaware. Langrell gets some sparkling colors into his programs that make them fresh and free.

Well, it looks as though that’s all the space we have left for this time, so if there is any further business to take up, it will have to be at the next session. We’ll be seeing you seven days from now.

Morton’s "Swiss" Tieup

Bill Morton of the KKO Albee, Providence, capitalized on the "Swiss" part of the title "Swiss Family Robinson" in his campaign for that production. Morton tied-in with the Swiss Cleaning Company which used a co-op advertisement in the newspapers as well as other units of promotion.

APRIL

21st

SPANISH AMERICAN WAR BEGAN, 1898. It was the Boston News Letter. Arrange with your newspaper for a display of the mechanics of newspaper making to be set up in your lobby. Have a teletype machine installed temporarily. Set up a board with newspapers from all over the country and limit it to papers from your vicinity to show the improvement. You can gain plenty of goodwill from a newspaper tieup of this kind.

26th

CONFEDERATE MEMORIAL DAY. Observed in Florida, Georgia, Alabama and Mississippi. It’s a real holiday in those states so charge holiday prices and make it a gala occasion. Tie up the showing of "Gone With the Wind" or "Virginia City" with this date.

27th

NATIONAL FISHERMAN’S WEEK. Sponsored by the Sporting Goods Dealer, St. Louis, Mo. Tie up with local dealers for fishing equipment for a display of tackle in the lobby. This type of merchandise makes a swell prize for a contest at this time of the year. Get a local sea Walton to answer fishing inquiries in the lobby. Play short subjects about fishing. There are plenty of them.

MORSE, INVENTOR OF TELEGRAPHY BORN, 1819. Here is the birth date of a truly great figure. Local Western Union and Postal Telegraph offices should be contacted for a window display and a postcard telegram.

J. J. AUDUBON, BORN, 1785. The famous naturalist has been honored in many ways by the Audubon Societies throughout the country. Tie them in their current activities.
she was afraid of men...

one stolen kiss...

she knew what she wanted!
THE SPICY ROMANCE OF A "DEAD-END" GIRL AND A LIVE-WIRE BOY!...

Even hard-boiled New York gasped and laughed at the audacity of the characters in the stage play. Now Ginger puts new ginger in the role of the right girl from the wrong side of town who wise-cracked through love and disillusionment—and back again!... A show right in the groove for filling your best playing time!

GINGER ROGERS  JOEL McCREA

with MARJORIE RAMBEAU
HENRY TRAVERS
MILES MANDER
QUEENIE VASSAR • JOAN CARROLL

Produced and directed by GREGORY La CAVA

Screenplay by Allan Scott and Gregory La Cava
[This Week: In Production—42; Being Edited—63]  
Last Week: In Production—40; Being Edited—64

NOTE: Asterisk (*) indicates pictures on which Advance Cover has been published—see Booking Grade for date of publication.

COLUMBIA
BEING EDITED
TEXAS STAGECOACH
PASSPORT TO ALCATRAZ
DOCTOR TAKES A WIFE
I MARRIED ADVENTURE—Travelogue
Feature. Made by Mrs. Ona Johnson.

OFFENDERS OF THE LAW—Jack Holt, Marion Marsh.  
Director, Lew D. Collins.

MAN WITH NINE LIVES—Buster Keaton.  
Director, Nikol Grinde.

PARAMOUNT (Cont.)

GOLDEN GLOVES
STAGECOACH WAR
BUCK BENNY RIDES AGAIN
QUEEN OF THE MOB
TESTY

IN PRODUCTION

GHOST BREAKERS
HENRY AALDRICH No. 1—Jackie Cooper, Lois Ernst, Eddie Brooks. Producer-Director, Theodore Reed.

NORTHWEST MOUNTED POLICE (Tech)—Gary Cooper, Madeleine Carroll, Preston Foster, Paulette Goddard. Producer-Director, Cecil B. DeMille.

I WANT A DIVORCE—Dick Powell, Joan Blondell, Frank Fay. Director, Ralph Murphy.

RKO-RADIO
BEING EDITED
IRENE
BEYOND TOMORROW
MY FAVORITE WIFE
CURTAIN CALL
SAINT TAKES OVER
YOU CAN'T FOOL YOUR WIFE
THE RAMBANTS WE WATCH—March of Time Features.

IN PRODUCTION

TOM BROWN'S SCHOOL DAYS—Jimmie Lydon, Sue Carol, Robert Beatty, Billie Burke. Director, Robert Florey.

ANNE OF WINDY POPLARS—Anne Shirley, James Ellison. Director, Jack Conway.

PUBLIC

BEING EDITED

DARK COMMAND
GHOST VALLEY RAIDERS
IN OLD MISSOURI
YOUNG BUFFALO BILL
GRANDPA GOES TO TOWN

IN PRODUCTION


COVERED WAGON DAYS—Three Mesquiteers, Kay Graham. Director, George Sherman.

CROOK ROAD—Irving Pichel, Edmund Lowe. Director, Phil Rosen.

DOCTORS DON'T TELL—Charles Coburn, Robert Cummings. Director, Bernard Vorhaus.

OLD MILL STREAM—Gene Autry, Jean Shepard, Sidney Bracey. Director, Frank McDonald.

20TH CENTURY-Fox

BEING EDITED

I WAS AN ADVENTURESS
SAILOR'S LADY
STAR DUST
CHARLIE CHAN'S MURDER CRUISE

ON THEIR OWN (T.T.)—Jones Family, Directed by Otto Brower.

20TH CENTURY-Fox

PRODUCTION

ALL THIS AND HEAVEN, TOO
TORRID ZONE
SEA HAWK
FLIGHT B—Ralph Bellamy, Virginia Bruce, Director, Les Selzer.


3rd WEEK AT THE CAPITOL

THE SPIRITED LAD

THE CAGE

THE LADY FROM CLEVELAND

THE UNHOLY

READER'S DIGEST

SHORELINES

ASSOCIATED

BEING EDITED

THE GRAPES OF WRATH

MIRACLE DRUM

THE STRUGGLING DEER

WHAT THRILLS!—ERRILL FLYNN

VENTURES OF ERSKINE LORD WINDHAM

3rd WEEK AT THE ARONSON

THE GRAPES OF WRATH

LILIAN RUSSELL

MARYLAND
ROGUE OF THE RIO GRANDE—Cesar Romero, Mary Beth Hughes, Devra Venables. Director, R. C. Hunter.

MILLION DOLLAR DIAMOND—Cesar Romero, Jack Bowers, Director, Richard Cottrell.

GESTAPO—Maurice Lockwood, Rex Harrison. Directed by Carol Reed.

UNITED ARTIST

BEING EDITED

SAPS AT SEACREST (Bucks) 
1,000,000 B. C. (Bucks)
THE WESTERNER (Goldheads)
OUR TOWN (Lesser)

GREAT DICTATOR—Charles Chaplin, Pauline Lord, Paulette Goddard. Producer-Director, Charles Chaplin.

(Teach)

THEFT OF BAGADAD (Tech)—Sabo, Conrad Veidt, June Duprez. Producer, Alexander Korda.

IN PRODUCTION

TURNOVERABOUT—Patric Knowles, John Hodiak, Ada Lea. Director, Henry King.

SOUTH OF PASODiddle p—Jon Hall, Victor McLaglen, Clayton Moore, Director, Allan Dwan.


UNIVERSAL

BEING EDITED

RIDERS OF PASCO BASIN (W)
ENEMY AGENT
ALIAS THE DEACON
LA CONGA NIGHTS
SANDY IS A LADY

IN PRODUCTION

IF I HAD MY WAY
I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY—Peggy Moran, Johnny Downs. Director, Ben Stott.

SKI PATROL—Luis Alberico, Philip Dors, Kathryn Adams. Director, Lew Landers.

WARNER BROTHERS

BEING EDITED

FUGITIVE FROM JUSTICE
SATURDAY'S CHILDREN
TILL WE MEET AGAIN
AN ANGEL FROM TEXAS

IN PRODUCTION

3rd WEEK AT THE CAPITOL

THE NORTHERN PASSAGE

THE CAPITOL

SPENCER TRACY

The H-G-N Line would like to invite all friends of Universal for the opportunity to see this picture. Vampires are a hard lot to get along with, and the usual question mark inserted for the name of the show soon becomes a bore. In this picture, a Soggy Soggy High ball is a perfect excuse for some gags, which are handled with the usual vaudeville blend.

UNIVERSAL

BEING EDITED

THE SPLENDID LAD

THE WEDDING OF THE YEAR

THE SHADOWS

THE WISE MAN

THE UNHOLY

SHORELINES

ASSOCIATED

BEING EDITED

THE GRAPES OF WRATH

MIRACLE DRUM

THE STRUGGLING DEER

WHAT THRILLS!—ERRILL FLYNN

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IF I HAD MY WAY
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SKI PATROL—Luis Alberico, Philip Dors, Kathryn Adams. Director, Lew Landers.

WARNER BROTHERS

BEING EDITED

FUGITIVE FROM JUSTICE
SATURDAY'S CHILDREN
TILL WE MEET AGAIN
AN ANGEL FROM TEXAS

IN PRODUCTION

Reading from top down: 2-column display for "Virginia City" in Hartford, Conn., and teaser announcement for the same Warner film at the Strand, New York; Deanna Durbin smiles in the Rivoli, New York, ad for Universal's "It's a Date." RKO's "Wigil in the Night" as featured in Memphis; Lee announces a hold-over for "Northeast Passage" at the Capitol, New York; 20th-Fox's "Grapes of Wrath" as advertised by Loew's, Memphis, and Warner's "Three Cheers for the Irish" played up by the Brandeis in Omaha.
Legion of Decency Ratings

For Week Ending March 23

It's a Date

Donna Durbin, A Main Summer Dramatic School with boy-friend, Lewis Howard, Producer Samuel S. Hinds and Selznick see a "stray-hat" theatre tryout of the play with Deanna in the title role. Interested, they offer her the part on Broadway. She leaves for Honolulu to leave her mother by the road. Howard overcome with details of the unhappy lines arouse the attention of Walter Pidgeon, pineapple king, who believes her the victim of an unhappy love affair. She constructs his efforts as a proposal, and refuses. In Honolulu, she learns that Kay plans to take the part in the play. She intends to be in love with Pidgeon, but will completely fulfill their expectations. By others it will be welcomed as an intensely dramatic and emotionally effective play. There are excellent performances by Joan Fontaine and Laurence Olivier. Judith Anderson, George Sanders, Regis Toomey and Donald Meek are outstanding in the supporting cast. With the sole exception of "Gone With The Wind," Selznick has never brought a finer production to the screen and one of its outstanding features is Alfred Hitchcock's direction, a notable job in every respect. The picture has been pre-sold in several of the national magazines, in addition to a recent coast-to-coast Orson Welles broadcast. Book stores and lending libraries should be asked to cooperate. Arrangements are made for advance showings for literary societies, etc. (ADULT)

AUDIENCE SLANT: "A ghost dominated her life."

AUDIENCE SLANT: WILL PLEASE THOSE WHO HAVE READ THE BOOK AND SHOULD BE WELL RECEIVED BY THOSE WHO HAVE NOT.

BOX OFFICE SLANT: A NATURAL FOR THE FEMME TRADE AND THE CLASS HOUSES.

Midnight Limited

Mon., Mystery 61 mins.

(Prod. No. 3021, Nat'l Release, March 20)

Cast: John King, Marjorie Remmells, George Cleveland, Edward Keaton, Pat Flaherty, Monte Col-
han, Herb Ashby, Stanford Jolley, Buck Wood.

Plot: Marjorie, traveling on the Midnight Limited, is robbed of some important papers, and another passenger is robbed of $60,000 in diamonds. She goes to King, railroad de-
rective, who enlists her assistance because she is the only one who has attended with a train in it, and they'll like this one despite the aforementioned inaccuracies. The cast is the same with the addition of California in the customers, but the mystery fans will over-
look this, too. If the screenplay had been polished up a bit and the players with box office names substituted, it might have been a great picture. As it is, it will more than satisfy the mystery and the railroad fans. Put in with the agencies and travel bureaus. Put posters in railroad stations. Print a local thrill timetable. Make your lobby into a depot with railroad type signs punching the picture. (FAMILY)

Catchline: "Murder rides the Midnight Limited."

AUDIENCE SLANT: SHOULD GO OVER BIG WITH THE MYSTERY FANS AND THE RAILROAD ENTHUSIASM.

BOX OFFICE SLANT: GOOD WHERE ACTION IS DEMANDED.

Virginia City

WB Drama 121 mins.

(Prod. No. Not set, Nat'l Release, March 23)

Cast: Errol Flynn, Miriam Hopkins, Randolph Scott, Humphrey Bogart, Frank McHugh, Alan Hale, Glenn "Big Boy" Williams, John Litel, Douglas Duval, Moroni Olsen, Jerome Cowan, Jack Jone, Frank Wilcox, Russell Simpson, Victor Kilian, Charles Middleton, Credits: Jack L. Warner is in charge of production. Hal R. Wallis, executive pro-
fects by H. K. Koenenkap.

Plot: Flynn, a Union Intelligence officer, Hale and Williams, escape from the Confederate prison of which Scott is commandant. Miriam Hopkins arrives from Virginia City with a plan to get gold from there to the sorely need Condees. Scott is detailed to accomp-
lish this mission. Flynn and his com-
pañions, suspecting this, go West, too. He falls in love with Miriam on the way. In Vir-
ginia City she learns his identity and betrays him. A prisoner, he leaves with the Southern-
ners and they are captured on route.

For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation.
Selznick International presents

Rebecca

The newest triumphant attraction from DAVID O. SELZNICK, this year's winner of the coveted Irving Thalberg Award and ten Academy Awards. Cast with typical Selznick adroitness to give you LAURENCE OLIVIER, sensational star of "Wuthering Heights"...and JOAN FONTAINE in her first starring role.

starring
LAURENCE OLIVIER
JOAN FONTAINE

with
GEORGE SANDERS · JUDITH ANDERSON

Directed by ALFRED HITCHCOCK

From the best selling novel by DAPHNE DU MAURIER

Released thru UNITED ARTISTS
and the Union forces pursue the gold train. Meanwhile, Bogart and his bandits try to capture the gold but Flynn and his men frustrate the attempt. Before the arrival of the Union Army, Flynn hides the gold. He is court-martialed, but President Lincoln pardons him.

Comment: The above synopsis cannot in any way do justice to the fine screenplay which in a fine picture is the outstanding feature, despite brilliant performances by a large and capable cast. The picture is sure to do a tremendous business, partly because of its theme and partly because word-of-mouth will spread the word of its fine story and partly because of the inherent draw in such names as Errol Flynn, Randolph Scott and Miriam Hopkins. With all of these factors contributing, the picture in addition has the advantage of being of the same general type as "Jesse James," "Dodge City" and "Union Pacific," which were the three biggest money pictures of last year. Motivation and plot are beautifully built up in the early sequences which at first may seem jerky and episodic but five minutes suffice to get into the excitement of the story which is full of suspense and fast action. At no time is the end predictable, with each development proving a new surprise. Our only possible criticism is the now time-honored pardon by President Lincoln. Several other solutions could have accomplished the same thing without resorting to the old holocaust. But probably audiences will never notice it. Scott, as a sort of secondary hero rather than a villain, is built up to heroic proportions, and the way is paved for him to take the real lead in other pictures. He delivers a fine performance all the way through. Set "Virginia City" heavily on the strength of the names. Plenty of illustrative matter will put over the background. Ballhoo of covered wagons and stagecoaches should be arranged, with appropriately costumed men and women aboard.

Catchline: "The choice — his duty to his country or his love."


BOX OFFICE SLANT: SHOULD BE AMONG THE BIGGEST GROSSES OF THE YEAR. PICTURES OF SIMILAR TYPE WERE SUCCESSFUL LAST YEAR, AND THE EXCELLENCE OF THIS ONE LEAVES NO REASON FOR DOUBT THAT IT WILL OUTGROSS EVEN MANY OF THEM. THE NAMES, TOO, ARE VERY BIG.

Viva Cisco Kid

(Hollywood Preview)

20th-Fox

Drama

70 mins. (Prod. No. 39, Nat'L Release, April 12)


Plot: Cesar Romero (Cisco Kid) uses a trick to prevent Chris-Pin Martin, his worshipful aide, from a marriage, and swears an oath with him of no more romance. This lasts until Cisco sees Jean Rogers, passenger on a stage being held up by agents of Stanley Fields. She joins her father, Minor Watson, not knowing he is also a part of the gang. Foiled in the stage robbery, Watson loses the stage office but is seen by Nigel de Brulier, old religious fanatic, before he can get the money to Fields. To balk de Brulier's identification, he is killed and Cisco accused. Jean, on pursuing the way her fleeing father, is captured and taken to Fields' mine. Cisco and Martin join Fields, are outfoxed before they are taken in and with the captured Minor are left trapped in an old mine shaft. Fields and his gang are wiped out the same evening. Cesar and Martin off to further adventure.

Comment: Least carefully produced of the Cisco Kid series, and with a plot which carbon copies its predecessors, this one will have its biggest appeal to those already established as fans of the series. Screen values are excellent, and Cesar Romero and Martin as the Kid and his constant friend get full value from their characterizations. It is a natural book for dates when juvenile patronage is likely to predominate, and can rate a singleton booking for those houses where action is rated above everything else. Stanley Fields as the head of the hold-up gang, Minor Watson as the robber who plans reformation for the sake of his daughter and Nigel de Brulier as the old man from characters which the writers have failed to make quite convincing. The best exploitation this one is on the Cisco Kid features which have preceded it. A pair of costumed riders for a street ballyhoo will serve this well, or costuming your house staff in caballero costumes and banners announcing "The Cisco Kid Returns" will do this without too great an expense account being incurred.

(RIALTO)

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It All Came True

WB

Comedy-Drama

97 mins. (Prod. No, not set—Nat'L Release, April 6)


Plot: Jessie Busley and Una O'Connor, managers, respectively, of Jeffrey Lynn and Ann Sheridan run a boarding house. The house is still as it was many years before. It was left to them by its owner, George Finger, singer, and night club entertainer. Lynn, who has been away five years, has played piano in Bogart's night club. When Bogart kills a cop with a gun he had registered in Lynn's name, he forces Lynn to take him to the boarding house to hide out. Ann's old love for Lynn comes to life again and Bogart, bored with the going to do, saves the mortgage from being foreclosed by establishing the "Roaring '90s" night club in the old house. In the tremendous success and when he sees how much Ann and Lynn mean to each other, he reclaims from mentioning Lynn's gun when the police come to arrest him.

Comment: With Ann Sheridan turning on all her glamour, and with an unusual and interesting setting, this picture should be a real hit. It has plenty of comedy, and the performances of the three old ladies, Jessie Busley, Una O'Connor and ZaSu Pitts are great. Lynn has little to do and Bogart is in his usual gangster role. There are a couple of hilarious scenes
with the old ladies and Bogart who should make a perfect team with laughter. Sheridan sings "An Angel in Disguise," which should be a hit number and she puts it over beautifully. The light club entertainment at the end of the picture are quite good, with the unusual happening. The stage is actually big enough, as it is, to accommodate players, and there are no mirrored floors or spectacular production numbers. Ann's singing is very good and her throaty voice is quite in keeping with her personalty as the "latest girl." The picture ought to do quite a business. The ancient boarding house setting offers a chance for good natural food products and kitchen utensils, contrasting them with the style of the 90's. There are some good fashion touches, but no Characters or good opinion for contests of all kinds.

(HUMOROUS REACTION WHICH MAY HAVE A FAIR MEASURE OF SUCCESS WITH OLDER PEOPLE WHO WILL FIND ACTING GOOD BUT STORY WEAK.)

Box Office Slant: As companion feature to a STRONG ATTRACTION its ONE ANGLE OF FULL IS WHATSOEVER INTEREST THERE MAY BE IN CHARACTER AS RESULT OF PREVIOUS FILM AND RADIO SERIES.

Forgotten Girls

Republic

Drama

68 mins.

(Product No.—Nat'l Release, March 15)


Plot: Louise Platt lives in an unhappy environment with her frowzy mother, Wynne Gibson, who entertains underworld characters in her home and is in love with Jack LaRue, a gangster. LaRue, however, turns his attentions toward Louise, and the girl, having stood him long as she could, hits him over the head with a frying pan when he advances toward her in a drunken stupor. Wyne arrives just in time to note the proceedings, and after Louise has gone, completes the job of killing LaRue, who was later to be stung by Louise's blow. Louise is apprehended, convicted of murder and sent to a girls reformatory. Meanwhile, Donald Woods, a reporter, having fallen in love with her as she is believing her innocent works to prove his belief, Wyne, conscious-stricken, prevails on Robert Armstrong and Eduardo Ciannelli, underworld friends, to "string" Louise. On learning how she had been released, Louise goes to Woods, who takes her to the police station. Ciannelli prevents the complete from telling the truth, and accompanies them to a hospital where Wyne is fatally injured after having been taken for a "ride" by Armstrong. Wyne confesses the murder, but is killed by Ciannelli. He tries to escape, but is overpowered by Woods. Louise receives an official pardon from the Governor.

Comment: Here is an absorbing little melodrama that should please in neighborhood theatres. What it lacks in box office names is more than compensated for by its suspenseful, smooth-running story that holds the interest in a tight grip at all times. Louise Platt, of the haunting voice, appealingly portrays the biting role while Wynne Gibson, Donald Woods and Eduardo Ciannelli are outstanding in supporting assignments. Phil Rosen's direction keeps the story from getting out of hand and becoming too melodramatic; it rings true at all times. In selling "Forgotten Girls," emphasis should be placed on "sensational" angles, since the title and theme are ideally suited for this purpose. You could conduct a search for local missing girls by offering cash awards for information leading to direct contacts. Distribute heralds or short-hand messages to office workers.

(AUDIENCE SLANT: ABSORBING ENTERTAINMENT FOR THE MASSES.)

Box Office Slant: Utilizing the "SENSATIONAL" ANGLES IN YOUR SELLING WILL BE NECESSARY TO PRODUCE ADEQUATE RETURNS AT THE BOX OFFICE.

The Courageous Dr. Christian

RKO

Drama

67 mins.

(Product No.—Nat'l Release, April 5)


Plot: Hersholt desires to remedy living conditions for people in a Squatter's Town on the outskirts of River's End. Tom Neal's sister is burned, and Hersholt takes him to his home to work as his driver and Neal's little brother and sister are taken into the home of shrewish Vera Lewis, wealthy widow who sets herself up for the doctor. She decides to donate property to Hersholt's movement to provide low-cost housing for the squatters—on provision that Hersholt's acceptance of the deed will indicate his willingness to marry her. The letter conveying this intention is not delivered to Hersholt, and when he finds out the plan, it's too late, so he is forced to accept the proposal and hope for the best. Hostility to Hersholt's housing plan reaches a climax when Tom takes it upon himself to move the squatters to the land that has been donated in the heart of the town. The hostile group order police to drive the squatters out but diagnosis of a sickness of one little girl as spinal meningitis causes Hersholt to order police to quarantine the entire colony. Townsfolk seeing the suffering of the people soften in their attitude and the end finds Hersholt triumphing over the spread of the disease and in his altruistic plan to provide housing for the squatters.

Comment: Jean Hersholt is in character with the philosophical doctor he impersonates in a radio series, and that, presumably, is the important thing. For all those who are followers of the Dr. Christian stories on the air there may be added interest in this story. The squallor and privation of the squatters, depicted in detail, does not make for a bright background for what drama is developed in Dr. Christian's struggle to improve conditions among the poor and unfortunate. For general audiences the film lacks the dramatic power to compensate for the many scenes of poverty and suffering, and this not measurably brightened by romance, for the love interest is minor. Hersholt plays his part feelingly; Dorothy Lovett as his assistant is attractive, and other members of the cast are adequate. Sell it principally for the interest in Dr. Christian's struggle, for the radio series. (ADULT)

AUDIENCE SLANT: TOO MUCH ON THE SERIOUS SIDE TO HAVE APPEAL TO THE YOUNGER ELEMENT THOUGH THERE IS CONSIDERABLE CHARACTER INCIDENT AIMED AT

The Outsider

Alliance

Drama

91 mins.

(Nat'l Release, March 16)

Cast: George Sanders, Mary Maugure, Peter Murray Hill, Barbara Blair, Frederick Leister, F. Valentine Reeves, Edmund Breon, Ralph Truman, Walter Hudd, Kathleen Harrison. Credits: Directed (Continued on page 24)
Helene Brown and Wally Maher have been added to the cast of John Nesbitt's Passing Parade one-reeleer "Pellagra." Shepperd Strudwick plays the leading role of Dr. Goldberge, with Fred Zinneman directing. Jack Chertok and Richard Goldstone produce.

Louis Lewy's latest miniature, "Palm Springs Rodeo," got under way this week. The short picture a huge parade into the rodeo area, with actor cowboy star Tona Mix, leading. Also seen are Ruffy Vallee, Mickey Rooney, Joe E. Brown and many other stars. Manager Tova Luke in charge.


The Our Gang comedy formerly titled "In Love Again," is now called "Building Troubles." Edward Cahn directed. Jack Chertok and Richard Goldstone were the producers.

Preview of the latest Our Gang comedy, "All About Hash," last week points to the fact that the Gang has a new dramatic star. He is Mickey Galiboti, five-year-old member of the young players. Of more than 300 comment cards returned, more than 200 hailed the younger as a new juvenile star. Mickey, the son of a Pastaic, New Jersey, W.P.A. worker was discovered by Sam Barwick.

Fans have clamored to see more of the Bear Family, featured in previous Technicolor cartoons, and now answer is a new hit animation subject, produced by Hugh Harman, titled, "The Bear Family." This is the first animated subject produced after feature series, and more of the Bear Family's activities will be seen in future cartoons.

Going Western, producer Rudolf Ising is presenting "Home on the Range," as its latest cartoon in Technicolor. The locale of the animated subject is the plains of the West and the central character is a little dog.

More popular with each successive edition of "Popeye the Sailor Man," the "Popeye" series, has changed his mind. John Nesbitt has two more one-reelers ready for his waiting fans. First to greet them will be "XXV." More a dramatic story of how surgical operations at sea are performed through the medium of wireless. Basil Wrangle directed. Also ready is "The Hidden Master," the story of "lack" and the part it played in the lives of many great men, including Clive of India, and Rontgen, discoverer of the X-ray. Sammy Lee directed. Jack Chertok and Richard Goldstone produced both.

Columbia

As a final title for the recently completed Buster Keaton comedy called "Four Thirsts Off," "The Taming of the Smooch" has been chosen.

Walter Catlett's latest two reel comedy, completed this week, bears the tentative title, "You're Next." A spine-tingling spooky story, the comedy was written by Harry Edwards and Elwood Ullman and features Monte Col- \[\text{...reel synopses...}\]

(Released Saturday, March 23)

PARAMOUNT (No. 59)—American planes eliminate Bermuda stop; U. S. mail removed at Gibraltar; Salute to courageous sportsmen; World's Fair opens; up; Daffodils in bloom at Summer, Wash.; Tow planes across Canadian border; Mauretania and Queen Mary prepare for sailing; U. S. blasts way for war building.

MIROVITONE (Vol. 22, No. 55)—Fire in New Jersey; Mauretania oil for unknown port; U. S. blasts way for war building; Daffodils in bloom at Summer, Wash.; Auto stunt drivers; Truman Talley inspects Maginot Line; Hockey, Rangers vs. Bruins; Golden Gloves finals; Ski meet at Squawville, Wash.; Lew Lehr and baby baby.

NEWS OF THE DAY (Vol. 11, No. 25)—Fire in New Jersey; S.S. Queen Mary prepared for sailing; Japanese ski troops; U. S. blasts way for war building; Fashions; Daffodils in boom at Summer, Wash.; 8th meet at Squawville, Wash.; Auto stunt drivers; Golden Gloves finals.

PATHIE (Vol. 11, No. 75)—British ships to leave U. S.; British police to leave Phuket; New golf club purchased; Daffodils in bloom at Summer, Wash.; Auto stunt drivers; Golden Gloves finals.

UNIVERSAL (Vol. 12, No. 86)—Planes towed across Canadian border; Red Owl on 3rd Ave.; U. S. blasts way for war building; Fire in New Jersey; New navy sub chases Daffodil plane; Daffodils in bloom at Summer, Wash.; Golden Gloves finals; Rugby, Rangers vs. Bruins; Golden Gloves finals.

(Released Wednesday, March 20)

PARAMOUNT (No. 58)—Tests for new liner: Louisiana tornado; Florida beach models; Ohio mine blast; Police dogs join force; Train, truck crash in Texas; Olympic Games: Boston; Spring Break in France; French release "doctored" German war films; Ambulance driver home from Pearl Harbor; Harold Dahl returned home; Science studies "Angel Man.

MOVITONE (Vol. 22, No. 55)—Welles consists with French leaders; New York's Irish parade; Japanese ski troop maneuvers; Harold Dahl returns home; Anzac troops transported to Middle East; Baltimore hospitals get iron lung; Clipper plane gets test over Atlantic; New glass here; Lew Lehr and axe-thrower; Colorado U. wins basketball title; Johnny Paycheck to meet Joe Louis; Police dogs join force; White Mountain ski races; Big leaguers in training.

NEWS OF THE DAY (Vol. 11, No. 25)—Welies consists with French leaders; Poland in exile parade; in France; R.A.F. raiders bomb German with leaflets; Louisiana tornado; Bowling group fly over California; New York's Irish parade; Texas quarterfinals; S.A.E. Men's National League wins charity game; Colorado U. wins basketball title.

PATHE (Vol. 11, No. 70)—Ohio mine blast; American Legion forms war old bureau in France; U. S. volunteers arrive home from war; National Guard called in Oklahoma feud; National League wins charity game; Thousands mob Billy Rose tryouts; Police dogs join force; Colorado U. wins basketball title.

UNIVERSAL (Vol. 12, No. 85)—New York's Irish parade; Swiss get a navy; Bombers fly over Yosemite; Louisiana tornado; Ohio ice blast; New golf clubs; Dogs trained for police work; Huge stiletto; tried to break from Space; National League wins charity game; Colorado U. wins basketball title.

Displays On Band Reels

Here are two displays—one advance, one current—used by Manager W. S. Samuel for the engagement of new musical short reels. Vitaphone's "Eddie Delange and Orchestra" and "Symphony of Swing" at the Rex Theatre, Ark.

This serves to bring up a question: "Are you giving short subjects the promotion they deserve?"

To go before cameras this month will be a continuation of the "Clown Slingers" series, started a few months ago, starring Noah Beery Jr., Shemp Howard and Paul Hurst were featured. As before, Jules White will produce and direct and is busy lining up an outstanding cast. The screenplay, ready for shooting, is by Clyde Bruckman and Ewart Adamson.

Starting soon is an Andy Clyde two-reeler with a railroad setting. Harry Edwards and Elwood Ullman are preparing the script. Hugh McGovern and Del Lord will produce, with the latter also directing.

Vitaphone

The academy awards short subject will be released on April 20 under a schedule just set up by Norman H. Moray, short subject sales manager, who is now conferring with Jack L. Warner and Gordon Hollingshead. Special shots of award winners have been completed for the picture under the personal direction of Frank Capra. Picture, which will be released in two reels, will be titled "Cavalcade of Academy Awards."

Tipu on "Bowling Skill"

To enable exhibitors to cash in on the current popularity of bowling, which is now receiving national newspaper coverage through scheduled major tournaments, Paramount has completed an exploitation tie-up with the Brunswick-Balke-Collier Company on its current short subject release "Bowling Skill." Special promotional material, consisting of stills and posters, will be available.

Aeronautical Angles

By appealing to young students studying aeronautics, arranging model plane contests, and enlisting the cooperation of local airport authorities, you can make "Sky Fighters" a subject of box office value.
Don't Keep Your Newsreel a Secret

The exhibitor who seldom, if ever, announces his newsreel not only causes patrons to miss important world news, but also cheats himself out of extra grosses. Some have the mistaken impression that since the newsreel is a weekly institution, it is not necessary to advertise the individual issues. The patrons, they reason, naturally expect the reel twice a week, and therefore, why advertise? One laboring under such a misapprehension doesn't stop to realize that in each and every issue there is a certain percentage of the entire public, no one to particularize everyone, then to certain groups who might not otherwise attend the performance. It might be a story of a great sporting event, a bathing beauty contest in which a relative is to be seen, of a dog show, not to mention the scenes from the theatre of war in Europe. Almost every newsreel clip suggests fashions, sporting goods stores, and many other items that can only be realized when the alert manager looks over his advance synopsis sheet. As for the war scenes, extremely rare are the persons who are interested, but the man's mouth is on the alert.

Bill your news out in front, listing the various subjects. For your ads, at least pick out the most important facts, even if not all of them. Just list under稳步推进 your feature attraction, so that you should have one about the newsreels. Perhaps you can persuade your editors to use your advance synopsis sheet. Post cards or program inserts might be mailed to those who desire to be informed on such things. An announcement of this kind might be noted in the lobby. You'll find a majority of your patrons putting their names on your mailing list.

Through the newspapers and the radio, people hear the news. At your theatre, they could hear the news, as though they were actual eye-witnesses. Why, then, keep your newsreel a secret?

"Information Please" Gets Tieups in Campaign for Toronto Theatre

Impressive tieups for a short subject were run up by the Imperial Theatre, Toronto, for the first "Information Please" unit. The campaign between the theatre and Canada Dry Ginger Ale, sponsors of the radio broadcast featuring the "experts," brought about full window-texture tieups. A one-sheet was spotted in each of these. Canada Dry's thirty-five delivery trucks were lettered and carried full credentials for the playdates.

The Ontario broadcasting stations over which "Information Please" is programmed plugged the Imperial Theatre showing.

Personal Appearance

After booking MGM's short subject, "Dumb Foolish," Manager Dave Martin of the United Artists Theatre, Inglewood, California, got in touch with the friend of a friend of a friend who knew a friend of Neil Hamilton, and thereby succeeded in getting Hamilton, who has a leading role in the Crime Doesn't Pay subject, to make a personal appearance at the theatre during its run. He gave interesting talks on crime prevention to packed houses. Here is splendid subject propulsion. A reminiscence of the stunt was Earl Jones, Martin's assistant.

Brown Plugs "Sky Game"

Marvin Brown, manager of an Intestate theatre at Brownsville, Texas, knowing that "Sky Game" was the kind of short the families would enjoy, went after the sporting goods shops and the hunters in his campaign. As a result, they all came in droves.

TWO OF A KIND

Prod. No: R99
Fine
Para.
Spotlight No. 9
10 mins.
Comment: This is a compilation of various brother and sister pair performances in the animated field. Included in the aggregation are the Roadside twins of Texas, champion racers; the brother and sister pair of birds, Lester and Patsy, who make the rounds of the South, along with their trapping dog and rabbit; the children of the New York Rangers hockey team; Hope's twin sisters who are always willing to help out; and the Hopkins twins, champion swimmers; the No. 10 of Massachusetts, baseballers extraordinary. The diversity of the material and the fine action shots cleverly interposed with comedy give this subject a high rating.

Exploitation: Offer prizes for the best brothers or sisters in athletics in your town. Get announcements in all the sports shops.

FEMALES IS FICKLE

Prod. No: R93
Good
Para.
Popeye No. 3
7 mins.
Comment: Olive Oyl has a trained goldfish on a boat and the fish jumps off. At Olive Oyl's request, Popeye goes into the water to rescue it, and after an heroic struggle, succeeds. But Olive Oyl finds the fish doesn't want to be confined in a small bowl, and throws it back again. It's standard Popeye stuff, with the spinach can coming into action when Popeye is swallowed by a penguin.

Exploitation: A fairly sizeable aquarium plus a Popeye doll and a can of spinach would make a sock lobby piece for this cartoon. Appropriations on the outside can explain what it all is about.

GEORGE OLSEN AND HIS MUSIC

Prod. No: 497
Peppe
Para.
Headliner No. 7
10 mins.
Comment: This is the band of entertainers sings and plays about three of its best songs, including "Horses," "With the Wind and the Rain in Your Hair," and "She Broke Her Heart of Oak."

Exploitation: Every jiggerbug in town is a potential fan, so get a notice up on every jingle box. Get the local jiggerbug groups and swing clubs to attend on mass. Tie up with music stores on the song's and Olsen's recordings.

ANTS IN THE PLANTS

Prod. No: C93
Tech.
Para.
Color Classic No. 3
7 mins.
Comment: The ant-eater is on his way to the ants' village. The ants put up a valiant fight, but finally capture the slug with their Queen. Just when it looks as though the ant-eater is going to have a fine meal, a Salute Squad in their best tux and tiddle takes him so that the ants can leave. It is an amusing cartoon, with a different subject for a change.

Exploitation: Borrow an "ant-village" from a local store for a display and also get a poster tieup in the window of such stores.

WAY BACK WHEN A NAG WAS ONLY A HORSE

Prod. No: R92
Okay
Para.
Stone Age Cartoon No. 2
7 mins.
Comment: Henry Stanchichi visits a department store and gets himself into all kinds of difficulties with early day escalators, etc., and furthermore gets mixed up with a group of modern day boys, whose bearing wife raises Ned with him for all this. It's a fair cartoon, the second in the series. Dave Fleischer directed.

Exploitation: Contrast the Stone Age department store with present day ones for a laugh. You might get some of the local emportums to tie up with you on this angle. Newspapers running the Stone Age cartoons should also be tied in with the subject.

NOT SO DUMB

Prod. No: 197
Excellent
Para.
Parapgraphic No. 7
10 mins.
Comment: This subject, made by the unit which made "Benny the Bears," Academy Award winner for 1939, bids fair to attract equal attention for 1940. It is solely a picturization of a number of animals. A cat goes to the man milking a cow because it wants milk, a dog brings a pan up to get his. A rooster performs amusing tricks and Oscar, a penguin, is the screen's newest comedian. He solemnly walks through the streets, dodging traffic, proceeds up and down steps in his funny little manner and generally stars in the picture. A well-trained lion is the final clip in the subject. Frank Crusel is the narrator.

Exploitation: Plug it as made by the producers of the Academy winner for 1939. Get a line in pet shop windows and zoos.

FIRST RUN SHORT PRODUCT

BROADWAY, NEW YORK

(Week Beginning March 23)

CAPITOL—The Fighting Bear (MGM) rev. 3-23-40; What's Your L. O. (MGM) rev. 3-24-40.

CENTER—Penny Chasers (RKO-Pathé); The Ugly Duckling (RKO-Disney) rev. 3-3-40.

CRITERION—Vacation Diary (RKO-Pathé) rev. 3-21-37; The Curious Puppy (Vitaphone) rev. 3-24-38; The Silly Season (Fox) rev. 11-18-39.


RADIO CITY MUSIC HALL—Information Please No. 7 (RKO-Pathé) rev. 3-20-40.

RIALTO—Rhythm Romance (Univ.) rev. 3-20-40.

REVOLI—Aida (Guaranteed Pictures); Jerusalem (UA) rev. 10-8-38.

ROXY—Fox Outlaws (20th-Fox); Kitten's Mittens (Univ.) rev. 2-24-40.

STRAND—Africa Squawks (Vita.) rev. 2-24-40.

CHICAGO LOOP

(Week Ending March 21)

APOLLO—Sea Sirens (Capital); Popular Science 1940 (Para.)

CHICAGO—Florida and the Hounds (20th-Fox) rev. 2-24-40.

GARFIELD—Dance Apollo and Orchestra (Vita.); The Old South (MGM) rev. 2-14-40.

ROOSEVELT—Home Movies (MGM) rev. 1-19-40; Much Ado About Nothing (Fox) rev. 2-24-40.

UNITED ARTISTS—Art in Hollywood (Col.) rev. 3-12-40; All Girls Round (Vita.) rev. 2-24-40.
...Program Notes From the Studios...

With "Irene" set for early release, producer-director Herbert Wilcox is trying to secure "Love" as a future vehicle for Anna Neagle. If the deal goes through, the picture will be Wilcox's next musical for RKO.

Albert Basserman, who made such a hit in "Dr. Ehrlich," has been signed by Warner Bros. to portray the role of Rockefeller's father in the forthcoming production of "The Life of Knute Rockne," which will be directed by William K. Howard. The studio also announced that Ronald Reagan has been assigned one of the top roles.

Peter Lorre, currently working in Columbia's "Ivad Man's Isle," has been signed by the studio for two more features.

Jessie Ralph, famous character actress of stage and screen, will have one of the top supporting roles in Paramount's "I Want A Divorce," now before the cameras with Joan Blondell and Dick Powell in the co-starring roles. The cast also includes Gloria Dickson, Frank Fay and Sidney Blackmer.

Republic's "The Crooked Road" went before the cameras a few days ago with Edmund Lowe and Anna Rose in the top roles. Henry Wilcoxon and Claire Carleton head the large supporting cast. Phil Rosen is directing.

Harry Sherman will begin production of his 1940-41 "Hopalong Cassidy" series around the first of April. The first of the series is still untitled, but the second will be "Doomed Caravan," based on the novel "The Guardian Devil" by Johnson McCutley.

"I Love You Again," a romantic comedy co-starring William Powell and Myrna Loy, is scheduled to start at MGM about April 1. W. S. Van Dyke will again pilot the screen romance of Powell and Miss Loy, and Lawrence Weingarten will produce.

Universal is negotiating with Ken Murray for one of the top roles in its forthcoming production, "Conchita Say," set to go before the cameras within the next three weeks.

Shirley Temple's starring picture, "The Young People," went before the cameras at 20th Century-Fox under the direction of Allan Dwan. The cast includes Jack Oakie, George Montgomery, Charlotte Greenwood and Arleen Whelan.

Producer Edward F. Finney completed shooting on Monogram's "Pals of the Purple Sage," Tex Ritter starring, and started work immediately on "Cowboy from Sundown," another Ritter musical western. Pauline Hamilton has been cast in the latter, which is being directed by Spencer Bennett.

Director Richard Wallace started tests last week for roles in Hal Roach's "Captain Caution," scheduled to go into production April 15. Victor Mature is the only player set to date.

Production on Harold B. Franklin's "The Villain Still Pursued Her," based on the stage play "The Drunkard," started a few days ago under the direction of Edward F. Cline. The cast includes Buster Keaton, Hugh Herbert, Anita Louise, Alan Mowbray and Richard Cromwell. The picture will be released by RKO.

Producer-director Wesley Ruggles has set April 8 as the starting date of the new Columbia picture "Arizona." William Holden has been assigned the male lead opposite Jean Arthur.

Larry Darmour has purchased "Keep 'Em Alive" for his next Jack Holt starrer, and has retained the author, Albert DeMond, to complete the script. The picture will go before the cameras April 7 with Lewis B. Collins directing.

With Joe McEveley in the leading role, Walter Wagner's "Personal History" went into production under the direction of Alfred Hitchcock. Feminine lead will be announced in a few days.

Priscilla Lane and Jeffrey Lynn have been tentatively set for the leads in Warner Bros. "Episode," set to go before the cameras shortly as a high-budget production. Kent Bernhardt will direct.

Comedy Trio


He Dances and Sings

The "La Conca" is what Herbert Irving calls it, but the boys on the set had their own ideas. The picture is Universal's "La Conca Nights," and the cast, besides Herbert, includes Con- selle Moore, Dennis O'Keefe and Eddie Quillan. Lew Landers directs.

"Mill Stream" Autry's Next

"The Old Mill Stream" gets the "go" signal this week at Republic with Gene Autry in the leading role supported by Shirley Bennett and June Storey. Frank McDonald, who recently completed "In Old Missouri," the Wea- ter Brothers and Elvyre feature, will direct.

Warner's Set Starting Dates

Starting dates on four of Warners' top-budget productions have been set. On March 25, "The Life of Knute Rockne," goes before the cameras followed by "The House on the Hill" on April 1; "City for Conquest" on April 22; and "This Man Reuter" on May 13. All four pictures will be under the supervision of Hal B. Wallis, executive producer of Warner Bros. studio.

Fine Arts Ready to Shoot

Franklyn Warner, President of Fine Arts, announced that production will get under way at the new Fine Arts Studio, formerly Grand National, as soon as construction work is completed at the plant. Warner has five scripts ready to go, and studio manager Dick Pearl is lining up his personnel for an early start.

Recording Completed

Bing Crosby and Gloria Jean completed re- cordings of the five songs they will sing in Universal's "If I Had My Way," currently before the cameras under the producer-director- ship of David Butler.

Lubin Sells Story

Arthur Lubin sold an original story "City Grows Dark" to Producer Miguel Torres, and has been set to direct the picture.
TALKING OVER ACTION

GEORGE SANDERS, who plays the title role in the RKO Radio "Saint" series, checks with Director GEORGE HILEY (right) on action for "The Saint in Prison," latest in the series of dramas based on mystery novels by Leslie Charteris.

WENDY BARRETT plays the feminine lead in this offering which also features JONATHAN HALE, PAUL GULFPOYLE and other well-known players.

WARNER BROS. WILL SPLIT LANE SISTERS

WARNER Bros. will dissociate the Lane sisters, PRISCILLA and ROSEMARY, on future films, with the exception of pictures in the annual "Four sisters," "Four Mothers." next in the series, will be 1940's sole screen reunion for the sisters. The studio has decided to guide the star careers of PRISCILLA and ROSEMARY in separate channels, following consideration of their recent pictures.

PRISCILLA'S most recent completed picture is "Three Cheers for the Irish," and ROSEMARY'S latest is "An Angel From Texas." In the future, PRISCILLA will be given a wider range of dramatic roles and ROSEMARY will be cast in romantic comedies.

LOOS WRITES "ANGEL"

ANITA LOOS, who recently signed a new term contract with MGM, following completion of the screenplay on "Susan and God," has been assigned to work on "I Married An Angel," produced as a musical on the stage by the Shuberts. The picture will be produced by HUNT STRYBER.

JONES RETURNS FOR "INTERLOCUTEN"

ALLAN JONES, absent from Hollywood since he finished "The Great Victor Herbert," returned to Paramount to prepare for his next assignment, "Interlocuten," in which SUSANNA FOSTER will have a leading role. Production is scheduled to start shortly with ANDREW STONE producing and directing. Jones has been on a cross country concert tour.

LOCKHART SIGNED FOR "PAGO PAGO"

GLEN LOCKHART has been signed by Producer EDWARD SMALL for a featured role in "South of Pago Pago," joining a cast headed by JON HALE, VICTOR McLAGLEN and FRANCES FARMER. The picture, which will be released by United Artists, is being directed by ALFRED WERKHEI.

LESSER SCORING "OUR TOWN"

Producer SOL LESSER has arranged with AARON COPLAND, the nation's foremost composer of modern American music, to do the musical score for "Our Town," his first production for United Artists release. COPLAND'S last assignment was the music for HAM ROACH'S "Old Mike and Men."
SUSAN AND GOD

MG
MG
Drama
Not Set

Selling Names: Joan Crawford, Fredric March, Rita Hayworth, George Cukor, Hunter Stromberg.

Director: George Cukor.

Producer: Hunt Stromberg.

Story Idea: Joan Crawford, whose marriage to Fredric March is not much more than a pretense because she is a self-centered and frivolous woman, adopts religion as a fall back. Walter, the little man, speaks up for most of her irresponsible friends, and she finally discovers that she must fall back upon it in all seriousness, when she has to meet a crisis in her own life.

Catchline: "She found a way of salvaging her own life with the man she loved."

COWBOY FROM SUNDOWN

Mono
Western
Not Set

Selling Names: Tex Ritter, Pauline Hannah, Carleton Young, George Pembroke.

Director: Spencer Bennett.

Producer: Edward Finney.

Story Idea: Tex Ritter, sheriff, quarantines all the ranches in the valley because of hoof and mouth disease. Plagued by a merciless drought, the ranchers blame Tex for all their troubles. He catches George Pembroke, the banker, and his son, Carleton Young, treating the cattle with acid to make false symptoms of the disease appear. This was done to cause the ranchers to go bankrupt, so they could take over their land. Tex arrests the trio.

Catchline: "Tax battles for the ranchers, against tremendous odds."

DOWNS WENT MCGINTY

Para
Drama
August 9

Selling Names: Brian Donlevy, Muriel Angelus, Akim Tamiroff.

Director: Preston Sturges.

Producer: Paul Jones.

Story Idea: Brian Donlevy rises from the bread line to be Governor of a State, due to the influence of Akim Tamiroff, a convicted political boss. When he feels he has enough power to oppose Tamiroff and hold an honest administration, he tries to straighten things out, but is framed and thrown into jail for tax evasion. He ends up tending bar in a South American cafe, with Tamiroff still his boss.

Catchline: "From the bread line to Governor."

ANDY HARDY MEETS DEBUTANTE

MG
MG
Drama
Not Set


Director: George B. Seitz.

Story Idea: Mickey Rooney becomes infatuated with the magazine pictures of a New York debutante, and when twitted about this by his friends, he and they are in love with each other. When Lewis Stone brings the family to New York, Mickey tries to meet the girl, but this leads him into heads of trouble. He eventually gets his picture taken with her, through Judy Garland, another New York girl, who had visited Carvel and was a friend of the family.

Catchline: "Andy finds romance and disaster in high society."

THE SEA HAWK

WB
WB
Drama
Not Set

Selling Names: Errol Flynn, Brenda Marshall, Claude Rains, Flora Robson, Donald Crisp, Alan Hale.

Director: Michael Curtiz.


Story Idea: Errol Flynn, one of the most feared pirates in Queen Elizabeth's reign, is brought before the Queen (Flora Robson) because Claude Rains, Spanish Ambassador and his niece, Brenda Marshall, protest the seizure of their ship. When he tells the Queen about the enslaved Englishmen he has released and shows her the treasures he has retrieved since his meeting, she is sent on the dangerous mission of bringing to light the papers proving Spain's intention of capturing England. In this he succeeds with Brenda's help and is knighted for his service to his country.

Cathline: "Out of the stirring history of England's famous Queen, comes these heroic sea fighters."

FLIGHT 8

WB
WB
Drama
Not Set

Selling Names: Dennis Morgan, Wayne Morris, Virginia Bruce, Klolph Bellamy, Jane Wyman.

Director: Lewis Seiler.


Story Idea: Dennis Morgan, airline pilot, has been working on a stratosphere plane, which is ready for testing, when Morgan is told he cannot do any more flying because his eyes have gone bad. Virginia Bruce, a stewardess, while trying to straighten him out, realizes love each other, so she helps him. He makes the test flight again, and then Ralph Bellamy, Superintendent of the airlines, arranges for him to report to the Army Aviation training school to be an instructor.

Cathline: "Two buddies with but a single plane."

The Outsider

(Continued from page 19)


Plot: Mary Maguire is a cripple because an unqualified practitioner irreparably damaged the bones of her leg when an infant. She is in love with Bill but unwilling to marry him when a cripple. Leister, Mary's father, a famous surgeon, is bitterly opposed to all unqualified practitioners, and chiefly to Sanders, who has had considerable success curing people whom Leister feels incurable. Against this, wishes Mary puts herself in Sanders' hands for a year. At the end of that time, Hill no longer longer she and Sanders have fallen in love and, when she is cured, everything ends well.

Comment: But for the strong English accents throughout this picture, it would be good fare for American audiences, particularly if repeated. The radio broadcast time could be eliminated profitably. Sanders gives his usual fine performance and Mary Maguire is a very beautiful girl and a capable actress. The scene in which Sanders tends Mary's legs after the treatment is a memorable piece of screencraft, and a credit both to the director and the players. The dialogue includes some comments on the European situation which give it an added interest, although the picture was made before the War. Tie up with book stores on the novel and run teaser the title. Promote it heavily to qualified practitioners and medical editors. Invite local doctors to a special screening. (FAMILY)

Catchline: "Crippled for life, same as doctors, but she followed an outlander and walked."

AUDIENCE SLANT: ONCE YOU GET SOME OF THE ENGLISH ACTORS INTO YOUR STORY, IT'S HARD TO DRAG, THE AVERAGE AUDIENCE CAN HAVE LITTLE FAULT TO FIND."

BOX OFFICE SLANT: BECAUSE OF SANDERS' CURRENT POPULARITY, MIGHT DO BETTER THAN THE AVERAGE NAMELESS ENGLISH PIECE.

Tear Gas Squad

(Hollywood Preview)

WB
WB
Drama
58 mins.

(Prod. No. Not Set—N.A. Release, Not Set)

Cast: Dennis Morgan, John Payne, Gloria Dickson, George Reeves, Frank Wilson, Harry Shannon, Jack Belden, Adair Allen, Adam Arid, Ben Welden, Herbert Ander, Brian Foy, William North, Lewis Stone, Mary Seegar, Mary Cowl, Myron Heid. Story: A gangster, John Payne, the son of a former detective, is killed in a gun battle with police who is after him. His burglary is of Irish songs won over by his police lieutenant, Harry Shannon, and her whole family. Jealous of her police sincerity, John Payne, Morgan man for the police training school under Payne. Despite stiff "fazing," he qualifies and is assigned to the police glee club. Morgan's younger brother, a druggist, by quick thinking, captures a major gangster, Ben Welden, so his aide, Adrian Morris, and the others. Although suspended for a fight with Payne, Morgan gets into the man hunt, captures the killer, saves Payne's life and wins the girl.

Comment: A typical hard hitting, overdrawn, marquee names, this picture has as its outstanding feature the singing of Dennis Morgan with his two brothers, Frank and Harry. The audience applause besides "When Irish Eyes Are Smiling". Of interest also are the short spots of the glee club. Although this could well have one impossible bit of horse play cut out. The plot is completely transparent, but all of the principals carry on their roles well enough. If interest after you get them in the theatre. This feature is not strong enough for a solo show but is exceptionally interesting to embryonic offering with a heavy dramatic type picture. There is a natural temp with your police force's gleeful or band, the program based for radio broadcast, so that plugs for your picture can also be included. If there is a police training squad in your city, make them honor guests at the opening. Any good Saturday night stunt would be to place the necessary mats in your lobby and have the department's jiu-jitsu experts, there in their best black tie, point out some of the holds which are taught officers. Put up an attractive cup to be awarded winners in membership on the police force, with some prizes awarded from your stage. (FAMILY)

Catchline: "From a make-believe to a real police force."

AUDIENCE SLANT: THOSE YOU GET IN WILL LIKE DENNIS MORGAN'S SINGING, WITH THE REST TOO SHORT TO WORRY THEM. NOT GOOD ENOUGH TO SOLO BUT A FINE COMPANION FEATURE FOR A HEAVY DRAMATIC OFFERING."

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SHOWMEN'S TRADE REVIEW

March 23, 1940
20TH CENTURY-FOX

1939-40 (Cont.)

WARNER BROS.

Title

1939-40

1939-40

Angels Want Their Sheep (C)-66

Dead End Kid (K)_Sherman-Doran

Joan of Arc (M)-Fleming

Edw. G. Robinson-Lyn

Visit to the Moon (K)-Van

H. Bruce Johnson-Lyn

Can't Help Winning (K)-Van

Fleming

City Streets (M)-Fleming

B. Davis-G. Broni

Circus Days & Nights (M)-Fleming

Becky Sharp (F)-9/17/39

Dinner at Eight (M)-Fleming

Henry Beeman-Lyn

Dreadful Day (K)-Van

Booth Tarkington-Lyn

Everybody's Buddy (K)-Van

Charles Griffiths-Jane Dysart

Nancy Drew—Traveling Salesman (K)-Van

Terry-Ann Kennedy

Monk and Nell (C)-Van

Sherry-Ann Neilson-Lyn

Selma of the Hillside (K)-Van

Pearl B. Morris-Lyn

So This Is London (K)-Van

Sadie Thompson (C)-Van

Terri Scott (K)-Van

Wendy and the Willows (K)-Van

Howard Langton-Ann O'Sullivan

The Affairs of Dobie Gillis (K)-Van

Herbert Biberman-Lyn

This Time for Keeps (M)-Fleming

James O'Hair-Lyn

Toivo (K)-Van

George Archainbaud-Lyn

Tulip Time (K)-Van

William A. Seiter-Lyn

Two of a Kind (K)-Van

Drew M. Gilmore-Lyn

Unemployed (K)-Van

Frank McDonald-Lyn

Yesterday's Vagabond (K)-Van

John Hunter-Lyn

United Artists

1938-39

Captain Fury (D)

Alfred McLean—Long

Wuthering Heights (D)

M. O'Hara—O. Oliver

Zoology (D)

O. Hardy—Larry Henderson

1939-40

Champ at Oxford (D)

O. Hardy—Larry Henderson

Eternally Yours (D)

O. Hardy—Larry Henderson

Face the Face (D)

O. Hardy—Larry Henderson

Hobo Across the Bay (D)

O. Hardy—Larry Henderson

Immaculate Conception—a Love Story (D)

Allen—O. Hardy

Man in the Iron Mask (D)

O. Hardy—Larry Henderson

Mr. and Mrs. Smith (D)

Allen—O. Hardy

The Mound Builders (D)

O. Hardy—Larry Henderson

1,000 B.C. (D)

O. Hardy—Larry Henderson

3000 and Me (D)

O. Hardy—Larry Henderson

Over the Moon (D)

O. Hardy—Larry Henderson

Raffles (D)

H. D. Anthony—O. Hardy

Salt of the Earth (D)

O. Hardy—Larry Henderson

Sangs of Sea (D)

O. Hardy—Larry Henderson

Slightly Haphazard (M-D)

O. Hardy—Larry Henderson

Snow for Christmas (D)

O. Hardy—Larry Henderson

The Shining Image (D)

O. Hardy—Larry Henderson

Woman in White (D)

O. Hardy—Larry Henderson

Windsor Carnival (D)

E. B. Tily—O. Hardy

1938-39

Big Town Cinderella (D)

O. Hardy—Larry Henderson

Cost of the Cry (D)

O. Hardy—Larry Henderson

East Side of Heaven (C)

O. Hardy—Larry Henderson

Ex-Champs (D)

O. Hardy—Larry Henderson

First Love (D)

O. Hardy—Larry Henderson

For Love or Money (D)

O. Hardy—Larry Henderson

House of Fear (D)

O. Hardy—Larry Henderson

Inside Information (D)

O. Hardy—Larry Henderson

Lone Star (D)

O. Hardy—Larry Henderson

No Summer Bells (D)

O. Hardy—Larry Henderson

Oh, Give Me Some Slack (D)

O. Hardy—Larry Henderson

When Tomorrow Comes (D)

O. Hardy—Larry Henderson

1939-40

A Man's Life (D)

O. Hardy—Larry Henderson

Alias the Deacon (C)

O. Hardy—Larry Henderson

Black Friday (D)

O. Hardy—Larry Henderson

Body and Soul (D)

O. Hardy—Larry Henderson

Clue—McCarthy—Defoe (M-D)

O. Hardy—Larry Henderson

Danger as a Whistle (D)

O. Hardy—Larry Henderson

Desperate Trails (D)

O. Hardy—Larry Henderson

Dusty Riders (D)

O. Hardy—Larry Henderson

Early American (M-D)

O. Hardy—Larry Henderson

The Ghosts of Swiss Cottage (D)

O. Hardy—Larry Henderson

I Can't Give You Anything You Can't Buy (D)

O. Hardy—Larry Henderson

If I Had Your War (M-C)

O. Hardy—Larry Henderson

It's Sinister (D)

O. Hardy—Larry Henderson

La Casa Kieper (D)

O. Hardy—Larry Henderson

Legend of Lost Lovers (D)

O. Hardy—Larry Henderson

Little Caesar (C)

O. Hardy—Larry Henderson

Man's Making of Eve (C)

O. Hardy—Larry Henderson

Major Barbara (D)

O. Hardy—Larry Henderson

Miracle Evidence (D)

O. Hardy—Larry Henderson

No Time for Traffic (D)

O. Hardy—Larry Henderson

Oh, Give Me Some Slack (D)

O. Hardy—Larry Henderson

Olde Oklahoma (D)

O. Hardy—Larry Henderson

Pirates of Pikes (B)

O. Hardy—Larry Henderson

Rina (D)

O. Hardy—Larry Henderson

Sailors in Sulu (D)

O. Hardy—Larry Henderson

Ski Patrol (D)

O. Hardy—Larry Henderson

Tales of London (H-D)

O. Hardy—Larry Henderson

The Big Bright Eyes (D)

O. Hardy—Larry Henderson

The East Side Story (D)

O. Hardy—Larry Henderson

West of Carson City (D)

O. Hardy—Larry Henderson

Witness Against Us (D)

O. Hardy—Larry Henderson

Zombiaphobia (D)

O. Hardy—Larry Henderson

STATES RIGHTS

1938-39

Bad Boy (D)

O. Hardy—Larry Henderson

Black EYES (M-C)

O. Hardy—Larry Henderson

Brother's Groom (D)

O. Hardy—Larry Henderson

Calling Philo Vance (M-D)

O. Hardy—Larry Henderson

Cassidy's Kill (D)

O. Hardy—Larry Henderson

Child's Play (D)

O. Hardy—Larry Henderson

Dreadful Day (K)-Van

O. Hardy—Larry Henderson

Fun in Paradise (D)

O. Hardy—Larry Henderson

Galoot (D)

O. Hardy—Larry Henderson

Grandpa Goes to Town (M-D)

O. Hardy—Larry Henderson

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Hold That Ghost (M-D)

O. Hardy—Larry Henderson

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Murder is Never More (D)

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Prince of Players (D)

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O. Hardy—Larry Henderson

Till We Meet Again (D)

O. Hardy—Larry Henderson

Turquoise Shadow (D)

O. Hardy—Larry Henderson

We Are Not Alone (D)

O. Hardy—Larry Henderson

1939-40

All That HeavenAllows, The (D)

O. Hardy—Larry Henderson

Amed From Texas (D)

O. Hardy—Larry Henderson

British Intolerance (D)

O. Hardy—Larry Henderson

Brother's Groom (D)

O. Hardy—Larry Henderson

Calling Philo Vance (M-D)

O. Hardy—Larry Henderson

Cassidy's Kill (D)

O. Hardy—Larry Henderson

Child's Play (D)

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PARASOMNIA (13)

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[Page 29 of Showmen's Trade Review, March 23, 1940]

MGW 1939-40

MGM 1938-39 (Cont.)

PARAGRAMS (13)

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A DRAMA OF UNDYING LOVE

DARK COMMAND

RAOUL WALSH—DIRECTOR

with

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

A Republic Picture

World Premiere
April 4th
GRANADA THEATRE • DICKINSON THEATRE
LAWRENCE, KANSAS
MARCH CAME IN LIKE A LION!

MARCH GOES OUT LIKE A LION!

"NORTHWEST PASSAGE" THE WORD-OF-MOUTH HOLD-OVER SENSATION!
4th Week Chicago, Portland, Seattle
3rd Week New York, San Francisco, Worcester
2nd Week Denver, Louisville, Spokane, Cincinnati, Pittsburgh, Philadelphia, Washington, D.C., Wilmington, New Haven, Harrisburg, Bridgeport, Boston (Day and Date at State and Orpheum), Los Angeles, Salt Lake City 11 days. More Hold-overs Reported Daily!

"STRANGE CARGO" IS BOX-OFFICE SUCCESSOR TO "NORTHWEST PASSAGE"!
Another powerful M-G-M Show! It's what the ticker-buyers want! Packing Theatres everywhere! Clark Gable in the kind of role they love! Joan the way they want her! M-G-M showmanship gets the dough again!

"NORTHWEST PASSAGE" (Book by Rogers' Rangers) in Technicolor Starring SPENCER TRACY with Robert Young, Walter Brennan, Ruth Hussey, Not Pendleton • Screen Play by Laurence Stallings and Talbot Jennings • Based on the Novel by Kenneth Roberts Directed by King Vidor • Produced by Hunt Stromberg A Metro-Goldwyn-Mayer Picture

CLARK GABLE, JOAN CRAWFORD in "STRANGE CARGO" with Ion Hunter, Peter Lawes, Paul Lukas, Albert Dekker, J. Edward Bromberg, Eduardo Ciannelli • A Frank Borzage Production • Screen Play by Lawrence Hazard • Based on the Book "Not Too Narrow, Not Too Deep" by Richard Sale • Directed by Frank Borzage Produced by Joseph L. Mankiewicz A Metro-Goldwyn-Mayer Picture
Government Regulation

Recent news reports indicate that a movement is on foot to establish some sort of government regulation of our industry through an agency to be created by legislation.

This is just another way of saying that those groups dedicated to strangling the industry are still busy and at work. They probably would like nothing better than to create something that would bring government interference to muddle up the workings of complicated machinery.

To the average exhibitor on the sidelines whose only desire is to buy his pictures and run his theatre, we can easily see where all these things might be very confusing. He is probably wondering whether legislation or government agencies would really help him out, improve his business or business dealings.

Well, to those who have asked us this same question we have always answered in but one way: nothing could be worse for the industry in general or the exhibitor in particular than government meddling. Any form of legislation would amount to nothing less than meddling because of the complicated and intricate workings of our particular business.

Just imagine, if your imagination is elastic enough, taking your troubles to a government agency and asking for relief. Maybe your grandchildren would live to get the relief that might be forthcoming.

But in the meantime we will still vote for self-regulation, and it can be brought about if the various factions busy fighting within the industry would try that little game of “give and take.” And we mean both sides.

Sink Or Swim

Many fine productions reach their pre-release aided and abetted by an advance, trade advertising campaign that lifts the spirits and expectations of the theatremen who will play them later.

Unfortunately, and as John Flinn so ably expressed it, the enthusiasm and support thus generated is withdrawn and the picture must sink or swim for itself dependent entirely upon the momentum left after its first runs.

The home office all too often consigns it to its own devices and turns its attention to the next picture ready for release showings. But without benefit of sustained trade advertising on the part of its distributors a great many theatremen find their own enthusiasm dimming by the time they get their availability notice for dating, perhaps several months later.

In the case of certain outstanding productions the trade advertising campaign is carried a little beyond the early runs because they include a vast number of percentage dates and, only naturally, the distributors have a greater interest in such play dates.

But what about the thousands of flat rental dates that follow the first and early runs? Doesn’t it devolve upon the distributor to see every worthy production do its maximum business right down the line? It must stand to reason that if the flat rental dates show a big return to the exhibitors in the later runs, their theatres will show a better return on the product and better business will result all the way down the line for all parties concerned.

The trade press of this industry does a magnificent job in creating and sustaining interest in all pictures. But why throw the full burden on them? Why shouldn’t the distributors do their share through the medium of trade advertising aimed directly at bringing maximum returns to the box office by showing how the picture can best be sold to the public in the later runs?

Those Durbin Pictures

Deanna Durbin has, from all indications, been adopted by the movie-going millions as “their own.” They have watched her grow up, and with each succeeding picture their love and affection for her have increased until they look forward eagerly to her next production. Then they prove it by flocking to the theatres in droves.

To Joe Pasternak goes endless credit for the intelligent manner in which he has handled each of her pictures. No further praise from us is necessary. The pictures speak for themselves and tell a far better story than anything we might attempt to say about his part of the job.

But while Joe is taking his well deserved bows let us not lose sight of the swell cooperation the studio executives out at Universal City gave to him in the preparation and production of these box office hits. Without such cooperation he would have found the going tough and the hurdles too numerous for comfort and efficiency.

And while Deanna has been adopted by the movie fans the exhibitors too must consider her one swell sweetheart. The kind of a sweetheart that delivers hefty dollars at the box office and makes it possible for Mrs. Exhibitor and the kids to get those new coats and automobiles.

Here’s wishing Deanna, Joe and all of Universal, a continuation of their phenomenal, unbroken record of Durbin hits.

—“CHICK” LEWIS.
Wage Boost For N. Y. Operators

Circuit Committee Agrees With Union On New Contract

Wage increases totaling 15% in six years were granted by the leading circuits of New York this week to Local 306, projectionists' union. The increases were the culmination of months of protracted negotiation. They are retroactive to September 1, 1939, with an eight cent boost going to the operators from that date until Sept. 1, 1941; five per cent more, effective on that date, for two years, and two per cent additional from 1943 to 1945, which marks the end of the contract.

The members of Loew's and Major L. E. Thompson acted for the circuits and Joseph Bason and Bert Perkins for the union. It was found unnecessary to call on an arbitrator. The union ratified the decision this week.

Ohio Supreme Court May Get Bank Night Case

Columbus, O.—Provided plans of the Ohio Amusement Co., operating the Mayflower Theatre, Troy, are carried out, the legality of Bank Night in Ohio, now covered only by local ordinances, will be settled in the near future. The Second District Court of Appeals confirmed a Common Pleas Court ruling at Troy which held Bank Night to be a lottery. The company has requested a writ of mandamus to withhold execution of the decision, but if this request is denied, an appeal will be carried to the Ohio Supreme Court.

Monogram Branch Heads Vote on New Lineup

With the poll expected to be completed this week and results announced later in the month, Monogram franchise holders have been asked to vote on the number of pictures the company should deliver for the 1940-41 season. It was indicated, however, by President W. Ray Johnston, that there would be little change in the lineup numerically.

Forgoston a Father

Mrs. Sam Forgoston, wife of the production chief in the advertising dept. of MGM, gave birth to a baby boy last week.

TRIPLES BIZ OFF

Chicago—Despite the increase in the number of houses using them, triple bills are showing a drop in drawing power, it is revealed here. At one theatre, where "Goodbye Mr. Chips," "Dark Victory" and "The Great Waltz" were billed on one program, the attendance record was next to the record low for the year, the theatre has been in business.

Hays Urges Self-Regulation

MPPDA Proxy Also Opposes Group Censorship, Lists Outstanding Films, Looks Ahead in Annual Report

The vitality and promise of American industry under freedom to dare and develop in the American way are proved by the succession of successful pictures now flowing from American palaces. In this message to motion picture producers, distributors and exhibitors in the United States, came from Will Hays, who said he made his yearly report as president of the MPPDA on the occasion of the Association's meeting.


What makes the present record noteworthy, Hays declared, was the fact that it was achieved under most discouraging and difficult conditions.

On one side was the European war, while on the domestic side was the imperative need of economy, the fear that the more substantial investments in picture production may not be justified by the events of the moment in leading world markets, the proposals sponsored by those who would institute destructive legislation for self-regulation in the industry, and the uncertainty over the general economic situation.

Urging self-regulation, he stated that those who would use the hatchet and the saw of litigation or legislation would be doing, if they succeeded, a sorry service to the American entertainment public, the American film industry and American industry generally."

In opposing group censorship, Hays said that "the new censorship movement parades under the name of 'community selection' except that self-appointed censors, not the community, are to do the selecting, it would be group selection exercised before, not after, pictures had been offered to the public, and before public taste and opinion had the opportunity to assert themselves."

"Diction by ever-intelligent groups as to what pictures shall or shall not be shown in any given theatre," he continued, "not to mention dictation from groups with an axe to grind, would subvert the art. It is a scheme destructive of the very basis of free speech, a free press, the freedom of the air or a free screen." Mr. Hays said the industry was continuing its cooperation with educational authorities and available for use in classrooms. In concluding, he declared that "the record of the industry is an example to the world that whatever the problems the next months may bring, there is a reservoir of initiative, enterprise and industry which will enable us to produce pictures to appeal to ever-widening strata of moviegoers in our own theatres. Only the appeal of better pictures can transform millions of casual moviegoers into regular customers."

Griffin Recovered

Herbert Griffin, Vice President of International Projector Corporation, who was taken sick after his recent return from the Coast is back again at his desk.

Gov't Calling Suit Witnesses

D of J Activity Discounts Any Possibility of Suit Settlement

Pittsburgh.—A majority of the witnesses disclosed by the Government in its reply to the major's interrogatories will be called to witness stand when trial of the New York equity suit opens on or about May 1, developments indicate. Although Department of Justice investigators here are not serving subpoenas, they are notifying exhibitors named in this vicinity that they will be summoned to testify.

Some of those reported to have been notified are R. J. Hiehle, Parkersburg, W. Va.; Joseph A. Weiss, McKeesport, Pa.; Harry Steinhil, Sheboygan, Wis.; Robert E. Farrell, Pa.; Harry A. Batasia, Punxsutawney, Pa.; Thomas A. Gilbert and Charles Morse, Oakland Theatre, Detroit; William D. Davis, Triangle Theatre, East Liberty.

Combining reports of a possible move to end the suit via a consent decree are discounted by the D of J here as well as elsewhere. It is generally believed that the Government is "digging in" for a long legal battle.

Louie Rosch Dies

Dallas—Louie Rosch, manager of the Variety Club, died suddenly here this week.

JOE PASTERNAK
(The Man on the Cover)

Here is the industry's modern miracle man. He's given you seven consecutive Durbin hits in a row. Then for good measure, "Red River Rides Again." Universal insists that Joe will run his Durbin record up to a round dozen, and then start all over again.
SURE sign the film industry is still in business was witnessed this week with the publication of Film Daily, 1940 Film Year Book—an institution that proves picture business is something more than an avocation for lots of people who work at other jobs, including that of writing law. It proves there is still a Haohan.... What's become of Mayor LaGuardia's Cinema City movement for transferring pictures to New Norden last week from the Coast after setting up the promotion schedule.

Exclusive theatres already completed, the 30 films include the Chaplain film, tentatively titled 'The Great Dictator,' which is expected to be the leading feature of the new group.

Pointing out that each producer is committed to make only 12 pictures worthy of extended paying time, Silverstone said there would be no new distribution or handling of current season's films. He expressed his 18th century exhibitors would cooperate by extending their runs and getting the pictures to the public.

Although the identities of the producers were not revealed, it is expected that Walter Wanger will deliver tour, Hal Roach six, and David O. Selznick two. Expected to be joined by John Stahl, James Cruze, and Robert E. Sherwood.

Asked concerning the report that Winfield Sheehan will join UA on the 'Silent World,' Silverstone said he knew nothing about it. He would not comment on the Samuel Goldwyn contract or the possibility of a release of the company from the MPPDA.

Included in the UA product which has been completed or will be ready for spring release are 'My So, My Son,' 'Rebecca,' 'One Man's Way,' 'Over the Mountain,' 'Ow Town,' 'Turnabout,' 'South of Pago Pago' and the Laurel-Hardy comedy feature, "Saps at the Service of America". A new film in the "Judgment of Paris" series will be next season's schedule.

Jewer Films Group Hits "Pinocchio" Dual

A Better Films group in New York protested to RKO this week against the showing of "The Saint's Double Trouble" coupled with "Pinocchio" in RKO neighborhood houses. The women complained that they had wanted their children to see "Pinocchio" but that they would not allow them to go to the theatre where a picture involving three murders and sordid other crimes was showing. O'Connor, RKO theatre chief, answered that the Legion of Decency had found the picture suitable for all and that the looking would not be changed.

Pari-Mutuel Passes

Albany—The Duminian pari-mutuel betting bill passed the Senate this week, 32-14, and was scheduled to be debated in assembly.
Rodgers Denies Confabs on Sales Policies at MPPDA

MGM Sales Chief Says He Sets Rentals of Films Without Knowledge of and Regardless of Other Distributors’ Terms

Questioning of important industry executives by the government took a new turn this week with the examination of William F. Rodgers, MGM sales manager, who was asked by Robert L. Wright, Special Assistant Attorney General, whether sales policies were ever decided or discussed at meetings of sales executives at the offices of the MPPDA.

Rodgers emphatically denied this, and said that the closest the sales executives had ever come to talking over sales policies was when they debated the means at their disposal of fighting the Needy Bill by bringing to public attention the disadvantages of that measure.

The MGM sales chief averred that while there was no rule which debarred him from inquiring of Loew’s

VARiETY CLUB CONVENtION NOTES
Dallas, Texas, April 18, 19 and 20

Just to make sure that everybody will be properly and enthusiastically wel¬come, Bob O’Donnell has appointed a group of “official greeters.” Bill O’Donnell will greet the producers and directors; Jack Luter will do ditto for Movie Stars; Lloyd Rust will also ditto for theatre circuit executives, while Jack Underwood will be the official host to all distributing executives. (We wonder who will greet the trade paper boys who are expected in great quantities?).

As of the highlights of the convention dinner will be the special motion picture reel depicting the activities of the various Variety Clubs. This important work is in the hands of a special committee.

John A. Gushue, nationally known rodeo and wild west showman, will bring his “real wild west and Big Indian Con¬gress” into the convention to entertain the visiting industry celebrities who will jam Dallas for this event. The Indians, in full regalia, should prove an interesting and colorful part of the elaborate arrangements rapidly being completed for this convention.

New York and Philadelphia, with the possibility of Pittsburgh and Washing¬ton too, will lead for Dallas on specialty cars via the Pennsylvania Railroad. It is expected that the combining of these two to four units will be the project of more than 100 train cars. They will fan out into the various cities.

At the top is the committee of four Dallas Variety Club members, who have been busy editing and assembling a special picture on Variety Club activities throughout the United States, which will be shown at the National Convention of Variety Clubs in Dallas on April 18-19-20. From left to right are Pat Bacon, Bacon Poster Service; Herb Turpin, producer of industrial pictures; Al Wolfe, independent distributor; Elmer Zemmer, sound and projection tech¬nician of Interstate Circuit. Below are the delegates and alternates who will represent the Dallas Club, which is the host tent. Left to right are William Walsh of National Screen Service; R. I. “Rip” Payne of R. E. Griffith Theatres; Bob O’Donnell, vice president and general manager of Interstate Circuit, delegates and Jake Luter of Universal and Jack Underwood, Colum¬bia branch manager, alternates.

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Allied Convention June 19-21

Allied’s National Convention will be held June 19-21 in Chicago at the Manhattan Hotel, it was announced this week. The Illinois unit set the dates and Jack Kirsch, president, will shortly appoint a committee to work out the plans for the meeting.

Threaten More Arrests For Misleading Ads

Buffalo—Any efforts to exploit motion pictures by means of ads that hit the State’s system will mean more arrests, Major Frank J. Hans¬comb, executive officer of the State Parole Board, said this week, com¬menting on the use by a Cortland theatre manager of “Personals” in the classified columns of a newspaper in publicizing a picture on prison life. Arrested after a conference with Cortland County authorities, the manager pleaded innocent. Hans¬comb charged the advertisements were untrue, deceptive and misleading, misrepresenting the facts on parole and a violation of the penal code.

Prepare Biograph Studio for Action

In anticipation of resumed pro¬duction activities, the Biograph studio in New York is being renov¬ated and cleaned. Although Ben Hecht and George Jessel have signed contract for lease of the studio in which to make their an¬nounced picture, the deal has pro¬gressed to a point where the studio officials believe it is time to clear the site.

List Renewed

Harriburg, Pa.—Agreements be¬tween Local 488, operators, and local theatres have been renewed for the fiscal year.

Big Opening for Dark Command

Republic’s “Dark Command” is set to have a flash opening in Lawrence, Kan., next Thursday with James R. Granger, president of the company and Herbert J. Yates, set to attend from New York. Many important theatre executives are also slated to attend. Lawrence was chosen for the premiere because it is the setting for a part of the picture, declared to be Republic’s most ambitious effort to date.

Included in the group of prominent theatre men who have attended their intention of attending are R. J. O’Donnell of the Interstate Circuit of Texas; Elmer Rhodes, Fox Mid¬west Theatres, Kansas City; Henry C. Arthur, St. Louis Amusement Co.; Harry Warren, Central States Circuit; Des Moines; Clarence Schultz, Commonwealth Theatre Cir¬cuit of Kansas City and many others. Lawrence anticipates an atten¬dance of from 300 to 400 im¬portant executives.

Bamberger Nominated AMPA’s Next President

Meeting this week, AMPA’s nomi¬nating committee made the follow¬ing recommendation as slate of officers for the coming year: For president, Leon Bam¬berger, of RKO; for vice-president, Louis Pollock, of Universal; for secretary, Kenneth Clark, of the Hays office; and Edward Schreiber of Warners. On the board of directors, the committee has named the four officers, Paul N. Lazarus, Jr., president; Martin Starr, Eli Sugarman, Lou Lifton and Paul Benjamin. Elections are scheduled to be held in two weeks and, according to the AMPA constitution, any seven members may present other can¬didates for any or all offices within the next week.

May Postpone Meeting Of New York Allied

New York Allied’s state-wide meeting scheduled for early June in Syracuse, may be postponed in view of the possibility that trial of the Government anti-trust suit and hear¬ings on the Needy Bill may be in progress at the time. A postpone¬ment until later in the summer is being considered.

Stock Visits the Rahmlis

A nine pound daughter was born to Lew and Helen Rahml in Hollywood this week. The father is arts director for the studio and Harry Sherman Productions, be¬sides being the son of Hyman Rahmlis, head of the studio’s art department, and still active in theatre operation in the New York Metropolitan area.
IT'S READY AND IT'S BIG!

The big new story by Louis Bromfield wrote 'The Rains Came'! And no star in all Hollywood could play teasing, tempting, man-handling heroine the way it's done by

ANN Sheridan

in the big role that makes her o. 1 Star Name now and for all time!

with

Frey Lynn • Humphrey Bogart
Su Pitts • Una O'Connor • Jessie Busley
John Litel • Directed by Lewis Seiler
Screen Play by Michael Fessier and Lawrence Kimble
A Warner Bros. • First National Picture

WARNERS for Showmanship!
We List Fourteen Points Which Should Be Rigidly Observed; Hayes Starts New Program

THE weather is fine, thank you. And now that that's off our chest, we'll get right down to business and take a peek at the programs which were under the heading of "Watch Yourself" in a recent issue of Kent, the little magazine sent us by Harland Rankin:
1—Be punctual. "Time is money." Do not waste it. 2—Be efficient. Prove by hard, conscientious work your fitness for a more responsible position. 3—Be honest and truthful. Neither take nor covet what belongs to another. No person can make a real success of his life who is not honest with himself and others. 4—Be careful about your appearance. Be neat in dress and habits. "Clothes do not make the man, but they do make impressions good or bad." 5—Be clean in your habits. Do not drink, swear or gamble. They are injurious as well as expensive. 6—Keep yourself in good physical condition. Good health is your most important asset. 7—Be ambitious. Try to succeed in every honorable way, exercising at all times energy, perseverance, thoughtfulness, faithfulness and courage. 8—Be courageous. Dare to do right when others are doing wrong, to follow the right course, whether it brings censure or approval, profit or loss. 9—Be modest. Do not talk about your accomplishments. Let the other person do that. 10—Be fair to yourself. Do not under-rate your abilities. Make up your mind that you can be somebody and do something worthwhile in life and then equip yourself for the task. 11—Seek wisdom. Learn to distinguish clearly between what is right and what is wrong, what is true and what is false, what is great and what is small. 12—Be thoughtful. Consider the desires of others. Think first and act second. 13—Be cheerful. Do not indulge in depressive thoughts, but try to live a happy, joyous life. 14—Be kind. Nothing is lost and much is gained by cultivating a kindly attitude toward others in every relationship of life. The kindly person benefits both himself and others.

Member Added This Week
Claude C. Norton, Rosetta Theatre, Miami, Fla.

Could Stand Some Changes

Some news about the attractions, a couple of top headlines, and perhaps a couple of column cuts (in place of the large one) could improve this front page considerably. However, James Hayes, manager of the DeSoto Theatre, Davenport, Mo., is on the right track, so we won't quibble. The Circulator is discussed below.

Far left: "The Piggy Bank" with J. Carrol Naish, right.

Some Clever Covers

W. S. Samuel, manager of the Rex Theatre, Arp, Texas, comes to the front again with some clever covers for his programs. One of them was evidently taken from an ad which advertised a daily necessity, but Samuel converted it to his own use and the result is extremely amusing. A little dot is shown sitting on the nose of a rat, generally found under the bed. The copy: "I'm on a sit-down strike till mom takes me to the Rex Theatre, Arp."

Another unusual program cover from Samuel is headed "Dreams for Sale," and is supposed to be a poem by the cashier. It goes something like this:
"I sit selling tickets from one 'til eleven, transporting the public to their private heaven. Now Grandma and Grandpa, their life's nearly done, but for mild dissatisfaction, the pictures are fun. To the tall awkward youth with his shiny bill date, holding hands in the gloom makes the theatre great. Our poor mother and dad forget worries and cares as they seek new adventures for only twenty-five. Gone are the bride and groom, beaming love and devotion, embark in two seats on a sea of emotion. Baby brother and sister just grumble and gripe 'til the moment the screen presents Mickey Mouse. So we're not just cashiers in glass enclosed cages, but vendors of dreams to the folks of all ages.

Along comes a program from James Hayes, manager of the DeSoto, Davenport, Mo. Known as The Circulator, it's a small tabloid newspaper, with personal mention, a story about the American Legion, a political ad, two comics and a page of pictures, all printed on the front page. In other words, news outside the theatre and non-theatrical ads get the first page, with the exception of the Jane Blyan photo. The rest of the program is devoted to full page ads of the DeSoto's attractions. The personal items are a good thing, for they'll attract lots of reader interest. Yet we think Hayes might expend a little and use some stories about his attractions, and perhaps use a photograph or two about movie fashions, what the stars are doing, etc. Perhaps a "Do You Know" column or a "Hollywood Scoop" column could be printed on the "Cheers and Jeers" column, with DeSoto the-agreers expressing their likes and dislikes? The things we have left with Hayes, the man, so Hayes has the opportunity to make a new, lively, lighthearted little tabloid of The Circulator that everyone will be eager to read. We wish him luck.

That old space is running out again. As a matter of fact, we've gone a little overweight this week. There are some other excellent programs awaiting our attention, so we'll get around to them next week. See you then.

350,000 Booklets to Cigar Dealers

Plug "Dr. Ehrlich's Magic Bullet"

The Cigar Manufacturers Association of America is distributing 350,000 four-page booklets to its dealers over the nation plugging "The Story of Dr. Ehrlich's Magic Bullet." The booklet presents a photograph of Edward G. Robinson as Dr. Ehrlich, who was an inveterate cigar smoker, and perhaps a Robinson with Alvaro M. Garcia, President of the Association.

Among the booklets is a personal letter from Mr. Garcia to all dealers urging them to cooperate in every way with the local engagement of the film, and get out with authority and extra publicity with all available material.

Selling copy in the booklet urges cigar dealers to publicize the film by word-of-mouth, stressing the importance of cigar smoking in the film.

Nurse Street Ballyhoo

Manager Jack Simon of Loew's Poli Theatre, Hartford, Conn., used a girl dressed in a regulation nurse's outfit as a part of the "Vigil in the Night" campaign. The theatre made special telephone calls to a large number of local doctors as an additional factor in the promotion, which also included the mailing of 6,500 small shopping bags, the distribution of 10,000 heralds and tie-ins with music dealers, drug stores, shoe repair shops, the mailing of postcards to all nurses in the community.

Provides Cast Information

More than once we've heard people leaving the theatre arguing over the play's "happy ending." Or to some handsome young man was:
"Well, you're at least, has done something about it. Patrons leaving LeRoy's, "LeRoy's Underground Theatre in New York are provided with this information by means of a cast of characters posters on the box office door. So much more argu-

Your Application Blank—
Clip and Mail Now!

Name
Theatre
City
State

SHOWMEN'S TRADE REVIEW
1601 Broadway
New York, New York

Dear "Chick":—I hereby apply for membership in the STR Program Exchange, I understand that entry of my name on this coupon signifies a willingness to exchange programmes with other theatres, but involves no other obligation.

Program Exchange

March 30, 1940
**Selling the Picture**

**Visual Education Tieup Sells Films Adapted From Classics**

Louis Davis, manager of the Vernon Theatre, Mount Vernon, Ind., is using the Visual Education newspaper-school system tieup to put over pictures with a literary background, new or reissued. His latest successful campaign was on "Treasure Island."

The newspaper takes credit for sponsoring the Visual Education program. To publicize the picture, the paper gave 688 lines of space, including three front page stories and two scene mats. Davis gave the paper the necessary number of passes to take care of the town's underprivileged children so that no child might miss the opportunity to see Robert Louis Stevenson's adventure classic.

Tickets were sold in the schools, with classes dismissing at various times throughout the day to coincide with the theatre's three matinee shows. Public an parochial schools tied in with the newspaper's plan.

**Book Edition of "Bullet" Offers Chance for Tieups**

A special edition of Paul DeKruif's "Microbe Hunters" has been published by Pocket Books, Inc., through an arrangement with Warner Bros., under the title of "Dr. Ehrlich's Magic Bullet," which is the title of the picture now being shown in theatres throughout the country.

The book is being given a large campaign by Pocket Books, Inc., tying in with the picture through its many dealers all over the country. The jacket of the volume carries a credit line for the picture, as does also the advertising and promotional material released to dealers.

**Float for "Elizabeth & Essex"**

Bugle calls (courtesy of sound apparatus) knights in armor (courtesy of the local museum), and a girl in costume seated on a throne, all through the courtesy of Bert Leighton, manager of the Grand, Lancaster, Penna., was the theme of the float which told of the arrival of "The Private Lives of Elizabeth and Essex."

**For Better Show Selling Showmanalyses Have Appeared In STR on Following Pictures**

<table>
<thead>
<tr>
<th>Picture</th>
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<tr>
<td><em>Abe Lincoln in Illinois</em></td>
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<td><em>Amulet with a Million Peril</em></td>
<td>Nov. 18</td>
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<td><em>Another Thin Man</em></td>
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<td><em>Bokia</em></td>
<td>Dec. 30</td>
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<td><em>Brother Rat and a Baby</em></td>
<td>Jan. 18</td>
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<td><em>Charlie McCarthy, Detective</em></td>
<td>Dec. 23</td>
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<td><em>Comet Marine</em></td>
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<td><em>Destry Rides Again</em></td>
<td>Dec. 16</td>
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<td><em>Dr. Cyclops</em></td>
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<td><em>Earl of Chicago</em></td>
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<td><em>Fighting Grit</em></td>
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<td><em>First Love</em></td>
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<td><em>Germaine</em></td>
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<td><em>Great Victor Herbert</em></td>
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<td><em>His Girl Friday</em></td>
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<td><em>House Across the Bay</em></td>
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<td><em>Humphrey of Notre Dame</em></td>
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<td><em>I Take This Woman</em></td>
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<td><em>It's a Date</em></td>
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<td><em>Joe and Ebel Torp Call On The</em></td>
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<td><em>President</em></td>
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<td><em>My Little Chickadee</em></td>
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<td><em>Northwest Passage</em></td>
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<td><em>Princess of Paris</em></td>
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<td><em>Reno</em></td>
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<td><em>Secret of Dr. Kildare</em></td>
<td>Nov. 16</td>
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<td><em>Strange Cargo</em></td>
<td>Mar. 10</td>
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<td><em>Swan Lake</em></td>
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<td><em>Swiss Family Robinson</em></td>
<td>Feb. 10</td>
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<td><em>That's Right, You're Wrong</em></td>
<td>Nov. 25</td>
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<td><em>Ten 1000 Dollars</em></td>
<td>Mar. 23</td>
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<td><em>Vigil in the Night</em></td>
<td>Feb. 17</td>
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**Prominent New York Night Spots Help Plug "Virginia City"**

Novel announcement cards heralding the recent world premiere of "Virginia City" in Virginia City and Reno, were distributed to a number of prominent night clubs and restaurants in New York, where they were prominently displayed.

As part of the advance campaign on the film, the cards were also sent to district and branch managers of the company for display in their offices.

The New York night spots where the cards were placed were on view included the Stork Club; "21"; Jack Bleeck's; Jack Dempsey's; Renk's; La Conga; Radio Franks; Jimmy Kelly's; Jack White's; the Onyx Club; Famous Door; Brown Derby; Lindy's; and The Tavern.

**Real Exploitation at Low Cost**

Lobby exploitation on "Destry Rides Again" used by Manager Robert A. Wade of the Vista Theatre in Hollywood, Calif. The entire expenditure didn't amount to over 50c, which proves what Showmanship can do for a picture.

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**“Four Wives” Lobby Display**

This unique lobby display heralding the coming of Warners' "Four Wives" was conceived and executed by William Van Vly, manager of Fred Faulkner's Palace Theatre, Netcong, N. J.

**Ungerfeld Rolls Up Advance Publicity for "Swiss Family"**

Manager Robert Ungerfeld of RKO Proctor's Theatre, Newark, used a personal appearance of young Terry Killburn of the cast of "Swiss Family Robinson" as the springboard for several publicity stunts in addition to a stage interview.

Ungerfeld took the young player on a whirlwind tour of the city during which he became an honorary member of several organizations including the Boy Scouts of America and the Newark Junior Police. Terry also received the key to the city and a special courtesy card from Deputy Mayor Fox. At Bamberger's Restaurant, Terry posed with Adrian Rollins, whose three-piece ensemble furnishes music during the lunch hour and is also a broadcasting unit.

Manager Ungerfeld used advertising space in Newark papers telling of the Saturday afternoon stage appearance of Terry.

Publicity Manager Eddie Sniderman interviewed the RKO Radio player from the stage and the interview along with Killburn's many appearances on the city-wide tour won valuable space in all Newark papers. The Newark Star-Ledger devoted three columns and the Sunday Call two columns to the visit of the juvenile star, and all the activity was timed in with the playdate of "Swiss Family Robinson."

**Careful Driving Stunt Sells "Three Cheers for the Irish"**

Theatres over the country have garnered reams of publicity with a stunt on "Three Cheers for the Irish," first used in Kansas City.

In a tieup with the local police department, exhibitors in Kansas City, Omaha, Atlanta, Philadelphia and New Haven, made arrangements for traffic officers to distribute free tickets for "Three Cheers for the Irish" to careful drivers.
Beyond Tomorrow

Legion of Decency Ratings
(For Week Ending March 30)

SUITABLE FOR GENERAL PATRONAGE
Buck Benny Rides Again
Blazing Six Shooters
Roancho Grande
Courageous Dr. Christian
Stagecoach War

FOR ADULTS ONLY
Black Friday

OCCIONABLE IN PARTS
Human Monster
Primrose Path

CONDEMNED
Strange Cargo

Zanzibar

(Hollywood Preview)

Univ. Melodrama 72 mins.


Comment: In spite of splendid direction and capable performances, the success of this first production venture of Lee Garmes seems somewhat problematical. It is not perhaps the film in the general sense, for it moves slowly and deals with a theme involving, to a certain degree, the jungle. How patrons will react to the "returned spirits" idea is a matter of conjecture. Aside from that the story is depressing, with only a few light moments here and there to relieve the tension. One cannot, however, fail to give credit to the production as a sincere effort which, even though it does not look successful now, may turn out to be when it hits the theatres. Outstanding performances are contributed by Maria Ouspenskaya, Charles Winninger, C. Aubrey Smith and Harry Carey. The special photographic effects are excellent, although the photography as a whole is dark. In selling it, the title should be good for tickets; for example, "Do your shopping today... beyond tomorrow" may be too much for Jean Parker fashions offer possible tickets.

(ADULT)

Cachetine: "Their spirits remained... be- cause for tomorrow... guide two in a trip.

AUDIENCE SLANT: ITS UNUSUAL THEME MAY BE RIDICULED BY SOME. BOX OFFICE SLANT: IT WILL NEED STRONG SELF-PROMOTION. CAST IS NOT OUTSTANDING, IT CONTAINS SOME SEASONED TROOPERS WHO SHOULD BE FEATURED IN YOUR ADVERTISING.

Texas Stagecoach

(Univ. Melodrama 72 mins.)


Comment: This is a good western for the outdoor fans who like action, villainy and gunplay. Cattle rustling has been forgotten while some of the characters try to push through a road and others try to prevent it. There are a few laughs, and the Sons of the Pioneers contribute a song or two, one of them in a clever manner. Charles Starrett is as good as usual, and Iris Meredith displays her becomes familiar against a stagebrush background. Villain Dick Curtis has been given a gray hat and shirt to take away some of this blackness, but he's still one of the blackest of menaces. For exploitation, arrange a contest among students on the development of transportation. Unusual treatment of action posters and cutouts for your outdoor displays.

(FAMILY)

Cachetine: "Flaring action as hard-riding son of the west tracks down a pair of Texas gangsters.

AUDIENCE SLANT: WESTERN FANS ALWAYS LIKE WESTERNS. BOX OFFICE SLANT: AND BECAUSE THEY DO, YOU CAN COUNT ON THEM TO PROVE IT AT THE BOX OFFICE.

Florian

(Hollywood Preview)

MGM Drama 93 mins.

SHOWMEN'S TRADE REVIEW  March 30, 1940

SHOWMEN'S TRADE REVIEW

"Monster" Window Display
Here is the latest in eye-catching window displays engineered under the supervision of Sam Rosen, Monogram's Philadelphia branch manager. Made up for that company's release, "The Human Monster," the displays consisted of cutouts from the stills, oversize head of Bela Lugosi, and a sensational poster cutout. It ought to give theatremen an idea or two in making up their own displays on the film.

"The DARK COMMAND"
RAOUL WALSH • DIRECTOR

with

CLARIE TREVOR • JOHN WAYNE • WALTER PIGEON
ROY ROGERS • GEORGE HAYES • PORTER HALL
MARIOLI MAINE • RAYMOND WATKINS


March 30, 1940

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ter, Cedric Gibbons, Director of Photography, Karl Freund, Film editor, Frank Hall.
Plot: Young, a groomsman at the Imperial wedding, informs Helen Gilbert, a duchess, of the birth of a perfect Lippizan stallion. The stallion becomes attached to the colt. When Lee Bowman is sent to command the garrison in the town, because he has had a melancholy affair with Irina Baranovna, she comes to threaten him, so he gives her the colt. Young protests and is dismissed. Helen persuades the Emperor to command the horse for his riding school and hires Young as groomsman. But Bowman convinces the Emperor he loves Helen and he requests his majesty's approval.

Comment: MGM has a sparkling hit in this picture, one that can be termed as something different in screen entertainment. Studded with top-ranking performances, direction and production, it emerges as a warmly human and colorful film, that should please everyone and roll up good grosses. The remarkable Lippizan horse, Mr. Bowman. His performances will make Young and old, particularly those fond of animals, Robert Young and Helen Gilbert are splendid, holding an exceptionally fine supporting cast which includes such outstanding players as Charles Coburn Lee Bowman and Reginald Owen. Irina Baranovna, making her American screen debut, scores with her striking personality and beautiful ballad dancing. Edwin L. Marin directed, providing excellent tempo, and Peter Ford produced. Robert Young returns to Monogram.

Plot: Gene Autry is a forward-thinking ranch owner, and his horse, Smiley Burnette, is a rising star in the entertainment business. The story revolves around the relationship between the two and the challenges they face as they navigate the world of show business. The film is a testament to the power of dreams and the importance of following one's passion.

Comment: This is excellent entertainment from the word "go!" The scripts have injected a slightly new twist into the plot, but it isn't the plot that makes the picture so entertaining; rather, it's the musical numbers, several comedy bits, a scene or two that lift the film above the average western. Autry seems a little more subdued than usual, since he accomplishes no super-human feats. But he still knows how to use his dukes, and he sings well. Making her second appearance in an Autry western, Mary Lee Hogan proves, by reason of her infectious good humor, charm and voice that she's on her way to future stardom. June Storey is not as pretty as a picture, she's even prettier, and her role fits her better than any she has had in some time. Smiley Burnette is himself, which will be enough for any audience. Tie up with music shops on the Columbia recording of Autry singing "Ala en el Rancho Grande." There's a June Storey stamp on shoes, of which you should take advantage. Give the picture stronger plug in your newspaper advertising than ordinarily, for it is worthy of extra expenditure.

Captains: "Gun-play and song-play as Gene pulls strings to score a secret plotter."

AUDIENCE SLANT: SWELL ENTERTAINMENT FOR THE WHOLE FAMILY.

BOX OFFICE SLANT: IT SHOULD DO WELL WHEREVER AUTRY IS POPULAR.

"Too Many Husbands" Available, Declares Marriage Broker
An unusual publicity stunt designed especially for Leap Year Day and which received wide metropolitan and national syndicate coverage was arranged in New York recently for "Too Many Husbands" by Al Sherman and Jose Schorr of Columbia's publicity department.

E. Ehrenreich, one of the leading marriage brokers, at a specially arranged press interview, declared that his problem was that there are "Too Many Husbands" available and not enough girls to go around." He backed his statement with the census figures which show that there are 3,500,000 more marriageable men than girls in the United States.

Seaman's Book Jackets
Dave Seaman, manager of the Forum Theatre, Philadelphia, has succeeded in getting publicity into the books. His accomplishment is the result of having book jackets made up and plugged the theatre, with merchants copy on the other side offsetting any expenses. The kids cover their books with the jackets; the announcements go into their homes, and this means action later at the box office. Simple? Yes. But have you done it?
MORE POPULAR THAN EVERY ONE OF GRAND FILM SERIES RE

Jean Hersholt
Latest Crossley rating of radio popularity gives “Dr. Christian” program, over CBS network, a new all-time high figure . . . meaning more pre-sold customers than ever for this second of the film feature series!

The well-loved central characters of the radio drama, brought to the screen in a heart-warming story of the on-screen that has made the doctor and his intimates eagerly awaited and welcomed callers in millions of homes.

THE Courageous DOCTOR CHRISTIAN

DOROTHY LOVETT • ROBERT BALDWIN • TOM NEAL MAUDE EBURNE • A STEPHENS-LANG PRODUCTION

Directed by Bernhard Vorhaus

RKO RADIO PICTURES

Original Screen Play by Ring Lardner, Jr. and Ian McLellan Hunter
When a new departure in screen entertainment makes its appearance, the showman has something he must sell. In any other business, for that matter, if a new gadget appears on the market, a thorough advertising campaign must be prepared to get the public to use that gadget. Now "Dr. Cyclops," of course, is no gadget. It's a picture, but startlingly different from anything that has come out of Hollywood in years that the public must naturally be "prepared" for the unusual, and the best way to prepare them is through good old-fashioned showmanship.

That it is a story of young lovers is evident from a biochemical genius; that it was photographed in Technicolor employing new effects and tricks; that players were selected to fit the story and not the story made to conform to the players—these are facts that must be included in your publicity. You know your situation better than anyone else, so that if the shock or horror angle has a tendency to scare the women away, then dispense with it and concentrate on the novelty and romance. After all, nothing should be done that would cause the women to turn thumbs down on your showing of the picture. Already Paramount has held six pre-release test engagements—Kansas City, Denver, Providence, Hartford, Altoona and Nashville—all of which, according to reports, were highly successful. In view of this, special expeditors are being assigned to various territories to aid exhibitors in their first-run campaigns.

Swell for Teaser Campaign

Get the town "Dr. Cyclops"-conscious. Begin by running teaser ads: "It's coming—the amazing 'Dr. Cyclops'!" Get out teaser tuck cards and posters. Paramount will have sever wheels in the presto a head and as well as at least two styles of tuck cards, available for exhibitors. You should have tuck stickers and throwaways printed, the former for snipping around town and the latter for distribution. Many unusual facts about the picture should be planted in the newspaper in advance. They should, of course, graphically concern the sizes of the characters, the shadows and tones used in the photography, the gargantuan furniture, the musical score—well, there are a number of them that will make interesting reading and will arouse interest.

You'll find this in the publicity section of your press book.

In the lobby, well in advance, make up a giant display employing a huge eye. Across the front, either painted in white or cut out of cardboard and whitened, use the copy "The amazing "Dr. Cyclops" is on the way.

If you wish, stills can be grouped about the display. Incidentally, large cut "eyes," placed wherever patrons will literally run into them, should be spotted throughout the front of the theatre. A huge cutout of "Dr. Cyclops" can be made by your house artist, using one of the stills as a guide. This cutout should reach from the sidewalk to, or even above, the marquee. Cutouts of the young lovers should also be placed beside the huge figure to accentuate his height and to bring out the romance.

If you can get permission from the authorities, paint large footprints on the sidewalks leading to your theatre. It's an old gag, but you'll be doing it in a new way by making the footprints much larger than usual and by using the line, "Watch Your Step—this is 'Dr. Cyclops.'"

Surely a novelty shop, or perhaps the local ten-cent store, can either supply you or tell you where you can get small reducing mirrors which make the holder look smaller than he really is. If you're fortunate enough to get them, have Corey pasted on the back of each and distribute them. Suggested copy: "You think you look small, but wait till you see the tiny people in 'Dr. Cyclops.'"

The window of a local furniture store would be the ideal spot for a display highlighting the unusual feature of the picture—small characters. Either with cutouts or with dolls, and with furniture as the background, you can arrange a window that will certainly attract passers-by. If dolls are used, they should be made to resemble the actual characters, at least in dress, as nearly as possible. A placard explaining the display in relation to the picture should be included, as well as a number of stills.

Using the large eye motif for the center-piece, and surrounding it with stills, make up a display for an optometrist's window. Your tie-in copy should be, "He sees everything—the amazing 'Dr. Cyclops'—but can you?"

One of the six pre-release test engagements for "Dr. Cyclops" was in Hartford, Conn., where the advertising campaign illustrated below was used. That got results is proved by the fact that the picture went held over a second week. Add one and two weeks advance; three, day before opening; four, current, and five, second week. All appeared in the Hartford Courant.

Better have your eyes examined today so you can enjoy every exciting, breath-taking moment of "Dr. Cyclops' at the Blank Theatre (date)."

Perhaps you can get bell hops at local hotels to go about the lobby at frequent intervals pugging "Dr. Cyclops." When he is "unable" to find his party, he returns to a telephone and in a loud voice answers: "'Dr. Cyclops isn't here, but you can see him at the Blank Theatre (date)."

Small cards could be placed under the doors of hotel rooms. Copy could read, "Are you a guest in Blankville, you'll want to see one of the most novel pictures ever made—a picture that will amaze you with its photographic tricks, and will touch your heart with its romance... that's 'Dr. Cyclops—he'll urge that you see it before leaving town."

Another good distribution stunt consists of cards, each with a penny attached. For copy, we suggest: "Here's your start toward your first million... for a million thrills, for a million heart thumps at the sight of young lovers reduced to doll-size humans, see 'Dr. Cyclops.'"

For distribution to offices, use cards with this copy: "Don't go home until you've seen 'Dr. Cyclops.'"

What to do—what to do? That's the problem of the young lovers in "Dr. Cyclops," who have been reduced to approximately foot-high characters. Citing their predicament in your details, conduct a newspaper contest in which readers answer the question, "What would you do?" Illustrate the details with scenes from the picture.

Try to arrange some "scientific marvel" display either in your lobby or in a store window. The angle is that "it's amazing, but not nearly as amazing as 'Dr. Cyclops.'"

A display of miniature clothing might be promoted from a clothing merchant, provided you can get the clothing. Many establishments like to hand out miniature examples of men and women's styles. The copy for the display could be: "This is your size—so if you're under the influence of 'Dr. Cyclops'..."

If you have a wall projector, you'll arouse interest by flashing the "eye" trademark on a nearby building with copy that "'Dr. Cyclops' is coming."

Several trick stills are available to aid you in preparing a front that will accentuate the picture's novelty angle. Romantic poses of the lovers should be also prominently displayed as a come-on for the women.

All during your campaign, keep in mind that this picture, because it is different, because it has no star cast, is one that must be exploited to the limit. You have plenty of ammunition with which to work, so we suggest you get busy as soon as your premiere date is set.
Not with magic...not with sleight-of-hand!...But with TRAILERS...

HOBBY DISPLAYS...ACCESSORIES...Best Sellers in the Business!

Using cold, hard showman's sense plus the piled-up knowledge of twenty-one years experience NATIONAL SCREEN SERVICE boils the whole advertising campaign down to short, sharp, stream-lined low-cost SELLING right in your show-window...your screen...your lobby...your theatre.

Result: The best theatre advertising ever devised...reaching more people...selling more tickets...costing less than any other advertising you can buy.
Flashy Display on "Uprising"

With the title outlined in rustic, wooden letters, this flash display on RKO-Radio's "All-Century Uprising" stopped patrons in their tracks recently at the Met Theatre in Baltimore. Credit Manager Harold Grant for the display.

Bachner Promotes 5-Column Art Layout on "Grapes of Wrath"

Recently David Bachner took over the post of director of advertising for Warners' Hippodrome Theatre, Cleveland, Ohio. And right off the bat he promoted newspaper breaks unprecedented in Cleveland theatrical history.

On the first page of the second section of the Cleveland Press, a giant five-column art layout plugged the showing of "The Grapes of Wrath." The layout told in pictorial form the story of the joys from the time young Tom "returns to Oklahoma" until the struggles on in California that "nothing can beat the soil." In the Cleveland News, a tiptop ad appeared teeming in the picture with the newspaper's rental directory. The headline was "Troubled Times" below which appeared a photo of Tom Joad, Grandma and Rosasharn, and this copy: ... because you are unable to find the room, house or apartment you're seeking? If you are, you haven't been looking in the right place. Then the ad went on to recommend the "latest listings of the most desirable rooms, houses and apartments which appears daily in the News Rental Directory." A credit line for the picture was at the bottom of the ad. Bachner has done a mighty fine piece of promotion, and we're sure other showmen will be eager to see future evidences of his work. So how about it, David?

P. S. Hardy had us completed these lines when some more tear-sheets of promotions came to our attention. For, "The Blue Bird," Bachner promoted 6-column ad with the News, and also succeeded in rounding up a 3-column tiein on the same picture, as well as another on "The Grapes of Wrath." We'd say that Bachner's certainly getting things done in Cleveland.

National Guard Helps Sell "69th" in Middletown, N. Y.

A gala premiere helped give "The Fighting 69th" a tremendous sendoff at the Paramount Theatre, Middletown, N. Y.

Manager Harry G. Stowell tied up with the local National Guard Unit, who cooperated by sending down two motorized field units, placing them in front of the theatre for the premiere.

On the night of the opening, the National Guard paraded to the house, accompanied by their drum and bugle corps. At a signal, the entire unit paraded down the aisle of the theatre, to the applause of the patrons who had already purchased their seats and were waiting for the show to start.

The stunt drew a large crowd to the house and was described in much favorable publicity, helping the film to a huge gross.

This Week: In Production—41; Being Edited—66
Last Week: In Production—22; Being Edited—63

NOTE: Asterisk (*) indicates pictures on which Admen are doing public relations work. See "Publicity Watch" for dates of publications.

COLUMBIA

BEING EDITED

GHOST BREAKERS
HENRY ALDRICH No. 1
NORTHWEST MOUNTED POLICE (Tech.)
DRY GUS
CHERYL STRANGE OF THE SOUTH

NOTE: Admen (*) indicates pictures on which Admen are doing public relations work. See "Publicity Watch" for dates of publications.

COLUMBIA

PASSPORT TO ALCATRAZ
DOCTOR TAKES A WIFE
MAN WITH NINE LIVES
1 MARRIED ADVENTURE—Travelogue Feature. Made by Mr. Gas Johnson.

FUGITIVE FROM A PRISON CAMP—Jack Holt, Marion Marsh. Director, Lewis D. Collins.


IN PRODUCTION

LONE WOLF MEETS A LADY—Wayne Morris, Esther Muir. Director, Sidney Salkow.

BILL ELLIOTT No. 3 (entitled)—Bill Elliott, Iris Meredith. Director, Joe Lewis.

METRO-GOLDWYN-MAYER

BEING EDITED

NEW MOON
FORTY LITTLE MOTHERS
TWO GIRLS ON BROADWAY
EDISON THE MAN
AND ONE WAS BEAUTIFUL
ANDY HARDY MEETS DEBUTANTE

IN PRODUCTION

DR. KILDARE'S STRANGE CASE
Pride and Prejudice
WATERLOO BRIDGE
SUSAN AND GOD
MORTAL STORM
20 MULE TEAM—Wallace Beery, Leo Carrillo, Noah Beery, Jr. Director, Richard Thorpe.

BOOM TOWN—Clark Gable, Spencer Tracy, GabyEAR, Charlotte Carrol. Director, Jack Conway.

TO OWN THE WORLD—Lana Turner, Lew Ayres. Director, Harold S. Bucquet.

MONOGRAH

BEING EDITED

COVERED WAGON TAIL
PALS OF THE SILVER SAGE
TERROR OF THE SKY
TOMBOY

IN PRODUCTION

COWBOY FROM SUNDOWN

(CinCUS)

LIBERTY RADIO—Dickie Wynyard, Olive Brook.

PARAMOUNT

BEING EDITED

UNTAMED
TYphoon (Tech.)
OPENED BY MISTAKE
LIGHT OP THE WESTERN STARS
BISCUIT EATER
THOSE WERE THE DAYS
HIDDEN HILL
WAY OF ALL FLESH
SAFARI
GOLDEN GLOVES
STAGECOACH WAR
BUCK BERNIE RYDES AGAIN
QUEEN OF THE WEST
DOWN WENT MAGNITY DATE WITH DESTINY

IN PRODUCTION

GREAT COMMAND
OLD MISSOURI
YOUNG BUFFALO BILL
GRANDPA GOES TO WAR
COVERED WAGON DAYS

IN PRODUCTION

WOMEN IN WAR

DOCTORS DON'T TELL—Charles Coburn, Director, Bernard Herron.

GAUDINO SERENADE—Gene Autry, June Storey, Smiley Burnette. Director, Frank McDonald.

GANGS OF CHICAGO—Leo Lane, Lloyd Nolan, Barton MacLane. Director, Arthur Crabtree.

20TH-CENTURY-FOX

BEING EDITED

I WAS AN ADVENTURER
SAILOR'S LADY
STAR DUST
CHARLIE CHAN MURDER CRUISE
EARTHBOUND
ROUGE OF THE RIO GRANDE

IN PRODUCTION

LILIAN RUSSELL
MARYLAND
GIRL IN 313—Florence Rice, Joan Vaelere. Director, R本赛季 Carisse.

YOUNG PEOPLE—Shirley Temple, Jack Buetel, Charlotte Greenwood. Director, Allan Dwan.

RAIN OR SHINE—Virginia Glierson, Joan Davis. Director, David Burton.

OUTLANDS—Morgan Rope, Rex Harri- man. Directed by Carol Reed.

UNITED ARTISTS

BEING EDITED

SAPS AT SEA (Radio)
10,000 D. B. C. (Radio)
THE WESTERNER (Goldsby)
OUR TOWN (Lessen)
GREAT DICTION—Charles Chaplin, Paulette Goddard. Producer-Director, Charles Chaplin.

IN PRODUCTION

THIEF OF BAGAD (Radio)—Sun, Conrad Veidt, June Dupres. Producer, Alexander Korda.

IN PRODUCTION


UNIVERSAL

BEING EDITED

RIDERS OF PASCO BASIN (W)
ENEMY AGENT
ALL'S THE WAY
LA CONGA NIGHTS
SANDY IS A LADY
CAN I GIVE YOU ANYTHING BUT LOVE

IN PRODUCTION

IF I HAD MY WAY
SKI PATROL—Lil Deitz, Philip Dorn, Kathryn Adams. Director, Lew Landes.

WARNER BROTHERS

BEING EDITED

FUGITIVE FROM JUSTICE
THE BADLANDS
TILL WE MEET AGAIN
AN ANGEL FROM TEXAS
FLIGHT 8

IN PRODUCTION

ALL THIS AND HEAVEN, TOO
TERROR ZONE
SEA HAWK

LIFE OF KNUTE ROCKNE—Pat O'Brien, Haines, Belle Page. Director, William K. Howard.
10 in a row
...for Western Electric recorded Sound!

1930—Metro-Goldwyn-Mayer
1931—Paramount
1932—Paramount
1933—Paramount
1934—Columbia
1935—Metro-Goldwyn-Mayer
1936—Metro-Goldwyn-Mayer
1937—United Artists
1938—United Artists
1939—Universal

It is significant that throughout its 10 year history, the sound recording award of the Academy of Motion Picture Arts and Sciences has been made every year to ERPI licensees using Western Electric equipment. Congratulations to the individuals and Sound Departments who have won the awards!

Electrical Research Products Inc.
195 BROADWAY, NEW YORK, N. Y.
SUBSIDIARY OF
Western Electric Company
World Premiere
April 8th
GRANADA THEATRE - DICKINSON THEATRE
LAWRENCE, KANSAS

CLAIRE TREVOR • JOHN WAYNE
ROY ROGERS • GEORGE HAYES • PORTER HARRISON
SHOWMEN'S TRADE REVIEW
March 30, 1940

IN THE SHORT SHOPS

Paramount

Five song numbers will be heard in the forthcoming Headliner short subject, "Have You Met Yvette?" which features Yvette, vivacious French songbird, Paul Baron, popular NBC orchestra leader and Ben Grauer, radio announcer. In addition to Yvette, her theme song "I'Attendrai" other songs to be heard are "I Can't Make My Eyes Behave," "With the Wind and the Rain in Your Hair," and "In a Park in France." Paul Baron also will offer his original song number "Alibaba Boys." "Have You Met Yvette?" directed by Leslie Roush will be nationally released April 19.

Vitaphone

Fifty children, ranging upward to 16 years of age have been engaged for "Cinderella." Fifty children which goes before the cameras under direction of William McGann. Maris Wrixon is set to play the fairy princess in the picture, which Gordon Hollingshead will supervise.

GMM

Hugh Harman, cartoon producer has created a new star he thinks will be a hit of the new season. The new animated hero is "Silver, The Wonder Horse," star of a new cartoon of the same name.

As a reward for their work in the animated cartoons, all employees of the cartoon department have been promoted to head their own unit, making six animated features yearly, as part of the studio's annual release of eighteen such subjects. The two are William Haanna and Joe Barbera, former director and writer with the Rudolf Ising unit of the department. Their first effort will be "Swing Social," done in Technicolor under the supervision of Fred C. Quimby, department head.

WARNERS COORDINATE SHORT PRODUCTION AT BURBANK STUDIOS

Several organic changes have been effected in the structure of Warners' short subject department as the Burbank Studio materializes its plan for making all of the company's product of this type. In the past, the majority of Warner shorts were produced at the Vitaphone studio in Brooklyn, which now is closed.

Under the new setup, Ira Genet, who has been making a series of short subjects in the East, will be moved to the, Gordon Hollingshead, who is in charge of this production. In particular, Genet will concentrate on a band series.

Charles Tedford, who has written many of the historical features, has been switched to the feature department. Owen Crump, associated with the studio for about one year as writer of shorts, will handle stories for this department and work on these scripts, as well. Warners plan to start work on its 1940-41 program of featurettes and shorts on May 15. First picture on the new season's schedule to be released will be "Riding Into Society," the Elsa Maxwell feature.

MERCHANT COOPERATES

For the showing of a March of Time release, "Republic of Finland" at his theater, Manager Charles J. Murray of Ft. Worth, Texas, helped the Finnish Relief by getting the cooperation of a local merchant, who also bought tickets at $100 each. The newspapers came through with plenty of stories, and there were lots of window cards posted in prominent locations. It was a neighborhood engagement, but Murray put it across as well, or perhaps better, than many managers of deluxe houses.

Swell Publicity Break

Four two-column scene mats, one on top of the other, and each one dealing with a Warner Historical Feature, were promoted from the Dallas Times Herald, Dallas, Texas, as a plug for the engagement of "Teddy, the Rough Rider," at the Palace. It will also be another swell publicity break for Bess Short and her Short Subjects Department of Interstate Theatres.

FIRST RUN SHORT PRODUCT

BROADWAY, NEW YORK
(Week Beginning March 30)

CAPITOL—Valliant, Venezuela (MGM) rev. 12-23-39; Know Your Money (MGM) rev. 5-3-40.

CENTER—Penman Chaves (RKO-Pathé); The Ugly Duckling (RKO-Diary) rev. 22-30.

CRITTERION—Vacation Diary (RKO-Pathé) rev. 2-17-39; The Curious Puppy (Vita).

GLOBE—The First crib (20th-Fox); Tennis (20th-Fox) rev. 2-24-40; The Silly Shopper (20th-Fox) rev. 2-18-39.

PARAMOUNT—Busy Lives (Parama) rev. 11-19-39; Females is Pique (Para.) rev. 2-23-40.

RIVOLI—Alida (Guaranteed Pictures); Jerusalem (U.A.) rev. 10-6-39.

ROXY—For Outdoors (20th-Fox) rev. this issue; Kinetic Matsumoto (Univ.) rev. 2-24-40.

STRAND—Africa Squeaks (Vita.) rev. 2-24-40.

CHICAGO LOOP
(Week Ending March 30)

APOLLO—What's Your L.Q. (MGM) rev. 3-5-40; Females is Pique (Para.) rev. 3-2-40.

CHICAGO—Following the Hounds (20th-Fox) rev. this issue.

GARRICK—Busy Bakers (Vita); Seattle, Gateway to the Northwest (MGM) rev. this issue.

ROOSEVELT—Aunts in the Plants (Para.) rev. 3-21-40; Unusual Occupations No. 3 (Para.) rev. 3-21-40.

UNITED ARTISTS—Canada at War (RKO-M.P.A.) rev. 3-22-39; The Beach Picasso (RKO-Diary) rev. 3-27-39; For Outdoors (20th-Fox) rev. this issue.

"OLD HIRD HAND IS ALWAYS THERE WITH THE RIGHT IDEA"

You, Too, Can Have an Idea Factory

Encyclopedia of Exploitation

Live wire Showmen all over this country are using the sure fire system of boosting box office receipts by calling on their Encyclopedia of Exploitation for ideas, suggestions, plans and methods of exploiting shows in the way that brings results. "Old hired hand is always there with the right idea," they tell us. Why not hire a helper you can rely upon? Get a copy, New, of Encyclopedia of Exploitation. Order by mail from:

SHOWMEN'S TRADE REVIEW
1501 Broadway, New York City
GOING PLACES NO. 73
Prod. No. 4358
Excellent
Univ. Going Places 9 mins.
Comment: There's enough unusually interesting subject matter in this release to keep any audience occupied every minute. One clip deals with the manner in which science has taken the "clickety-clack" out of railroad travel by welding the rails together, while another shows the workings of a dog hospital on Long Island, where as much care is taken in the treatment of canines as with humans. The reel concludes with shots of canine royalty taken at the swanky Morris & Essex Show in New Jersey. Joseph O'Brien and Thomas Mead produced.

Exploitation: Display posters in all local train depots tying in with the railroad clip. The subject on dog spas suggests tie-ups with pet shops, and could be the basis for a pet parade.

FOR OUTDOORS
Prod. No. 603
Tech. Excellent
20th-Fox Fashion Forecast No. 3 10 mins.
Comment: This is the usual gorgeous array of gorgeous girls portraying the latest fashions in Florida settings. Ilka Chase's smartly cut dress is the curse of it for the men so that they can get a kick out of the ribbing. The Technicolor makes the costumes stand out as black and white picture can, and as for the girls, well--Vivyan Donner directed.

Exploitation: Get a press book on this subject for the names of dealers who handle the merchandise displayed in this picture. There are excellent tieups available with the many stores which sell this merchandise. There is sure to be one in or near your city. The names of girls are also available for use in publicizing any of the local beauties who might be featured.

OVER THE SEVEN SEAS
Prod. No. 305
Fine
20th-Fox Sports Review No. 5 10 mins.
Comment: Wherever there is a body of water of any size, this subject will be enthusiastically welcomed. It consists wholly of clips of sailing vessels of various types, photographed in action with the most picturesque background imaginable. There's an aura of romance which hangs over sailing ships, which makes people want to see pictures of them and these pictures should therefore satisfy completely. It is a subject of great pictorial beauty. Lew Lehr edited the subject, Truman Tully produced, Dave Cooper arranged it and Ed Thorgersen is the commentator.

Exploitation: Circularize all the members of the local yacht clubs and put placards up in the boathouses whenever they become active.

LABOR SAVERS
Prod. No. 403
Amusing
20th-Fox Dribble Puss Parade No. 3 9 mins.
Comment: Lew Lehr describes a number of inventions designed to save trouble for the world and his company. In the latter he condemns himself to the sound track but in the latter half he makes a personal appearance and personally demonstrates some of the nuttier inventions. It is an amusing subject, good to provoke a few chuckles. Dave Cooper arranged the subject and Russ Shields (correct) edited.

Exploitation: Run a prize contest in your town for some of the nuttier inventions. You can even have a lobby show of them. There are enough being sold to provide an additional method of exploitation through window displays.

CLIMBING THE SPIRITS HOME
Prod. No. 107
Interesting
20th-Fox Magic Carpet No. 7 10 mins.
Comment: Father Hubbard and some of his college students ascend to the sources of one of Alaska's glaciers. The scenery is superb and some of the scenes of falling ice and snow are almost terrifying. Although the geological facts they unearth seem to be somewhat academic, nevertheless the adventures they experience in obtaining them are quite fascinating. Produced and directed. Lowell Thomas, Father Hubbard share the narration, while Frank Shields and Lew Lehr did the scenery.

Exploitation: Tie up with school geography classes. Local priests might aid your show by a mention from the pulpit.

DOMINGEERING MALE
Prod. No. S-107
Excellent
MGM Pete Smith No. 7 10 mins.
Comment: Here is one of the finest Pete Smith subjects in a long time. It is just about home folks and that sort of thing, and the women, the men and the youngsters will get a tremendous kick out of it. It purports to show how a girl goes about winning a husband. There's a throw in the case believe he is the aggressor throughout. The many homey little incidents will get many a laugh as well as one of Pete's own inimitable cracks which sounds swell on the screen but bad on paper so we won't give it away. John Hohn's direction is excellent but short.

Exploitation: Humorous letters on "How I got my husband to propose" would make an excellent contest in connection with this subject. Tie up with haberdashers on the title and with women's shops on how to make yourself attractive to snare a husband. Give the subject a good plug, as word of mouth will bring them in to see it.

SEATTLE, GATEWAY TO THE NORTHWEST
Prod. No. T-58
Standard
MGM Traveltalk No. 8 9 mins.
Comment: The title of this will tell most any exhibitionist it is about. It is of the usual type of Fitzpatrick Traveltalk with plenty of scenes of color in Technicolor, the usual amount of advertising and the usual type of comment. Those who are just simply nuts about Traveltalks will think this one good; others will consider it just fair.

Exploitation: Put a rack of clips running to the Pacific Northwest. Local lumber yards might also be willing to tie up with you because of the many lumbering scenes in the subject.

HOME ON THE RANGE
Prod. No. W-45
Cute
MGM Cartoon No. 5 2 mins.
Comment: This is an excellent cartoon and our comment is probably the same as that of everyone who will see it—"Cute." It is the story of the little calf who wanders away from its mother in search of adventure and must be taken back to her by a wolf. The antics of the other animals in extirpating it from various predicaments are really amusing. This is one of the best of the many excellent MGM cartoons. Rudolf Ising produced.

Exploitation: Give it a plug in your lobby programs and newspaper ads.

THE BIG PREMIERE
Prod. No. C-345
Poor
MGM Our Gang No. 5 10 mins.
Comment: The Gang's humor has become somewhat forced and there are just a few mild laughs in this one. As a matter of fact it is too long getting under way and must be shortened to earn a real laugh for the first half. Edward Cahn directed.

Exploitation: Plug the gang through the distributors of Our Gang merchandise and make a play for kid patronage on this one.

A DOOR WILL OPEN
Prod. No. M-78
Unusual
MGM Miniature No. 8 11 mins.
Comment: This is the story of a young musician, discouraged and downhearted, who is guided by a sort of apparition to success. The apparition is that of his landlord, whose daughter he subsequently marries. Later when accused of plagiarism, he is again guided by her spirit for proof of his innocence. It is one of those subjects that is designed to be thought-provoking. For this reason, it is quite unusual. George Sidney directed.

Exploitation: Since it's the story of a pianist, tieups with music schools, teachers and stores would be in order. Students of psychology might also be asked to participate in an essay contest based on the subject.

JACK POT
Prod. No. P-3
One of the Best
MGM Crime Doesn't Pay No. 3 10 mins.
Comment: This is a story of how slot machines enabled racketeers in one city to obtain sufficient funds to go into other rackets and make their usual cleanup. The cast is composed of seasoned players, none of whom has a name big enough for the marque, but each of whom does a fine workmanlike job with his role. The subject is almost strong enough to be billed as a feature and should be an especially good program builder on the same bill with a strong comedy subject and directed. 

Exploitation: Your local police chief, sheriff, commissioner of public safety, district attorneys and judges, etc., should cooperate with you in a subject of this kind. They can tie up the showing to their own drives to rid the city of slot machines, and urge the public to report their presence as soon as they are installed.
...Program Notes From the Studios...

With the Ritz Brothers and Martha Raye set for the leading roles, Producer Jack Levy plans to start filming of "The Boys From Syracuse" within the next two weeks at Universal. Charles Grayson is winning up the screenplay.

Willis Dierkle will direct Edward G. Robinson's next starring vehicle at Warner Bros. "This Man Reutler." Production will get under way as soon as Robinson completes his role in the current "Brother Orchid."

Republic's "Gang of Chicago," with Lloyd Nolan, Astrud Allwyn, Lola Lane and Anderson Richards heading the cast, got the "go" signal from Director Arthur Lubin a few days ago. Due to the production rush on the Republic lot, Lubin is shooting the picture at the Fine Arts studios.

Conrad Nagel joining the cast in a strong supporting role, Paramount's "I Want a Divorce," co-starring Dick Powell and Joan Blondell, went before the cameras with Ralph Murphy directing. Others in the cast are Jessie Ralph, Harry Davenport, Gloria Dickson, Mickey Knox, Frank Fay, Dorothy Burgess and Sidney Blackmer. George Arthur is producing.

Constance Collier, noted stage and screen actress, has been signed by MGM for a featured role in "Susan and God," Joan Crawford and Fredric March co-starring picture directed by George cukor. Miss Collier scored on the screen with Greta Garbo in "Anna Karenina."

As the undisputed queen of action pictures, Jules Dassin starts her thirty-seventh western leading role in an untitled Bill Elliott feature for Columbia. The picture is being directed by Joseph Lewis.

RKO is planning to co-star Lucille Ball and James Ellison in a sequel to the highly successful "Next Time I Marry" titled "Highway to Romance."

Peter Stuart has been set as director of the first simulcast Nefield picture, "The Sagebrush Family Rides On," scheduled to go into production next week with Bob Steele headlined. Tim McCoy has also been signed for a series of four outdoor features, the first of which will be "Frontier Crusader."

 Stephens Lang have announced that the title of the next "Dr. Christian" film has been changed to "Love on a Diet." The picture, starring Jean Hersholt, will go before the cameras around April 22.

Producers Henry Sherman and Director Lesley Selander returned from a location scouting trip, and are now preparing the first "Hopalong Cassidy" for the screen. Shernan announced that at least one picture will be made at Mountain Valley in Southern Utah. The trip covered over 5,000 miles.

Shooting on 20th-Century-Fox, "The Young People," was halted for a few days to allow Shirley Temple to recover from a cold, that has held up her song and dance rehearsals. Director Allan Dwan expects to resume camera work late this week.

Alan Marshall has been borrowed by Frank Lloyd from Selznick International for one of the principal roles in "Tree of Liberty," joining a cast headed by Cary Grant, Joan Fontaine and Richard Carlson. Shooting is scheduled to start within the next week.

Boris Morros has signed Sam Hoffenstein to work on the screenplay of his forthcoming production, "Lysistrata," which Kouen Matoulian will direct.

Harold Young has been signed by Voco Productions to direct the first picture starring Joan Crawford. Eustace, scheduled to go into production on April 15, on the Selznick International lot.

Contracts of Lina Darnell, Brenda Joyce and Jean Rogers were renewed by 20th-Century-Fox, for another year. Miss Darnell goes into "The Great Commandment" and Miss Joyce is slated for a top role in "Public Deh No. 1." Assignment for Miss Rogers will be announced shortly.

Three Men and a Light

William Adams Simonds, curator of Henry Ford's Greenfield Village at Dearborn, Mich., and author of several books on Thomas A. Edison, serves as technical advisor on MGM's "Edison the Man." He is shown at the left in a set duplicating the Menlo Park laboratory reconstruction at Greenfield Village, watching Director Clarence Brown pour mercury into a replica of the one Edison used to create his first vacuum lamp. At the right, Spencer Tracy, who plays Edison, is creating a light with the globe. Simonds aided in making every detail in this set and other portions of the picture authentic.

Now "Down Argentine Way"

"Down Argentine Way," will be the permanent title for the forthcoming 20th-Century-Fox production hitherto called "South American Way." The colorful musical drama, in which Carmen Miranda will play a major role, is set to go before the cameras late next month. Background and exterior footage have already been filmed in the Argentine and in New York.

"World" to Start

Production start on "To Own the World," which will feature Lana Turner and Lew Ayres, is scheduled for this week with Harold S. Bucquet directing for MGM. It will be produced by Seymour Nebenzahl, with Walter Strom as assistant director. Miss Turner has just completed "Two Girls on Broadway," in which she is co-starred with George Murphy and Joan Blondell.

Laraine Day for "Personal History"

Walter Wanger has signed Laraine Day for the top feminine role in his current United Artists production "Personal History," on the strength of her performance in Edward Small's "My Son, My Son."
Boy Who Made Good

SAM WOON (right), a twenty-five years ago was on assistant to GEORGE DE MILLE, and today is one of Hollywood's top directors, visits with his former boss on the "North West Mounted Police" set, at Paramount.

Camera Work Starts on MGM Eng'lish Production

ROBERT MONTGOMERY has started work for the cameras at Denham, England, on MGM's British production, "Bussman's Honey-moon," with CONSTANCE CUMMINGS as the feminine lead. With the Denham stage cleared of foodstuffs stored there temporarily due to war conditions, BERNARD GORDON, production chief for MGM overseas, was able to start production of the DOROTHY SAYERS story.

MISS CUMMINGS, remembered for her work in Hollywood from 1932 to 1937, has recently been alternating between the British stage and screen. She appeared in the stage production of "Goodbye, Mr. Chips." In addition to MISS CUMMINGS, the cast includes SEYMOUR HICKS, LESLIE BANKS, ROBERT NEWTON, LOUISE HAMPTON and GORDON FRANCIS DAVIES. The picture is being directed by ARTHUR WOODS, a protege of PRODUCER IrvING ASHER.

RKO Signs Hayward

RKO has signed LOUIS HAYWARD to a two picture deal, and his first assignment will be in the MAUREEN O'HARA picture "Have It Your Own Way," which ERNEST POMMER will produce. Starting date of EDWARD SNALL'S "The Son of Monte Cristo" will be held up until HAYWARD completes his first RKO picture.

Hathaway to Direct "Shepherd"

HENRY HATHAWAY has been assigned to direct Paramount's forthcoming Technicolor production, "Shepherd of the Hills," set to go before the cameras in mid-summer. HATHAWAY directed the studio's first outdoor Technicolor picture, "Trail of the Lonesome Pine," one of the top grossers in the history of Paramount. STUART WALKER will produce.

Cooper to Play "John Doe"

GARY COOPER will play the title role in "The Life of John Doe," which FRANK CAPRA will produce and direct WARNER BROS. Cooper will appear in the picture by arrangement with SAMUEL GOLDWYN, to whom he is under contract.

Virginia Dale Re-signed

VIOLA DALE, blonde sister who recently completed a top role in "Back From the Alps," has been re-signed by Paramount for another year. She is considered one of Hollywood's most promising newcomers.

Abbey Theatre Stars Signed for Ford's "Voyage Home"

Two of the most distinguished players of Dublin's celebrated Abbey Theatre, BARRY FITZGERALD and ARTHUR SHIELD, have been added to the cast of JOHN FORD'S forthcoming ARKO production, "The Long Voyage Home," joining a cast which includes JOHN WAYNE, THOMAS MITCHELL, WARD BOND and J. M. KERRIGAN.

FITZGERALD has been the star and SHIELS the stage director of the current Broadway stage success, "Junso and the Paycock," and a contemplated road tour of the show has been put off until fall, to permit the players to come to Hollywood. They will portray the roles of two hard-fisted and colorful sailors of the merchant marine, in the new film.

DUBLIN NICHOLS is writing the screenplay, from the original story by EUGENE O'NEILL.

Jean Muir in "Lone Wolf"

JEAN MOOR has checked in at Columbia for the feminine lead, opposite WARREN WILLIAM, in "The Lone Wolf Meets a Lady," now before the cameras under the direction of SYDNEY SALKOW.

That's Superb" Says Curtiz

Director MICHAEL CURTIZ tells FLORA ROBINSON, distinguished portraitress of Queen Elizabeth in "The Sea Hunch," forthcoming WARNER picture starring ERROL FLYNN that her performance is all that could be desired.

Nate Watt Directs "Flying Heels"

NATE WATT has been signed by FRANKLYNN WARNER, President of Fine Arts, to direct the first picture for his new producing and distributing company. WATT'S assignment is "Flying Heels," scheduled to go before the cameras this week.

Fred Stone for "Rip"

Monogram is dickerimg for FRED STONE to play the title role in its forthcoming production of "Rip Van Winkle." If the deal goes through, the picture will start late next month.

Loew-Lewin to Produce at U

DAVID L. LOEW-Albert LEWIN Co., Inc., will produce its initial picture for United Artists release, "Flotsam," at Universal Studios, and will establish headquarters on the lot this week. Actual filming of the picture is scheduled to start early in July. LOEW made his last two for E. BROWN films on the Universal lot during 1938.

Wandering Around Hollywood with the "Oldtimer"

If Republic is really serious about making a screen version of DALTON TRUMBO'S "Johnny Got His Gun," we suggest that they contact ARCH OWENS, the man who produced the successful radio show with JAMES CAGNEY starred. He's got another winner up his sleeve that will shock Hollywood... and please them.

Be sure and keep a date open for Universal's "It's a Date," the picture most people will want to see the second and third time... and we're not kidding. JOE PASTERNAK, this time with DIRECTOR WILLIAM SISTER, comes through with his best effort in a long list of successes, and the grown-up DIANNA DURBIN is a treat for your eyes and ears.

There is no truth in the report that 20th-Century-Fox's production of "Four Sons," is the story of the Bing Crosby family.

Now that OLIVIA DE HAVILLAND and WARNER BROS, have kissed and made up, everything along Burslen way is peaceful again. We knew all the time that the lawsuit scare to Republic would never materialize, but it made good copy. "Episodes" will be Miss de Havilland's next, to be made on her home lot.

"They Know What They Wanted," co-starring CHARLES LAUGHTON and CAROLE LOMBARD, sounds okay providing they knew what they wanted when they accepted the assignment. They can't go wrong with GABOR KANIN directing.

ROBERT BENCHLEY'S role in WALTER WANGER'S "Personal History," that of an easygoing American journalist, should be an easy one for him. All he has to do is play himself, and it will be perfect. Bob's style will also be spotted in the screenplay.

Here's a record to shoot at. JAMES A. FITZPATRICK, on the MGM payroll for the past ten years, has filmed more than 100 one-reelers, several other shorts, and eight features produced in England. FITZPATRICK has just been signed to a new five year contract.

Getting Expert Advice

Expert advice is given by BORIS KARLOFF by DR. GEORGE STOKES while JO ANS SAKERS listens in on the lesson. KARLOFF sought technical knowledge of the proper handling of scientific instruments for his role of Dr. KROSSL in Columbia's "The Man With Nine Lives."
MORE THAN SPECIAL ABILITY

TRADITIONAL Eastman uniformity backs up each film's special ability. That's why cameramen place utmost confidence in the three Eastman negative films—Plus-X, Super-XX, and Background-X. This reliability has made them the raw-film favorites of the industry. Eastman Kodak Co., Rochester, N. Y.

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EASTMAN NEGATIVE FILMS
March 30, 1940

PRESENTS

A MONTHLY SECTION OF
THEATRE EQUIPMENT
and MAINTENANCE

March 30, 1940

Just Around
The Corner

COMES the Spring! Announcements of new season programs will soon fill the air to keep those who are business-minded completely show-minded and oblivious, more or less, of the haunting redolence of the good earth, emerging from its period of frosty confinement, and oblivious, also more or less, of the songs of birds and the perfume of buds and blooms. Comes also the announcement that television is to be introduced on a big scale for homes.

As Spring is the harbinger of the hot and tough months of mid-summer, so too is announcement season the call to arms for the big parade of showmanship tricks to arouse public interest in new product. As for home television, that gives rise to the question: if it’s here for the home, can theatre television be far behind? (Of course, large-screen television has been around some time, is soon to be displayed in an improved form—but before it comes along on the grand scale there’s much to be done by business and management of the engineers have gotten their marvelous device out of the laboratory.)

What to do about the heat and humidity which once made theatre operation a nine-months business, the theatreman knows full well. Comfort against both heat and humidity is to be had by means of manufactured weather.

But television? There’s one to challenge the invention and resource of showmanship’s best brains. Home television probably won’t raise any more hell with theatre attendance than radio does now. That’s an assumption, of course. But a fair one on the grounds that while there’s no place like home, there’s no substitute for the theatre when it comes to dramatic entertainment.

As for theatre television. To be prepared is one thing—and a very good thing. But a lot of theatremen could go stoney broke waiting for television to come along while they just marked time and stood pat on what they’ve got in the way of house comfort and presentation efficiency.

So comes the Spring! But it’s not going to change one bit the job the showman has to do in order to live for another, and still other Springs. He will see more of ’em; be healthy as a result of proper nourishment and physical well-being resulting from having what it takes to buy food and pay rent, and he will welcome more Springs with greater glee if he just sticks to his job—booking his pictures with care and intelligence; selling his shows aggressively; keeping his house in tip-top shape in every respect of furnishings, equipment and maintenance.
Lester Isaac Makes Projection Play Star Role

THE industry's own, and for all we know at the moment, the industry's only homegrown axiom proves once again its own fundamental truth: We don't know for sure who turned the phrase: "There's no industry ill that good pictures won't cure." (The operator of the typewriter which is inlining these lines heard the expression first as a quote from Nick Schenck, but we're in no mood to do battle as to the origin of the sage saying.) The important thing here is not who said it, but the truth the saying is demonstrated in connection with a purely technical phase of motion picture presentation—in other words, with projection.

We hope no hyper-sensitive soul will take offense at the suggestion that there areills connected with projection. So long as projection or anything else can be improved, the lack of that improvement must be regarded as ill. The materials with which projection of pictures is accomplished have been undergoing improvement for all the years since the first "licker" was successfully thrown onto a screen.

Demands of Color

The introduction of color many years ago brought new problems. The refinement of color photography now used introduced a need for more light and whiter light. The need has been known and scientists and craftsmen have been working on the problem for some time. This is the record of how a good picture brought forth a great improvement more quickly than would have been the case without the stimulus of a demand for superlative presentation.

The picture, of course, is "Gone With the Wind." Here was Technicolor at its improved best. Here was a picture whose producer was so jealous of its fine qualities that he insisted upon measures to insure the best of projection for its showings at theaters everywhere.

Far from being an unwelcome command, the order from high up met a hearty reception in the technical branch of the theatre organization which would be the first to present "Gone With the Wind" to an eager public. For it happened that the head of the projection department of the organization, Lester Isaac, had for some time been anxious to obtain from a manufacturer of lenses a supply of a new and important development—the so-called coated lens which has been introduced by Bausch & Lomb (reported in STR issue of Feb. 26). Here was Mr. Isaac's opportunity to get action. Bausch & Lomb officials were reluctant to commit their organization to an order to deliver any quantity of the new lenses. The lens had been perfected, was ready for manufacture, but the company was not yet "in production."

But as presented by Isaac, the argument in favor of supplying coated lenses for the showings of "Gone With the Wind" at Loew's Theatres was irresistible, and a projection chief who has been first in so many times with projection equipment and methods that improved on existing standards, again made theatre presentation measure up to the demand for added quality by a bigger and better motion picture.

The new coated lens itself is a great boon to projection. But it is one of many factors which go into the complex job of projecting a picture and reproducing sound in accordance with what Isaac puts it. Isaac puts it this way: "For more than 60 of the new lenses and thereby saddled Bausch & Lomb with a commitment that kept the factory busy for some time, because the company had not been in production on the new product. But in addition to the new lens, the Loew's Theatres which showed "GWTW" were given a special check-up with respect to every piece of apparatus in the projection and sound systems. Not one of the theatres in the circuit has shown the picture without first having a series of re-hearings for the projection alone. Moreover, the fact that "GWTW" is presented in two different ways at each engagement—a continuous policy for mornings and afternoons, and a single performance with intermission at evenings—required special cueing and a strict form of procedure. Reducing this procedure to its chart form was a job which in itself required considerable ingenuity. Lester Isaac undertook the job of making the original outlines for the proper handling of the print (in order to use only one print for the two different styles of presentation) workable and practical for the average projectionist. This entire form chart has been simplified and is printed in a booklet prepared by Isaac.

 Raises Standards

The stricter standards of projection required for the Technicolor screen version of the sensational novel undoubtedly will bring a finer quality of projection at theatres everywhere. There is a charge for damages to prints of "GWTW" at theatres (STR, March 2). This in itself will make for a greater attention to projection on the part of management as well as the projectionists. Equipment not in proper condition will be revealed as lacking in terms of hard cash—the money the theatre will have to pay for damages to prints. Operators who are careless or inefficient will have the errors of their ways revealed in a way that will bring prompt correction.

The importance of good projection has been stressed most vigorously by technical men as well as leading theatre men for years. If, at times, it appeared that the subject was being urged too vigorously, the absolute facts about projection in many theatres were such as to make continuous and emphatic statement in behalf of more care in the matter of equipment repair and replacement, an absolute necessity for the good of the theatre industry as a whole. Projection requires in its best form a projection machine itself a quantity of related equipment, and its improvement from the early days of movies has come about as a result of much devoted research and study on the part of manufacturers as well as technicians. Through the long years of its existence, International Projector Corporation, for example, has concentrated the resources of a large organization devoted to the technical side of motion pictures as well as to the manufacture of a machine for running the film. Its technical men have cooperated and collaborated with the technicians of the Hollywood studios, those of Eastman Kodak, Bausch & Lomb, Strong Electric Corporation and other manufacturers of projection lamps; with National Carbon Company's engineers, Western Electric and other designers of sound equipment; Herzner, General Electric and other makers of generators and rectifiers, with Altec and others.

Watch New Developments

All of these organizations in turn, of course, have worked closely with leading theatre projectionists. There are few if any new developments aborning that are not known to Lester Isaac and his colleagues and the heads of projection for other circuits. Isaac has his own think and experimented with projection at the Loew's State Building. He has been seeking a better whiter light for Technicolor pictures for some time, working particularly on an improved condenser and collaborating with manufacturers of heat-resistant glass. The development of the B & L coated lens, of course, fitted in perfectly with the plan for increasing screen light, and so Isaac jumped at the new lens when he was given an opportunity to try it out on projection for "Gone With the Wind." He went even further, and changed auditorium lighting in Loew's Grand, Atlanta, for the premiere of the picture. Exit lights there were given a thorough destruction that the eye of the spectator in the auditorium. He won his argument with the fire inspector of Atlanta who first objected to Isaac's request to change the red lamps to soft green by taking the official to the roof of the Capitol for the presentation of "Northwest Passage." The lamps are sprayed with a special color blended according to specification by Isaac's department, and have been installed in all the Loew theatres for presentations of "Gone With the Wind." The red lamp was brought into the complex and thorough projection job which has been done for the Technicolor films.

Pix Remodeling Cost $10,500

The Pix Theatre, St. Johns, Kan., illustrated in Equipment & Maintenance January 15, 1940, which was remodeled at a cost of $10,500, and not $60,000 dollars as erroneously stated in the caption. STR corrects the error with apologies to readers and to Warren L. Weber, owner and operator of the Pix, who spared no expense in completely modernizing his theatre.
Novelty of Design and Appearance Features
Academy Theatre in Inglewood, California

New Type Floor Plan and Architectural Originality Interest Showmen

ONE of the most novel examples of architectural originality attempted outside a world's fair is to be found in the smart new Academy Theatre which recently opened in Los Angeles. Even the floor plan starts out with originality.

Long recognizing the detriment of flashing light crossing the picture screen when the entrance doors are open, the designer, Architect Charles Lee of Los Angeles, set out to obviate this theatrical flaw from the beginning of the blue prints. The results are a new type of partition which is so initially that it has been protected in the U. S. Patent Office.

Ends Aisle Troubles

Instead of having doors which open at the end of each aisle as is customary, Mr. Lee's plan leads all patrons through a main portal so located as to eliminate light seeping to the screen as doors open and also so as to overcome the objectionable feature of having an usher state that there are only seats in the fourth aisle and thus sewing the seeds of patron discontent on the part of somebody who has his or her mind made up to go into the third aisle. The Academy construction leads all patrons into the auditorium through a center entrance, but immediately upon entering the auditorium patrons can see through the glass partition where vacant seats are located and naturally make for them through whatever aisle leads to the unoccupied chairs.

Entrance from the outside lobby to the foyer is through wide doors of aluminum with insets of artistically sandblasted glass. The area above these entrance doors is in glass brick. The foyer itself is 18 feet high and is illuminated in the center and in two light wells with neon. The balance of the illumination is supplied from two magnificent chandeliers hanging in the center of the light wells. The same type of illumination is used in the men's and women's lounge rooms. Walls of the foyer are in blonde Avondale wood with accentuating notes in walnut.

Glass and Black Light

The ceiling of the foyer is a rose blue and the drapes are in blue and rose. The furniture is blue with Avondale wood trim. On the axis of the main entrance is a curved glass panel depicting the Academy of Motion Pictures and the arts of the Theatre. This is a beautifully executed panel lighted from each side by concealed illumination that is projected through the edges of the glass.

From the foyer the auditorium is entered either to the right or left of the central axis. This entrance is protected with a glass screen and the entire house may be viewed before entering the aisle. The auditorium presents a monumental atmosphere. When the theatre is darkened all of the decorations are plainly visible. This is accomplished by painting the decorations with fluorescent paints that are excited by concealed black light lamps. This light is not visible to the eye but when its invisible rays strike the fluorescent paint, the paint becomes luminous and the decorations are visible. It makes a very unusual effect and is quite spectacular to the audience. The addition of lighting in the auditorium is a series of step-offs in the ceiling containing Neon tubes. This Neon starts at the side wall, runs up and across the ceiling design and down the opposite side. The effect is very startling and for the first time to our knowledge Mr. Lee has devised a method of dimming the Neon so that effects of various intensity are obtained through this dimming process.

The ventilating is an overhead system and is released into the auditorium through the channels containing the Neon.

Spaciousness and the luxury note are further emphasized by the extra seating room provided in the auditorium of the Academy. The seat rows are spaced 38 inches from back to back. This roominess is one of the factors which Mr. Lee long has advocated. The increase in recent years from an average of 33 inches to 35 inches, Lee still contends, is not sufficient and he is in favor of the adoption of the seat row spacing of the Academy, 38 inches, as average.

Colorful Interior

The general color of the auditorium is ochre and the ceiling is about two-thirds in blue and one-third in ochre. The decorations are in various shades of soft blue, reds and golds, repeating the same colors in the fluorescent paints. The main curtain, which acts as the title curtain, lifts from the bottom and descends at the top instead of traveling from side to side. The overdrapery is in gold. The carpet running up on the stage is in burgundy and the same burgundy color is carried around the screen masking. Another unusual feature is the lighting fixture in the center of the auditorium which is a combination colored lighting effect. This fixture is concealed within the leaves and this fixture also conceals the black light bulbs that create the radiant of the fluorescent paint. The ladies' and men's rest rooms are on either side of the foyer and the dressing tables are very unique being built like a scroll that contains a light and acts as a reflector. For the convenience of the staff there is a fine manager's office, circular in plan, completely surrounded with glass brick. A stairway leads to a mezzanine that contains an usher's room with lockers and help's conveniences.

Large Projection Room

The projection room is 12 x 30, is equipped with two machines, a spotlight and effect machine. Adjoining is a storage room. This fine arrangement permits film deliveries to be made directly to this storage room without carrying these items through the foyer. There is also built on the outside a lamp and letter room which contains all lamps and marquee letters and all arrangements for relamping the marquee can be made without carrying these items through the theatre.

The entrance lobby offers a second architectural novelty. The box office is streamlined, with a base of stainless steel and bronze. Glass is bent to the unusual contours and an effective lighting scheme accents the outlines and harmonizes it with the marquee lighting.

The entrance, above, has a ceiling height of 15 feet, gives the impression of greater space because of the view through the glass doors and the light through glass brick above the area over the entrance doors.
Examine Your Theatre From Safety Viewpoint

I

the March 2nd Equipment and Maintenance section of STK, details were given of inspections to be made of theatres in the state of Maryland by representatives of the State Board of Censors. These questions, which the inspectors must answer, bring to light a number of conditions which exist in theatres throughout the country and not only in Maryland.

First on the list of questions is “Is a ‘No Admittance’ sign posted at entrance of projection booth?” followed immediately by the question “Do ushers or other unauthorized persons frequent booth?” These questions should prompt some thought on the subject among all theatremen. Whether the law requires it or not a “No Admittance” sign should be posted on the door of the booth. And, furthermore, this rule should be enforced. While the show is going on, no one but the operators should be permitted in the booth. The reasoning back of this is much the same as the “Do Not Talk to the Motorman” rule in street cars. The operator has a job to do and cannot do it, if he is distracted by the conversation of other people. The danger of an accident is just as much present in the case of the projectionist as it is when the motorman is talking.

Authorised persons in the booth are confined solely to inspectors for licensing agencies, firemen in uniform on inspection duty and insurance inspectors. In some cases, union officials will not even request permission to visit a booth while a show is on, knowing that an operator cannot give his entire thought to his job and conversation at the same time. The manager himself should not go into the booth during show hours except on necessary business and any usher sent up to convey a message to the operator should do so and depart immediately. Incidentally, every usher should be instructed not to interrupt the operator while he is making a changeover or striking a light. Other questions given the Maryland list are “Is operator experienced and careful in his duties?” and “Is relief operator competent?”

These two questions go together since whenever reference is made to an operator, the same thing is said of the man who runs as well, whether he is regularly or temporarily employed. The answers to these questions depend on a multitude of things. If yours is a union

MARYLAND INSPECTORS’ REPORTS SUGGEST MANY SOURCES OF ACCIDENT

house and the operator has been assigned to you, you still have the privilege of requesting a change in operators because of incompetence or sloppy work.

Safety is the principal reason for the inclusion of these items in the Maryland list, but the desire to run a smooth and good show should be reason to investigate this matter at any time. To determine the answer to this question requires the answering of several others. Are changeovers smooth so that the audience is entirely unaware of them? Is there a misframe frequently? If misframes occur too frequently, the operator is not thorough in his machine care. Occasionally, they occur through accident, they should be corrected immediately. Sometimes, a reel may run misframed for several seconds, the operator failing to do anything about it until his attention is called to it by fire, since fire and fumes are generated by fire but less than that normally expected in the booth will make the fire, closing the door and preventing flame, smoke and fumes from escaping and also keeping draft from the fire. Many theatres think it is satisfactory to use a piece of film for the same purpose, but film has a higher melting point than the cellulose and is regarded as unsatisfactory, though it might act under certain circumstances.

Many booths have a fire door that is held open by a hook because the revolving door is outside and the operator doesn’t want to open the door every time he goes in or out. Furthermore, the booth is likely to become quite hot in summer and so the door is hooked open for the comfort of the operator. If the operator wants the door to remain open, he may have it opened provided it has a spring closing and is held open by a fusible link so that in case of accident it will promptly close. The Maryland inspectors’ list is this one: “Are shutters on peep and focus holes in good working order and are they held open except by fusible links?” The arrangement generally seen is that all of these shutters, made of asbestos, are connected to ropes by fusible links and the ropes connected together through pulleys in the ceiling or on a wall. There, another fusible link connects them to either the ceiling or the wall. Anyone thoroughly inspecting a booth will lift off the rope to see that all of the shutters slide into place hermetically sealing the booth. He will then make his examination of the fusible links. Because the shutters are seldom if ever lowered, such an examination may disclose that nails or other projections prevent their sliding into place. They should all work freely so that the moment the heat strikes the fusible links the covers will slide into place.

(More safety hints next month)

Study ERPi Sound Improvements

Studio sound directors will leave Hollywood, April 5, for a week’s study of recent and pending improvements in recording and reproducing at Bell Telephone Laboratories and ERPI headquarters in New York. The studio technical chiefs are to be guests of ERPI on a tour and study of such recent developments as the stereo phonographic reproduction by Bell Telephone Laboratories, a demonstration of which they will attend at Cameo Hall on April 9.

Clifford W. Smith, Hollywood vice president of ERPI is in charge of the trip. Among those making up the party will be Douglas Shearer, MGM; Elmer Raguse, Hal Roach; E. H. Hansen, DeLuxe for; Lorne V. Skinder, Paramount; John Livadary, Columbia; Thomas Moulton, Samuel Goldwyn; Bernard Brown, Universal; Jack Whitley, General Service Studios; K. F. Morgan, Commercial Manager of ERPI.

N.T.S. Publishes New Manual

National Theatre Supply Company has published a new edition of its Projection Room Planning Book, long a standard reference and guide for the theatre owner and architect concerned with the construction of projection rooms. The 1940 edition contains the general construction recommendations of the SMPE in addition to a complete example of a layout that has proved practical in a number of theatres under actual working conditions.

The new 16-page manual is available to theatre owners and architects from National Theatre Supply on request.
"... with the new Strong Utility High Intensity Arc Lamps. They give me twice the light I had with my old low intensities at an increased combined current and carbon cost of less than 2c an hour.

"The densest black and white films fairly sparkle and I realize now that it’s impossible to show colored films properly without the snow-white light of the high intensity."

The new Strong Utility High Intensity Arc Lamp was designed especially for moderate sized theatres, with screens up to 18 feet in width; where the vivid brilliancy of high intensity projection has been heretofore denied by prohibitive operating cost. Write today for descriptive folder.

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An Independent Theatre Supply Dealer will arrange a demonstration in your theatre without obligation.
Cooling Theatres Job Calling for Best Planning, Equipment and Installation

The coming of summer poses the usual question for the theatre now equipped with a cooling installation or for the more elaborate type of installation which is known as an air conditioning plant. That is, the matter of making the equipment ready for use as a cooling device. Theoretically, theatres so equipped have the necessity of calling in the services of skilled mechanics to do the job of cleaning ducts, if the air conditioning system has not been used for heating during winter, and all the devices connected with refrigeration, the checking of the latter's compressors for leakage of refrigerant or water, as well as all piping in the water circulating system; the blower equipment, etc.

Theatres Feel Lack of Cooling

Theatres not having ventilating or cooling systems have the problem of worrying along against the competition offering cooled atmosphere, and the handicap of a lack of inducement to a public which, on hot and humid days, is open only to one suggestion: to get relief from the oppressive atmosphere out of doors and in homes. Now is the time of year when the theatre owner has direct into his ears the lecture about his need for cooling equipment. He knows the argument holds both logic and good advice for his own welfare during the summer months ahead. But he knows also that cooling equipment involves expense, that the selection of the right type and the proper installation thereof are factors of vital importance.

In the previous issue of this section of STP, attention was called to a most important factor connected with cooling and ventilation equipment—that the type of system installed must be guided entirely by the individual situation affecting the theatreman investing in heating and ventilation. Factors such as size of the theatre are no more important than individual characteristics of the theatre's design and construction, the location, the availability of water supply at low rates, and electrical current costs.

If experience has proved anything about the whole business of cooling and air conditioning, it is that there is only one way to do the job, and that is the right way at the outset. Air conditioning and cooling is a job that must be tailor-made for the particular situation. Short cuts and compromises result only in grief, in dissatisfaction as to the results obtained and in constant expenditures for corrective measures.

Package System for Small Houses

The small capacity house, that is the theatre up to about 500 seats, on the average can be adequately air conditioned (cooled and dehumidified by refrigeration) by means of "package" systems, or unit air conditioning plants. However, for the small theatres the best results may be obtained by means other than the unit machine, which of course is more easily installed and requires less elaborate complementary work than the plant utilizing a duct system. The fact that each installation is an individual, tailor made job is best illustrated by the practice of the large circuits, which put in new installations in a new theatre or new equipment in an older one on a basis of an individually engineered installation. These circums have had considerable experience in the matter. Air conditioning is not a new propensity to them. They have worked on it as extensively as some of the air conditioning engineering organizations themselves. They design a job, specify certain types and capacities of apparatus, such as compressors, and turn the order for the apparatus over to the organization whose reputation and whose equipment meets the specified quality at the lowest figure.

Theatremen have access to good engineering services through theatre supply organizations and reputable engineering firms in their vicinity. The dramatic problem on the theatreman to solve is whether he can best go into a limited form of cooling, such as a ventilating system without refrigeration will afford, or is better off spending the added amount for complete air conditioning, such as will cool the theatre in summer and heat it in winter in accordance with the present standards of comfort and healthful atmosphere. No generalized presentation of the pros and cons of the subject and the various types of cooling can be of great help to the individual theatreman, and it may as well be admitted whether individual manu-

Water Shortage May Nip New York Theatres

Broadway columnists have been scooping the town with those brief, hot-from-the-inside shots warning the good citizens of the Street that it will be warm in the theatres this summer because of water shortages. The drought's effect on the theatreman to solve is whether he can best go into a limited form of cooling, such as a ventilating system without refrigeration will afford, or is better off spending the added amount for complete air conditioning, such as will cool the theatre in summer and heat it in winter in accordance with the present standards of comfort and healthful atmosphere. No generalized presentation of the pros and cons of the subject and the various types of cooling can be of great help to the individual theatreman, and it may as well be admitted whether individual manu-

SMPE Meets In Atlantic City

The Spring Convention of the Society of Motion Picture Engineers, to be held in Atlantic City, April 22 to 25, inclusive, will be featured by the reading of new technical papers, according to a Committee announce-

Convention plans are being formulated by E. A. Willford, the Society's President; W. C. Kummer, Convention Vice-President; J. Crabtree, Editorial Vice-President; and Sylvan Harris, Chairman of the Papers Committee. Harry Blumberg, Philadelphia, is chairman of the Local Arrangements Committee, and Green, member of the B. F. M. I., is in charge of projection facilities. The 46th Semi-Annual Banquet and Dance of the Society will take place Wednesday night at the Haddon Hall hotel.

Facturers like the idea or whether they don't.

Buying air conditioning and cooling is something requiring the very best advice for the individual situation. But as a rule of thumb, the theatreman should have one thing in mind as to one thing: either he should put in the best air conditioning system properly engineered and installed to meet his requirement, or he should, if the price of that be too high, compromise and build but by installation of a very good ventilating system that will circulate the air and afford that much improvement in comfort for patrons during the hot weather.
"What to do?"

THE QUESTION OF "HOW TO HAVE HIGH INTENSITY PROJECTION AT LOW COST" HAS NOW BEEN ANSWERED BY

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A low cost, high intensity, direct current projection arc of intermediate capacity designed especially for theatres of up to 800 seats and using screens as large as 18 feet in width, heretofore restricted to the use of low intensity lamps, with their dim yellow light, because the operating, if not the original cost of the earlier high intensities has been prohibitive.

Although the Simplex High projects twice as much light as the low intensity the over-all operating costs are only slightly higher, because this new arc operates at only 27 volts as compared to 55 volts in the low intensity, and each 14-inch 7 m.m. suprex positive carbon burns for at least two hours.

This Simplex High projects the snow white light characteristic of the high intensity arc which is so necessary to the projection of colored pictures.

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ANOTHER EXAMPLE OF ENGINEERING EXCELLENCE
Blankenship Now Operating Three Theatres in Levelland

The Rose Theatre, Levelland, Texas, opened last October. W. B. Blankenship, owner of the Rose, also operates theaters in four other West Texas towns; two in Seagoville, one each in Morton, Andrews and Kopesville.

In Levelland the Rose houses the main offices; in this situation Blankenship has another theatre, the Wallace, which operates full time, and a third house that operates during the fall months.

The building is 44 feet in width, and 122 feet in length. The second floor space is occupied by the theatre offices, projection room and supply rooms. One rental space occupies a portion of the front lower floor. A stairway from the outside leads to the second floor and projection room, and there is no entrance from the second floor into the auditorium proper.

The front is of black glass set in white plaster, with glass brick around bottom of front walls and box office. Brick is illuminated from behind with colored fluorescent lamps. The marquee is bordered with neon tubing of several colors, the background behind the word "Rose" making three color changes with letters in old rose.

The outer foyer is practically the full width of the building with the exception of the concession room and stairway space on the left side as you enter. To the right is the stairway leading to the balcony. You pass through an archway into the inner foyer which has doors leading to a spacious ladies' lounge, and men's smoking room. The ladies' lounge and the foyer are decorated with an unusual design, being the exact replica of a "Rose," a peculiar rock formation which is found in Oklahoma. The rocks have been imbedded in the plaster, painted different hues, and with rose bushes painted on the plaster surrounding them.

Seating Capacity 608

The main floor of the auditorium is of the "rocker" type, the elevation in the rear sloping to slightly past the center of the house where it inclines toward the screen. The aisle carpets are recessed the depth of the carpet and padding. Drain outlets in each aisle make it possible to wash the auditorium when necessary. Each aisle is equipped with 20 aisle lights. Hearing aids are provided on two rows of seats near the rear. There are 508 seats on the lower floor with 100 in the balcony.

The auditorium walls and ceiling are of Mansville wallboard. The back row of seats are 21 inch, balance being 19. The house is cooled by two washed air units through openings on each side of the screen.

Simplex projectors and Lansing Sound System, double channel amplifier, Golde re-winds, and all the latest safety devices comprise the booth equipment. One generator supplies both the Wallace and Rose Theatres, also the third house when in operation. The equipment is located in the basement of the Wallace, with wires run underneath the street through an 8 inch sewer pipe. A 15 watt Fairbanks-Morse gas operated plant is used as emergency unit, one switch makes the change from regular supply to the emergency supply.

Blankenship started his theatre operations in Levelland in 1925, when the town was less than 300 population.

Views of the Rose Theatre, Levelland, Texas, showing exterior and the auditorium.
NEW INVENTION, LABORATORY RESEARCH BACK UP THEATRE SOUND SERVICE MEN

By G. L. Carrington
Vice President and General Manager, Altec Service Corp.

What has been happening to the technique of sound servicing in the last ten years? Well, you have but to think of the contrast between the early "horseless carriages" and the present streamlined motor car.

Ten years ago, the service inspector was equipped with a voltmeter, a "noise for trouble," and an instinct to try anything that might work. Today, the service inspector is a highly trained engineer, with a car full of test equipment and the use of which he understands perfectly, a well-developed acoustical knowledge, a background of electric and mechanical experience in dealing with many different types of problems.

Laboratory Behind Service Man

And behind him, working for him unceasingly, is the sound servicing organization's scientific laboratory workers. They provide the inspector in the field with an unceasing flow of new inventions and new techniques, both for diagnosis of sound troubles and for adjustment. Problems relayed to the laboratory from the field are analyzed, and test and diagnostic equipment is developed, sent back into the field for exhaustive trials, and then sent, in perfected form, to each inspector for use in his regular activities.

The men in the laboratories, moreover, have an even greater usefulness in working out technical problems for the service men in the field. For these scientists are in constant liaison with other sources of progressive mechanical and electronic developments; they work hand in glove with the technicians in charge of the development of new sound equipment and with the production studios' technicians.

All of this work done behind the scenes, of course, is difficult to visualize, although it is a matter of inestimable importance to the theatre. We in the Altec organization recognize that the exhibitor is not technical minded, and satisfy ourselves in the main by making the work done by the Altec inspector speak for itself so that the exhibitor will recognize its importance by results in his own theatre.

The inspector has two basic functions in his work in the theatres; he service. The first, while undramatic, is of great importance. The inspector must guard the equipment in a given theatre against the subtlest enemy any piece of mechanical equipment is faced with—the imperceptibly gradual degeneration of its performance standard.

Equipment Will Degenerate

All things mechanical—your own automobile is a homely example—suffer from this degeneration. But in the degeneration of the proper functioning of a sound equipment there is a spread between cause and effect disproportionate to the spread, let us say, between the wearing out of the cylinder walls in your car and the car's road performance.

In the case of sound equipment, the change in sound quality deteriorates so gradually that even the exhibitor himself is unaware of it.

The sound engineer, however, has an ear that has been trained to be sensitive to minute variations in quality. He detects deterioration before it can gain appreciable ground. Sound engineers in our organization have another yardstick—they can detect and correct deterioration electrically with thirty times the acuteness of even the most sensitive human ear. This is done by setting up a "normal" for the theatre's sound reproduction quality by means of the Altec transmission test. In subsequent inspections, the inspector makes measurements identical with those made to establish the normal. Algebraic figures of the two tests indicate variations the human ear could never detect.

The second function of the service men is to improve the quality of sound. Our men do this through mechanisms recently developed in our own laboratories, which permit of measuring minute variations, and making correspondingly minute corrections at any given point in the sound spectrum.

While these scientific advances are difficult to explain to the exhibitor, it is a fact that exhibitors are very largely aware that science as translated into service in their theatres, has a very genuine relationship to their box office. They know that it is absolutely vital to their success that everything that goes on the sound track, at the production studios, must be "taken off" in their own theatres.
The Essentials For Good Projection

As we have stated before in this department, good, clear sound reproduction depends on well constructed equipment.

The projectors should be of latest design and new, but if new cannot be afforded, the projectors should be rebuilt by a reliable repair shop so that they will deliver rock steady pictures with no side motion. If they are care-fully rebuilt, they will run quietly and properly.

Buying good equipment is important, but it is also of paramount importance that the projectionist keep the apparatus CLEAN. No equipment will function 100 percent if not oiled properly. A recent trip to a small town was for the purpose of repairing an intermittent movement “because the picture jumped on the screen.” On inspection it was found that the intermittent sprocket was simply dirty—looked like it hadn’t been cleaned for a month. It was a simple job for the projectionist to clean the sprockets with a tooth brush. That is practically all I did and the picture was ready after cleaning. We also found that the sound sprockets were dirty, causing poor sound. Of course, jump in a picture is often due to other causes, such as undercut sprocket, sprung sprocket-wheel shaft, etc. Another day we were called to a very large city in the South and found the cause of trouble (hum) in the P. E. Cables. The projectionist simply lowered his mechanisms with oil and never took time to wipe off the surplus oil, resulting in oil getting on the cables and causing trouble. On another call recently, the manager complained that his volume on one machine had dropped way down and sound was not clear. On inspection we found oil had gotten into the sound lens.

Of course, modern soundheads, of the better makes, have provision for catching this surplus oil, but it is still not advisable to flood your mechanisms with oil.

These few instances prove the necessity for care in oiling, wiping the soundhead inside and oiling CLEAN N RG EVERY DAY.

During a recent trip in Texas I dropped into a small theatre, seating about 300, and was very much impressed by the appearance of the house, inside and out. It was very neat, fine upholstered seats, well lighted, and the walls and ceiling were treated and beautifully decorat-ed. The well projected picture and fine sound impressed me very much. The picture was sharp in focus and bright, the changeovers perfect, the sound was clear and sharp and of very good quality. Even though everything was functioning 100%, the manager was a real live-wire and requested that we check up the equipment. We mounted to the projection room and found the projectionist very much on the job and on inspection found the equipment cleaned and properly adjusted. The por-tal glass was clean and the lenses, both sound and projection lenses, were clean. That was as it should be, and the reason why he secured such good projection and sound. The projector was in need of repair, two rebuilt lenses, practically new soundheads and new 30-watt amplifier. There was an enclosed rewinding and hand rewinding for inspection. These were mounted on a rugged metal bench and under the bench was the film cabinet. Everything was operating 100%. We complimented that projectionist on his fine work and the way he kept his equipment clean and in good repair. There are many like him—but we wish there were even more of his kind.

New GoldE Projector Gives Added Effect to "Black Light"

GoldE Manufacturing Co., Chicago, has de-veloped a new supply source of "Black Light," known as the GoldE Nubricure. The lamp is a motor-driven, self-contained unit using a long-life low-cost lamp and eliminates the spe-cial bulbs and transformers herefore neces-sary to produce intermittent "Black Light" fluorescent effects. Novel feature of the unit is that it provides a constant contrasting change from any desired color to the fluorescent effect. Thus, the set piece or display design can be flooded with color and the fluorescent effect appears when desired with-out added switching or transformer equipment of multiple circuits.

The development eliminates the periods of darkness between illumination of the fluo-rescent effect where only the ultra violet rays are provided and gives more flexibility and dis-play to the desired effects by making the change that brings the fluorescent designs into sight by contrasting illumination preceding and following the "black light" designs.

The equipment is driven by a synchronous motor with projection of the light through lenses and focuses and projects the "black light" exactly where and when wanted.

New Ozone Generator For Electric Fans

Russell Electric Company, Chicago, is marketing a new unit, or ozone generating unit to be used in conjunction with electric fans. The attachment is a small cylindrical unit which produces its effect by an electrical discharge. The Ozonator is 6 inches long by 3½ inches in diameter. It weighs 3½ lbs. and is furnished with an adjustable clamp so it may be readily attached to the upright member of a circulator fan or fastened to a wall. Housing is made of durable, thin, chrome plated, and a 1-foot rubber-covered cord is supplied, ready to be plugged into any standard 110 volt AC circuit. Current consumption is less than 10 microcurrents and is 40 cubic centimeters of ozone per hour. The Ozonator is best adapted to use with large circulating fans, air conditioning units, blowers, and any type of equipment which permits the ozone to be drawn into the air stream and thoroughly diffused throughout the area treated. This allows time for oxidation of odors and impurities.

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Moss Building Theatre and Stores in Brentwood, Pa.

Construction has started on an amusement and shopping center in Brentwood, Pa., a suburb of Pittsburgh. The project, one of the largest private undertakings of the year in the Pittsburgh district, is being built by John F. Moss, who owns and operates the Melrose Theatre in Carrick, Pa. The building, con-taining one million cubic feet, will have a frontage of 231 ft. and depth of 125 ft. The theatre will seat 1,000, the building also pro-viding space for a large food market, seven smaller stores on the ground floor with bowling alleys and suites of offices for a medical center on the second floor. Plans for the project, known as the Whitall Amusement and Shopping Center, are by Victor A. Rigau-mount, architect, of Pittsburgh.

Tips on Spray Painting

A hand book—the ABC of Spray Painting Equipment, has just been published by The DeVilbiss Company, manufacturers of spray painting equipment.

The subjects treated are, the Paint Spray Gun, its troubles, remedies and accessories; Material Containers; Hose and Hose Conne-ctions; Air Transformers and Condensers, and Air Compressing Outfits. The material in the book is presented in question and answer form. The questions are those most often asked at The DeVilbiss Training Schools and at the numerous clinics which The DeVilbiss Company has conducted.

Lafayette 1940 Catalog Ready

Radio Wire Television, Inc., announces the publication of the Spring edition of its 1940 catalog. Comprising 124 pages, the catalog in-cludes the first listing of the new line of Lafayette Public Address equipment featuring innovations in circuit design as well as cabinet styling. The edition also lists more than 64 pages of equipment, parts and tools for the servicemen.

Know "What To Do?"

Unless the postman didn’t even ring once, all STR readers now know the answer to the teaser flashed at them in the issue of March 9th, and the story that made many guess has been re-vealed in a folder mailed, we are informed, to all theatres in the land. This all refers, of course, to those pictures of a harried individual whose franties were close-upped in a series of four displays under the caption "What to Do?" and which appeared on pages 16, 19 and 21 of the March 9th issue.

For the first time in the recollection of several old-timers around the business, sponsors of a new piece of equipment stepped right into the showman’s own game, putting over a dramatic build-up for a showing of new wares. Teaser advertising such as has been used with powerful effect in conjunction with motion pictures in this instance "teased" the theatre men into the right frame of mind to consider the value of the new Simplex High Intensity Projection Arc Lamp. Purpose and message of the teaser ads and the punchy follow-up folder was to drive home the value of good projection and the ticketing and fundamentals of putting on pictures the right way. The folders were prepared by the Wendt Advertising Agency for distribution by National Theatre Supply Co.
Don't Pooh Pooh! Hoo Hoo Identifies Nifty Theatre

When one is so used to reading, hearing about and perhaps attending the Rivoli, Capitol, Rialto, Paramounts, Majestic, Lyric, etc., any job unusual in a theatre name may look as a typographical error until one sees it used more than once and sees from a photo in the newspaper that it graces the marquee. So it is this summer you happen to be touring through Arkansas and pass through Gurdon, don't rub your eyes when a theatre marquee bearing the words "Hoo Hoo" comes into view. For Hoo Hoo is the name of the new theatre which opened there shortly after the first of the year under the ownership of K. Lee Williams Theatres, Inc. and the management of Carrollton Allman, who has been associated with Mr. Williams for several years.

The Hoo Hoo, after 90 days of labor by carpenters, painters, decorators, sound technicians, etc., was transformed from an old theatre into a modern, streamlined show place. Formerly the Wright, the new house offers residents of Gurdon and Clark County a new comfort and luxury which, it is said, can be found anywhere short of the largest cities in the southwest.

Upon approaching the front, one observes that the box office has been centered in the lobby and moved near the sidewalk, with double doors on either side. Brilliantly illuminated by neon and incandescent lights, a circular marquee has been constructed, and above it rises a modernistic tower sign. Changeable illuminated signs show current or coming attractions, night and day. In the lobby, one eye-catching glass enclosed advertising display frame is featured.

Entering the theatre, the visitor finds a spacious outer foyer where more glass illuminated panels and mirrors are provided. To the right is a stairway to the projection room and balcony, the latter reserved for colored patrons.

Decorations in both the outer and inner foyers and throughout the theatre are in contrasting pastel shades. The inner foyer, or lounge, is heavily carpeted, and from it two halls lead to the auditorium. Heavy drapes in deep wine are used to close the openings to the auditorium.

At the right is a luxurious ladies' lounge and from the floor on which babies may be taken. Equipped with luxurious chairs and a loudspeaker which reproduces the same sound one hears in the auditorium, the cry room affords a large double-glass panel from which the picture may be viewed. On the left is a modern rest room for men.

The deeply upholstered chairs in the theatre proper are finished in deep blue, with ivory backs and walnut arm rests. The walls and ceiling are decorated in contrasting pastel shades. Three pilasters on each side have tubular glass lighting fixtures that are controlled from the projection room. The screen is covered with heavy velour curtains which open when the picture starts by means of a control located in the projection room.

K. Lee Williams Theatres, Inc., was organized by two men who entered the motion picture business more than 25 years ago. Each followed more or less separate paths until February of last year, when the parting of the Grand and Gem theatres in DeQueen, Ark., marked the advent of a theatre firm headed by K. Lee Williams with R. E. Griffith, already a well-known circuit operator himself, serving as partner. The new company, it is said, is strictly an independent setup and is equally owned by the two picture business pioneers.

To keep your carpeting bright and attractive, see that it is cleaned thoroughly at frequent intervals. Neglect of this important duty limits the life of the covering, and also causes it to become dull. Shown above is an example of the important part played by good carpeting in enhancing the general appearance of a theatre. The scene is the inner lobby of the Harvey Theatre, Chicago.

Floor Coverings Deserve Special Treatment

The exhibitor of today can't afford to use cheap carpeting. Now at first glance that statement might seem to contain a typographical error, but if one stops to ponder a moment at the expense and probable damages that can result from an inferior grade of carpeting, he'll realize that the statement is true. At one time carpets were considered a luxury and an unnecessary expense, but that was before the advent of sound pictures. Today, floor coverings not only add immeasurably to the attractiveness of a theatre, but play a large part in acoustics as well.

A good grade, of course, must be used. And no matter how good it may be, a carpet can become an expense if it does not receive proper care. The cleaning job cannot be dismissed as a "going-over" process to be done hurriedly, with the excuse that it will be done better next time. Theatre carpets take a lot of hard punishment, and for that reason, ordinary cleaning methods are out. On the surface, the sweeper may seem to do a good job, but one must not forget the dirt which has been pressed into the base of the carpet through constant traffic. To get right down to the base fibers, you must have cleaning tools that will accomplish this. And the job must be so thorough that when it's all over you'll know without a doubt that the carpet is absolutely clean.

Special Care for Fiber Type

Special care should be given floor coverings of the fiber type. To keep the fibers in excellent condition, and to maintain that essential appearance of cleanliness, periodic shampooing is advised. Often rags may be removed and sent to the dry cleaners, but insist on the cleaners doing a thorough job. In many communities, there are specialists in carpet cleaning who call at the theatre and do the work after hours.

While it is necessary to get the dirt out of the carpet, it would be much better to get the dirt before it enters the theatre. One can't stand outside and request the patron to permit him to scrape it off his shoes. Likewise, it would be foolish to ask patrons to wipe their feet before entering. Yet a subtle method can be used, that of placing rubber mattings at all entrances. These mattings are so soft and pliable that they can easily be rolled up and taken inside after the last show.

One needn't fear that they will detract from the appearance of his theatre. As a matter of fact, they often enhance it, since they are available in a number of designs and colors, and in various sizes, too. Thus, while you improve the appearance of your front, you also collect a maximum amount of dirt before it has a chance to be carried inside and pressed into your carpets.

Keep Marquee Letters Clean

If your patrons keep asking the cashier what's playing, it may be that they are unable to read the dirt-laden marquee letters. Instruct your custodian or sign-changers to wash the letters frequently, especially if they are the transparent type through which a light in the back shines. Dirty marquee letters spoil the effect of an otherwise neat and attractive theatre front.

Novachord Installation

A Hammond novachord has been installed in Loew's Jersey Theatre, Jersey City.

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The Bulletin Board

Theatre Construction

In an appeal from a decision of the zoning board of Pauletet, R. I., William A. Pelnault has amended his plans to construct a theatre in that city and has requested permission for a new site which will include a parking lot. The building plans provide for a 60 x 150-foot theatre to seat 2,500 persons and cost between $50,000 and $75,000.

The Rock Realty Co. of Bridgeport, Conn., is proceeding with plans to build a theatre and store building in that city.

Bids are being taken for the erection of a $30,000 theatre at Magnolia Blvd. and Valley St. in Burbank, Calif.

Bids on the construction of a new theatre planned for Wilmington, N. C., were opened early this month. The zoning of the present structure has already been started. The house is scheduled to open this fall. It will seat 1,250 persons.

Building permits totaling $175,000 have been issued for the erection of two motion picture theatres in Charleston, Idaho. The first for $100,000 was to Frederic Mercy of Yakima, and the second to Mrs. J. A. Pulver of the Liberty Theatre Co. in Lewiston. The former announced his house would be completed by June 1 and will have seats for 1,000. The latter stated that the other house would also seat 1,000 and would be of the stadium type.

Another newswel of theatre is assured for Hollywood, according to an announcement made by Charles Detoy, who announced a long-term lease of a piece of property to Tele-View Pictures Corp. Construction work is expected to be completed early next month. The house will seat 500 persons.

Plans are being prepared by Edward G. Schield of Newfield, N. J., for a motion picture theatre to be constructed in Central Park, N. J., by R. O. Logrove and Herman Brotman of Vineland.

R. L. Schmidt, manager of the Strand and Temple Theatres in Berwick, has announced his acquisition of two properties, one in Sibley- shun and the other in Mocaqua, and is planning to convert them into modern movie houses.

Make those improvements now!

NEW is the time to make those much needed improvements to your theatre. Allow us to offer suggestions and estimate.

NOVELTY SCENIC STUDIOS, INC.
Draperies Interior Decoration Murals
318-320 W. 48th Street New York

W. E. Drumhaur, former manager of theatres in Knoxville, Tenn., is going into business on his own. A building permit has been taken out in his name for a new theatre to be built in that city. He will also construct houses in Vestal and Bearden.

Henry Gugliotta and sons have announced plans for the construction of a modern motion picture house in the Fairchild section of Carmichaels, Pa. It will seat 500.

Plans have been released for the construction of a new theatre in Lincolnton, N. C., announced by R. L. Clemmer, Hickory architect who designed the building. The theatre is to be erected for the Lincolnton Amusement company, of which Albert E. Miller is manager.

The George P. O'Rourke Construction company of Houston has been awarded a general contract for construction of a $100,000 suburban theatre in Lincolnton. The new theatre will be called the Almeda. The structure will be of steel and concrete, with a stucco exterior finish. It will be streamlined, fireproof, air conditioned and will seat approximately 1,000 persons. Opening date probably will be the first of June. J. W. Dehnert of Houston is the supervising architect. The awarding of the contract was announced by Al Lever, Houston manager for the Interstate circuit.

Blueprints for the projected new theatre on the site of the now razed Columbia theatre property in Bloomingburg, Pa., were taken to Harrisburg by Charles Ryan, of the Comerford Amusement Corporation, owner of the property, for possible approval by the department of labor and industry. Bearing the legend, "Columbia Theatre," blueprints call for constructing a theatre building 114 feet by 53.

The R. E. Griffith interests have announced the construction of a modern theatre building for Delco. According to District Manager Ted Jones construction will be started within the next 30 days. The building and equipment are to be modern in every way. The Griffiths already own a theatre in Delco and this also will be reconstructed.

Erection of a new and modern theatre for negroes at Galveston, Tex., is being planned by Mrs. Anita Martin, manager of the Dixie Theatre No. 3.

Eventual erection of a new theatre in Tyler, Tex. was a step nearer when the Texas Consolidated Theatres, Inc., took out a building permit at the City Hall to raze the structures on the Friedlander property recently purchased by the theatre chain. The new building is expected to be constructed at a cost of more than $100,000, modern in every respect.

Announcement has been made by the Syracuse Corp. of America of definite plans to build a theatre building at East Hartford. Present tentative plans provide for a building containing a theatre to seat 1,000 persons.

Ground was broken recently for a motion picture theatre for Beaumont, Cal. O. E. Brown has the contract for the building, which is being built by C. L. James and D. Markley Morgan of Yuma, who will operate the theatre. The building will be of reinforced concrete, 30 feet wide and 110 feet deep on a lot frontage of 63 feet. It will have a seating capacity of 451.

Plans for a handsome new theatre building in Union, W. Va., to arise from the ashes of the structure destroyed by fire on Jan. 1st last, became known when a deed for the lot, dated Mar. 1, was placed on record.

Final arrangements for the construction of the new $100,000 Schine theatre at Norwalk, O., were completed with the announcement of the purchase of additional land on the site of the theatre.

William Seifman, manager of the present theatre said that work is expected to start on the construction of the theatre which will seat 1,500 persons, within the next few weeks. It is expected that the theatre will be completed for opening on Labor Day.

A San Carlos contractor, James B. Allen, was low bidder on the new Fox West Coast Theatre to be built there, the San Francisco office of the concern disclosed, and he "undoubtedly" will be awarded the contract for construction of the building it was stated. Contracts must be signed by Los Angeles, for approval by heads of the firm it was explained.

Work is expected to be started on the theatre within a few weeks.

Excavation has been started for the building site of a modern motion picture house in Lake Lure, N. C. to be owned and operated by J. W. Griffin of Forest City, who now operates two houses in his home town and is a theatre promoter of long experience.

The structure will be of a rustic design for year round use but with collapsible sides to afford an open air effect. It will seat 350 and be equipped with modern comfortable seats and the latest screen and sound equipment. It is expected to be completed in May and will represent an approximate $10,000 investment.

Plans have been completed for construction of a new theatre by Warner Brothers on the site of the old Bristol Theatre, Bristol, Conn., destroyed by fire last December, it was announced by Dennis J, Rich, manager of the Canco, Warner Brothers' other motion picture house. Plans call for one of the most modern and best equipped theatres in the state, according to Mr. Rich. The building will be of steel and brick and will have a seating capacity of 900. There will be no balcony but the seats will be pitched in the rear along the line of the modern stadium type theatre.

Plans for the new Capitol Theatre, to be constructed in McLeansboro, Ill., have been carried out by S. E. Firth of Jerseyville, Ill., and architect Earl Warwag of Evansville, Ind., and it was announced that the plans would be submitted to contractors for bidding. The new theatre will have a seat capacity of 158, about 200 more than the present building and will be one of the finest in southern Illinois. The plans call for a multi-colored tile front, with a V-
shaped marquee, edged with myraid lights and a neon display. The interior decorations will be modernistic and new upholstered seats will be installed. A modern circulating heating system, an air conditioning system, new projectors and sound equipment are other important items contained in the plans. Manager Fred Shafer stated that the plans for the new theatre are much more pretentious than those originally proposed by Mr. Firtle, who has given his enthusiastic approval.

B. F. Shafer, owner and operator of the Lyric Theatre in Lacon, Ill., has announced complete plans for the construction of a new and modern theatre in the old Opera building. Mr. Shafer has stated that construction will begin May 1.

For the past several years, Mr. Shafer has been planning a theatre for Lacon but only recently he decided the time was at hand and the public announcement has been made. The structure is to be called the New Shayer Theatre.

Plans for the construction of a modern community theatre in Atlanta's West End by Lucas & Jenkins, operators of a chain of playhouses, were announced. Cost of the development is expected to be close to $50,000. Plans call for a seating capacity of 1,300, which is several hundred more seats than in the average community theatre in Atlanta. Of fireproof construction, the theatre will be one story and basement with a mezzanine and marquee. Plans are being prepared by Henry H. Jordan, local architect, and the Capitol Construction Company will have charge of the work. Lucas & Jenkins now operate two other theatres in that section of the city.

Announcement is made by Nicholas J. Basil, vice-president of Dipson-Basil Theatres, Inc., that architects are working on plans for a modern theatre to replace the present Star Theatre at Tonnawanda, N. Y., to cost $75,000. Seating capacity of 1,200 is to be provided, and there will be every convenience for patrons and for the proper showing of pictures. All equipment, it is announced, will be of the latest design. The theatre will be air-conditioned. Work will start when the present lease expires on November 1st.

Leo T. Jones, owner and manager of the Star Theatre at Upper Sandusky, together with Edward T. Gibbons, have purchased the Van Buren Building, formerly known as the Cook Building, and plan a modern theatre. Jones has, for a number of years, operated the Star Theatre at Upper Sandusky. The new theatre will be known as the Forest. Work is already under way and it is anticipated that the remodeling will be completed in from six to eight weeks.

Present plans include the construction of a new and modern building, and the latest improvements in acoustics and heating and ventilating, with the air-conditioning system providing even temperatures at all times.

The purchase of fire lots in Park Hill, Little Rock, Ark., for the erection of a theatre and a building to house four private business firms for occupancy about January 1 of next year was announced by A. M. McCord, secretary of Malco Theatres, Inc.

Construction will start probably the latter part of the summer and the buildings will be open for business the first of the year. Mr. McCord did not elaborate on proposed plans for the theatre which will be 50 x 150 feet. It will be entirely modern, he added.

Plans for the construction of a modernistic theatre at Harrisburg and Vermont avenues, Atlanta, Georgia, have been submitted to the City Commission.

An announcement that a new $75,000 one-story theatre and store building would be erected in Dallas, Texas, by the Cole estate heirs was issued Wednesday by Foshee & Cheek, architects. Construction of the building will be started within a few weeks. Its owners will include Earl C. Gillespie, Jr., Fred Furnaux, and William C. Gillespie. The 800-seat theatre and six-store structure will be located on part of the old Oak Grove golf course. The theatre will be leased to an operator whose identity was not made public.

West Point Manufacturing Co. has begun the construction of a theatre building at the local unit of the company, Riverview, Ala. The building will represent a cost of approximately $35,000. This is a part of the construction program which the company recently announced, which will represent a cost of $250,000. Some of this work has been completed and some is going forward. It is stated that the theatre will seat approximately 450 people.

Construction of a new $25,000 suburban theatre in Oklahoma City will be started immediately. The theatre already has been leased for 10 years to Nelson N. Clabaugh and James Boyle and will include a number of new architectural developments in the southwest, said W. H. Schumacher, architect. The seating floor will reverse the usual process of a floor sloping to the front, and will slope to the back in order to make seats more comfortable. Interior construction will be a series of arches eliminating the high columns now required for theatres and provide special lighting effects. Contract for the building, which will be 45 by 90 feet, already has been let to Charles Moreau Co.

Plans have been drawn for a $4,400 seat theatre for Berwyn, Ill. It will be erected by Jacob Lasker and Sons, who bought the 175 by 137 foot site last year, and who already operate six film houses in Chicago and suburbs. The firm has two Berwyn theatres. The new playhouse will be called the Zephyr, according to Ben Lasker. Lasker assured the building and equipment would cost about $18,000. He expects to begin construction in the spring. J. J. Novy of Riverside is architect.

Fire Losses

Fire caused damage amounting to $100,000 at the Liberty Theatre, Cumberland, Md., last month. The entire building was gutted, including 1,000 seats valued at $950 each, two pianos, floors, walls and ceiling and sound equipment.

The Pal Theatre at Palestine, Tex., operated by the Robb and Rovely chain was destroyed by fire last month entailing a loss of $25,000. The building, interior fixtures, projection and sound equipment were totally destroyed.

The Strand Theatre in Marshall, Texas, in the building owned by the T. P. Young estate, was completely destroyed by fire recently at a loss of $40,000.

The New Theatre at Jonesboro, Ark. was burned recently with a loss of $7,000. C. W. Tipman of Manila, the owner, said that he had shortly before spent $1,500 in remodeling and new equipment.

The Main Theatre on Armitage Ave., Chicago, was recently swept by fire. The damage was estimated at $20,000.

A loss of $7,500 to equipment and fixtures was sustained when the Dunbar Theatre in Cincinnati was swept by fire.

Estimates of the damage done to the Senn Theatre, Homestead, Fla., when fire gutted it recently, vary from $35,000 to $50,000. J. W. English is the owner.

Fire completely destroyed the Dixie Theatre, Metter, Ga., recently. The house, owned by W. T. Wright, had been recently completely reno- vated and re-equipped.

The Strand Theatre, Gardiner, Maine, was completely gutted in a disastrous fire this month which caused a loss estimated at from $15,000 to $20,000. The theatre with a seating capacity of 250 was owned by the Russell Amusement Co. of Gardiner.

The Collegiate Theatre at Wake Forest, N. C., was completely destroyed recently following an early morning explosion. Ed Joyner, the owner of the building, said that it was valued at $7,500, while C. C. Whitaker, the lessee, stated that he had suffered a loss of $5,000 worth of equipment including 500 seats installed only last September.

**Ticket Service!**

- Headquarters for machine and roll MOTION PICTURE TICKETS
- Highest Quality  Right Prices
- KELLER-ANSELL TICKET CO.
  Suite 608, 723 7th Ave., N. Y. C.  Bryant 5-7532

**PERFECT REEL-END SIGNAL**

- Positive in operation
- All OUTSIDE the Magazine

See your DEALER
- Gold E. MFG. CO.
  1214 W. Madison St.
  Chicago, Illinois

Exterior of the recently opened Westwood Theatre, Cincinnati, featuring a sign installation employing the Wagner Flex-Word Units. The Westwood was designed and built by F & Y Building Service Company.
SHOWMEN'S TRADE REVIEW
March 30, 1940

EQUIPMENT LITERATURE BUREAU

STERILESEAT: "New Light on an Old Problem" is the title of a booklet dealing with a phase of sanitation which little has stood as a barrier between public building management and the public. A toilet seat that is sterile as well as scrupulously clean has been developed and it is believed that introduction of Sterileseats will make it possible to eliminate the germs now associated with the seat. The Sterileseat is provided with a rubber boot fit for use only with the patented Sterileseat fitting. It is so designed that it can be removed for cleaning and sterilization. It is notable that the new invention can be applied in existing public buildings without altering public washrooms. The Sterileseat is available in the following sizes: men's, women's and children's.

LIGHTING EQUIPMENT: Kligel Bros., long-time specialists in theatre lighting, have published a new bulletin describing and decorating several types of lighting equipment for various applications, including architectural, theatrical, photographic as well as common forms of lighting fixtures and specialties. This is a valuable bulletin for the showman's files and we recommend you obtain a copy.

CARPET LINING: When you think of new carpet, or redecorating, think of the advantages in added wear, to say nothing of that much more luxurious effect of a residential trend, a good carpet underlay, or lining, can give you. Much improvement has been made in materials for this purpose, and well in the forefront of manufacturers of the product is the Clinton Carpet Company, whose Orlon is so famous. We have a booklet you will find very informative on the subject of carpet lining, and will enable you to take full advantage of the new carpeting. We are sending you a sample of the new round-tread Orlon—much worth looking over. We are also strengthening and developing the "walking carpet", with the best interest in this field.

PROJECT LAMPS: In its field, no organization has specialized with more outstanding results than the world's largest Electric Company in the manufacture of projection lamps. The light source for projection is a vital picture generating component, and its function in showmanship, to itself, and in showmanship itself; and no manager, much less a showman, can pass up the opportunity to gain all possible knowledge of projection lamps. There is no more practical and rapid way to inform yourself on that matter than by obtaining a booklet published by yours this fall.

"ON THE SPOT," is a "must" for all showmen, since it is a booklet, issued by the L. C. Clare Co., telling about a material and the methods for taking spots off upholstery and drapes. Saluted fabrics are an eyesore which give an effect that has no place in the theatre. Any shop, large or small, may institute a policy to prevent the use of these fabrics and keep it up to date.

PROJECTOR MECHANICS: Even the non- mechanical showman is likely to find the projector mechanism from this poorly illuminated machine to be almost a mystery, and what is it that makes it "tick." The book was published by the L. C. Clare Co., and is written by an experienced projector. It describes and describes the Simplex mechanism. If you want to know what your Simplex mechanism does, try picking up your group of them, or be ready to make the right decision when some question may require a regrouping of, or changes in, any part of the mechanism, found in the other your projector, this booklet, just the doctor ordered, for study and future reference.

UNIFORMS: Drill your staff all you like, pick the best looking boys or girls to do the unshining job in your theatre, and if they are not dressed in smartly designed and attractive uniforms all your fine efforts are just so much waste of time. The uniform question is a live one at all times for showmen, and every showman's file should contain the latest literature concerning uniforms. We have just what you need in a booklet published by Russell Uniform Co., a foremost designer and manufacturer. It illustrates the types of uniforms for the different theatre groups.

SAFETY LADDERS: There are ladders that have been designed especially for the purposes of theatres, and they are the only kind a theatre can get any real investment in safety. The Dayton Safety Ladder Company, Inc., has a very interesting folder illustrating the safety ladder and we suggest you get one, and see for yourself how much better off your staff would be with one. The folder contains a description of and photograph of the frequently repeated risky job of changing marquees letters with an old stile ladder. A job for the job is the Dayton Safety Ladder Company, Inc., has a very interesting folder illustrating the ladder.

AIR CONDITIONING: Westinghouse Electric and Manufacturing Co., gives a very practical slant to considerations of air conditioning in a booklet entitled "How to Buy Air Conditioning," copies of which are sent an interested manager. The most important factors concerning this subject are covered in the booklet and we recommend it to you.

SIGN FLASHERS: A lot of information about an electrical device that most certainly is one of the prime tools of showmanship is contained in a book published by Betts & Betts. You can get ideas as to the equipment which will permit you to introduce dynamic effects of animation with your theatre in lighting in this not-too-technical and interesting piece of literature.

MOTOR GENERATORS: Whether you are contemplating installation of new projection equipment, you can with profit peruse a series of booklets we can send you. For the Herbert Electric Co. This company has specialized in projection generator equipment for years, has a wealth of experience and accomplishment to its credit, and so far the information offered is accurate and dependable. It is information every theatreman, owner, manager or projectionist can use to advantage.

REQUEST FOR LITERATURE

Equipment Literature Bureau
SHOWMEN'S TRADE REVIEW
1501 Broadway, New York City
3/30/40

I am interested in the equipment data mentioned in the Literature Bureau column. Send me booklets on the following subjects, immediately:

Name:

[PRINT SAME AND ADDRESS]

Theatre:

Address:

City:

State:

SCREEN SLIDES: You can't beat the screen for getting attention, and every showman has a responsibility to provide something good as well as business through screen presentations. Announcements of local interest or facts about your showman is no substitute for keeping your patronage informed as well as interested. You can get a good supply of slides with some nifty suggestions concerning the value of using them, and the surprising number of showmen we know you will be glad to have. We'll send some simple sheets to show you how many ideas are in the vicinity of the National Theatre Supply Branch in your city.

SOUND PROJECTORS: The machine and related equipment that puts on the picture show is detailed and illustrated by photographs in an excellent book which has been issued by Monotone. It is illustrated as well as the Microphon sound system—head, amplifiers, speakers, etc.—with which it is sold with this machine. Here is a book you will prize.

LOBBY MATS: Whether or not at the moment you are considering new lobby mats, the facts are you, and the trade, have an interest in the lobby promotion. If the lobby, it's a good idea to have a look with your eye to the facts and changes that are necessary for the up-to-date theatre. O. W. Jackson & Co., has been introducing in rubber mats for theatres—colorful and decorative, and you will like a prepared a folder which you should look over. It will

VACUUM CLEANERS: Several types of vacuum cleaners manufactured by The Hoover Co., are described to showmen in a 4-page booklet which gives you a splendid idea about the possibility of the getting a good cleaning job in your theatre quickly and with proper equipment.

MARQUEE SIGNS: Smarter business as well as larger business is the expected result of throwing out a real telling message—that's the order of the day. One of the means is a good sign or marquee. The market is rich in materials for putting a theatre name on it. We have a booklet which tells all about the various trade and it will pay you to get it, look it over carefully and keep it on file.

THEATRE SEATS: One of the most notable developments of the past year to the equipment line, is the amount of new products that have been developed for the modernized theatre. Nowadays it's only the size that differentiates the modern house in a neighborhood district and the "cinema palace" in the metropolitan centers. In the forefront of development is the American Seating Company's Bodiform-Avon chair. This low, modern chair was originally introduced when American brought out the Bodiform model in hotel and show business. Then it was for the sale, house, we have for you a copy of a folder which will give you a very good idea of the Bodiform-Avon.

ICE COOLING SYSTEM: Possibly you have overlooked one of the most efficient methods for cooling the theatre, and one which has been functioning successfully for years. To have projection equipment that dates three years is a good indication that all the improved equipment available, and we suggest you study every opportunity the market offers you. We have a booklet introducing the theatre house Comforto-Air, the celebrated, owners and moviegoers everywhere. There is a folder you can have for your interest. This may be just what you need.

REAR SHUTTER ASSEMBLY: Projectors are being improved constantly, though basically the projector is the same machine that has been functioning effectively for years. To have projection equipment that dates three years is a good indication that all the improved equipment available, and we suggest you study every opportunity the market offers you. We have a booklet introducing the theatre house Comforto-Air, the celebrated, owners and moviegoers everywhere. There is a folder you can have for your interest. This may be just what you need.
Quiet! Hollywood!
Shush! New York!
The Spotlight is on Dallas!

The FILM CAPITOL of AMERICA
Moves to DALLAS IN APRIL
for the Annual National

VARIETY CLUB
CONVENTION

If you have any business to discuss you can do it Better Here.... If you want to meet "Who's Who" in Show Business you can do it Quicker Here!
And... If you want to let your hair down and have fun we're all set to help you do it!

"ON TO DALLAS"
APRIL 18-19-20-1940
Address 202 Melba Theatre Bldg., Dallas — For Rooms Reservations
Confucius Say That?

To plug "The Gentleman from Arizona," the manager of the Saenger Theatre, Shreveport, La., sends out postal cards to his mailing list on which appeared a yellow dot and this bit of philosophy by that eminent Chinaman: "Hold this card four inches away from your nose, then hold your breath for five minutes, and if you turn red before the spot does, you should see ... etc."

APRIL

28th

NATIONAL BETTER HOMES WEEK. Sponsored by the Purdue Research Foundation, Lafayette, Indiana. This is a good day to the planting of the U.S. H.A. reeves available without charge to any exhibitor. Tie up with local real estate brokers and contractors to make the occasion a big one in your town.

DAYLIGHT SAVING BEGINS. Arrange for a formal ceremony of putting the clocks ahead. You can do it on the stage, during the midnight show before. Run a trailer in advance advising patrons to make the change. Rearrange your schedule in order to conform, if necessary, to the extra hour of daylight.

MARYLAND ENTERED THE UNION, 1788. Theatres in that state should join in any local observances of the occasion.

29th

NATIONAL BABY WEEK. Sponsored by Earnshaw Publications, 71 West 35th St., New York City. This is a swell time to have a baby contest facing in a photographer and local stores selling infants' wear.

30th

WASHINGTON INAGURATED, 1789. It was this date that prompted the opening of the New York World's Fair last year. You might tie it up with short periods of the show being as well as with the current presidential contest.

MAY

1st

MOVING DAY in many cities. Send a pass to all the new families in town inviting them to be your guests. It is a sure way to get acquainted with your entertainment facilities. Run a trailer in advance of this date urging attendance at your theatre to be out of the way of the moving vans on that date.

MAY DAY OR CHILD'S HEALTH DAY. Sponsored by the United States Dept. of Labor, Washington, D.C. This is a good occasion on which to help the free clinic, etc., in your city which are endeavoring to raise the standard of children's health.

NATIONAL EGG WEEK. Sponsored by the National Poultry Council, East Greenwich, R.I. Tie up with stores selling eggs. Offer prizes to the local farmer with the largest eggs or the best hens.

2nd

ASCENSION DAY. Parochial Schools closed. Make a play for the business of the kids on this occasion.

4th

NATIONAL GOLF WEEK. Sponsored by the Sporting Goods Dealer, St. Louis, Mo. By this time, most of the local clubs have opened. Be sure to have a bunch of programs left with the club stewards or porters showing your current attractions. Offer prizes for the best golfers (passes are enough) in order to get some of the business in the evening which you'll be losing afterwards.
### MGM 1939-40

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### PARAMOUNT 1939-38

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<td>Crows, Cats &amp; Fish</td>
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Getting Patrons Back Again

It's the re-orders that count in any field. How to keep patrons coming back is what interests Theatre Owners and Managers most. "The Play's the Thing,"—admittedly—but good Sound and Visual Projection help a whole lot in increasing the entertainment value of your show. A good front gets them in—

**Simplex E-7 and Simplex Sound**

Brings patrons back again

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