“Broadway Melody of 1940’, another M-G-M lavish musical splash ... Eleanor Powell and Fred Astaire dance brilliantly ... Cole Porter’s music is worthy of his genius, and the settings and costumes are as striking and effective as any we’ve seen.”
—Herald Tribune

“Even M-G-M hasn’t done a better musical unless it was ‘Great Ziegfeld’.”
—Mirror

“Gay, lively ... A treat of major proportions.”
—Daily News

“Audience enthusiastic. Gay and sparkling entertainment.”
—World-Telegram

“It’s good to welcome Fred Astaire, Eleanor Powell and George Murphy back to the screen. Big musical numbers, with laughs and expert dancing.”
—Sun

“Superior... Mr. Astaire’s rhythmic arabesques even more fascinatingly intricate than ever before! Miss Powell blends in beautifully.”
—Times

“Handsome, racy and tuneful ... the routines leave you gasping with their brilliance. Effervescent screen entertainment.”
—Journal-American

“M-G-M’s ‘Broadway Melody of 1940’, melodious, sensational; funny gags throughout. The kind of merry musical movie which can not miss.”
—Post

“Held Over! 2nd Week!”

Plenty of newspaper space brings results at the Capitol!
Deadly Venom

The action of the New England Independent Exhibitors in taking an organization stand against a consent decree shows how far these factions will go to work off their perpetual grudges against the industry.

From all indications the leaders, so-called, of groups like this are living in some sort of a fool’s paradise wherein they hope to see the day when all of the ills of the industry are wiped out in one stroke.

And to all appearances they seem determined that before they will listen to or accept any compromise, they will fight with their backs to the wall for what appears to be the impossible. We doubt whether any of those day dreamers will live to see the day when this industry will reverse its make-up and its policies overnight.

Eliminating some of the controversial trade practices or the several sore spots which exist between exhibitor and distributor can only come about through a gradual process. Getting concessions from the distributors a little at a time is the most anyone can expect and is the only way, in our opinion, that, eventually, all of the controversial trade practices will be revamped.

It is reasonable to assume that if the government is willing to accept a consent decree it is satisfied it has made progress in the direction it set out for when it instituted the equity suit. And when the major companies, if they finally do so, agree to a consent decree it is only because they are satisfied that there are some concessions they must agree to.

Spitting venom at every move for peace or the start of readjustments in the workings of the industry structure, or refusing to accept anything but a complete victory for themselves and an equally complete defeat for the other side, will never solve the problems of this business.

Some day the dues-paying members of groups like the New England independents will wake up to that fact. When they do they will either change their tactics or their leaders.

Stop The Clowning

From various territories come stories that certain branch managers and salesmen are not living up to the letter of the home office promises made about trade practices.

Every time one of these charges is brought to the attention of the sales head of a company, emphatic denials are forthcoming. Nevertheless, the charges persist and in some territories are becoming more numerous.

The chief kick is about forcing of shorts, newsreels and trailers. Apparently, over-ambitious sales people are determined to maintain their gross sales regardless of how much trouble it will cause their sales managers and companies. So the old gag of tacking on the charges for what they don’t sell to the features they do sell, has become too much of a temptation for many of them to resist.

There is absolutely no way, in our opinion, that this condition can be eliminated or eradicated except by the sales managers themselves. So long as the field selling forces are out to do a thorough job you will find some who will take a chance and put on the squeeze or anything else that will help them make a good showing to the branch managers and the home offices.

If the sales managers are sincere about not wanting their branches to force shorts, newsreels and trailers, then we can only tell the complaining exhibitors that they will gain no salvation or help by writing anonymous letters to trade papers lamenting their buying troubles. They should address their kicks directly to the sales managers and pull no punches about names or exactly what they are kicking about.

We haven’t the slightest doubt in the world that if exhibitors would use this system they would be able to buy strictly in accordance with the promises made by the various companies earlier this season. Bellyaching to the trade papers will never solve this problem unless those complaining furnish adequate proof of their complaints.

Observations

Monogram will kill two birds with one stone by spotting its national sales meeting immediately following the Variety Club convention in Dallas. Not only will the franchise holders enjoy the three day Variety Party, but will follow this up with their own conflag on product for next season.

New York travellers to Dallas have their choice of special Pullman cars or a chartered plane to the Variety Club party. The special train leaves New York on the 16th and the plane on the 17th. From all indications every home office will be represented by top ranking executives.

Theatre men who have been pining for the good ol’ SRO days should have strolled around New York’s Times Square area during Easter Week. Every house was packed to the rafters and had lines extending, in some cases, entirely around the block. This jam of business continued throughout the entire week, including a rainy Saturday, to give the picture palaces one of the greatest business weeks on record.

—“CHICK” LEWIS.
20th-Fox Sales Meet Next Week

248 Delegates To Attend Annual Convention in Chi.

Twentieth Century - Fox's sales convention will open next Friday, April 12, at the Drake Hotel in Chicago with 248 delegates attending. These will include home office officials, district and division chiefs, branch managers, salesmen and bookers from all the company's branches. Herman Wobber, general sales manager, will be in charge of the convention and will announce the titles of the 52 features the company will release next season as well as give details of the 52 short subjects to be released the same number as this year.

Principal speakers on the program aside from Wobber will be President Sidney R. Kent and Joseph A. Schenck, chairman of the board. The New York contingent to the convention will leave next Wednesday at 5:00.

Rodner Arranges for Filming of Short Subject

Harold Rodner, Warner executive and vice-president of the Will Rogers Memorial Hospital at Saranac Lake, has just returned from the Coast, where he arranged for the filming of the all-star short subject to be shown during Will Rogers National Theatre Week in theatres throughout the country.

ENLIST

enlist
In the Women's Field Army of the American Society for the Control of Cancer, and help in the intensive war against this disease.

educate
yourself and others to recognize early symptoms that may indicate cancer.

save
some of the 150,000 who may die this year unless promptly treated. Early cancer can be cured.

join your local unit now!

or send your enlistment fee of $1.00 to

AMERICAN SOCIETY
for the
CONTROL OF CANCER
350 Madison Ave., N.Y.

B & L Denies Gov't Charges

Declares Indictment News Reports Misleading

Declaring that newspaper articles concerning the indictment of Bausch & Lomb Optical Co., and certain of its officials have led to confusion on the part of the public, the company this week issued a lengthy statement concerning Department of Justice charges alleging that by reason of an exclusive license from Carl Zeiss, Jena, Germany, B & L has been prevented from supplying foreign governments with optical gun-fire control instruments and also been prevented from supplying instruments to the United States.

The statement points out that the U. S. Government has made no claim that Bausch & Lomb or any other foreign concern is a source of supply for military instruments. The Zeiss contract, the statement continues, is a matter of public record when effected in 1926, and entitles B & L to receive from Germany a supply of military instruments in process of manufacture and the B & L technical staff to assist in cooperation with the Navy in developing gun-fire control instruments.

RKO Meets Set for May 27-30

Sessions to be Held at Waldorf-Astoria;

Minimum of 52 Pictures Announced by Edington

RKO Radio's ninth international sales convention will be held in New York, May 27-30, it was announced early this week by Ned Deponential, company vice-president. The business sessions, expected to be the executive vice-president, will take place in point of attendance in the company's history, will be held in the Sert Room of the Waldorf-Astoria Hotel. Opening the convention will be Harry Edington, executive producer who is in New York for a brief stay, told trade press representatives that a cocktail party in his honor that a minimum of 52 pictures costing between $18,000,000 and $20,000,000 would comprise RKO Radio's 1940-41 program. He will supervise at least 20 class "A" films included in the group, while 6 others will be included to come under the "A" classification. Outside producers will include Max Gordon and Harry Goetz, Herbert Wilcox, Towne and Daker, Orson Welles and Harold Lloyd.

Called for by present commitments are two Charles Lughton pictures, two Carole Lombards, one Ronald Colman, two Anna Neagles, two Cary Grants, two Anne Shirley's, two Maurice O'Hara's, one Irene Dunne, one Lucille Ball, and at least one each from Laughton & Lombard and Laughton & Elsa Lanchester.

Heading the list of speakers at the convention will be George Schaefer, president, Phil Reisman, vice-president in charge of the foreign department, Cresson Smith, western and southern sales manager, A. W. Smith, Jr., eastern and Canadian sales manager, Harry F. Michelson, short subjects sales manager, Herb MacIntyre, captain of the Ned Deponential Drive, and Walter Branson, last year's drive captain, along with studio executives.

Ark. ITO to Meet

Little Rock, Ark.—ITO of Ark. will hold its annual convention here at the Hotel Marq in April 25-26. Officers will be elected at the meeting.

Canines to be Present at Premiere of Film

Atlanta, Ga.—Fifty prints of "The Biscuit Eater" will be delivered for showing in more than 100 theatres principally in Georgia, during the week following the world premiere of the picture at the Alby Theatre, Atlanta, Ga., on April 11, it was announced this week by John Kirby, local Paramount branch manager. This number of prints is unusually large, since the number ordinarily handled is five.

Aristocrats of Southern dogdom, as well as scores of human notables, will be present at the premiere. They will see the film's original performance in this film tale of dog training and hunting. Cooperating to bring the representative canine blue blood to the premiere are Roy Smart, district manager, Wilby-Kiney Theatres; Guy Kenefick, Florida Theatres; Jackson Wilson, Paramount Theatre, Montgomery; Bob Blair, Saenger theatres, New Orleans; R. K. Kennedy, Alabama Theatre, Birmingham, and Emmett Rogers, Tivoli, Chattanooga.

H. M. RICHEY
(The Man on the Cover)

He is Director of Exhibitor Relations for RKO. His is a unique position and one for which he is well fitted because of his many friends in the trade.

He was for many years associated with the Co-operative Theatres of Michigan.

ATLAS ACQUIRES TWO
Films for Distribution

Atlan Film Exchange has acquired two films, "Bedroom Diplomat" and "Captain Moonlight," for distribution in New York and northern New Jersey, according to Walter Bibo, head of the Exchange.

SCHOOLMEN'S TRADE REVIEW
April 6, 1940

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Title and Trade Mark Reg. U. S. Pat. Off.

Arbitration “With Teeth” Part of Mono. to Have Proposed Consent Decree Plan 50 in ’40-’41

Discrimination Cure Also Included; New England Exhibs Oppose Any Consent Plan; Allied Studies It

Washington—As one of the features looking to settlement of the consent decree route, the reliably reported last weekend to exchange district. A single arbitrator would probably be assigned to each dispute.

The “teeth” are said to be assured by provision for arbitrator authority not only to award costs against either party or to apportion them but for penalization in the form of liquidated damages. An exhibitor found to have instituted proceedings against his “pals” would face penalization similarly under the proposed plan.

With the great process is a remedy for the alleged practice of different exhibiting companies by arbitrators and methods of controlling the leasing of product to newly-acquired theatres by circuits. If an exhibitor claimed that he was unfairly treated by a distributor, arbitrator would determine the manner over a period of time in favor of a term for which the exhibitor’s house would be subject to arbitration. Should the arbitrator determine that, in fact, the better house and discrimination evident, an award would be issued prohibiting the offending distributor from issuing pictures to the theatre house except under a contract for each picture of the group of pictures.

No problem of divorce appears in the present proposals, despite the fact that divorce is a primary object of the suit. The key to the proposals, according to sources close to the newest moves, is contained in the arbitration provisions under which it is understood, provide for designation by the American Arbitration Society of panels of neutral arbitrators in each

VARIETY CLUB
CONVENTION NOTES

Dallas, Texas, April 18th to 20th

With the time element becoming an important factor, all who contemplate atención and festivities in Dallas are urged to write or wire in their reservations at once. Fortunately, the concern over the room situation perfectly so there will be no shortage of good accommodations. However, the only difficulty that can possibly happen is through a rush of last minute reservations.

It is expected that between thirty and forty executives from New York home offices will make the trip via the special train to be run from that city. Those using the special cars will not have to change at St. Louis since the special cars will be attached to the Convention-Gateway Special from St. Louis to Dallas.

To cash in on the welcoming ceremonies you should go via railroad. The three-day ceremonies will start right after the railroad in the Union Station. The two special trains arrive Dallas to meet the Pioneers, for phase of the celebration is to miss one of the highlights of the convention. You may forget your slow golf score or some of the other "attractions," but we doubt if you will ever forget the sight which will greet your eyes when the trains pull in on the morning of the 18th.

Pioneers’ Spring Dinner To Be Held April 26

Spring Dinner Conference of the Picture Pioneers will be held Friday evening, April 26, according to J. J. Cohn, House Manager of that organization, in an announcement which followed a meeting of the Executive Committee at the Hotel Astor last weekend. The place at which the event will be held has not yet been selected. Applications for membership in Picture Pioneers have been received from 14 motion picture industry veterans, and all have been accepted. They include R. J. O’Donnell, W. Ray Johnston, Gilbert Josephson, Douglas D. Rock-"cker, Charles L. O’Reilly, P. J. Morgan, Jack Bowen, Lou B. Metzger, Marion E. Straton, J. L. Yarborough, J. R. Malcolm, Louis W. Schine, J. Myer Schine, Samuel Strauss.

Franchise Holders’ Sales Meet to Be Held in Dallas

Following a board meeting this week, W. Ray Johnston, president of Monogram, revealed a plan whereby Monogram franchise holders will acquire stock in the company in excess of $500,000. An announcement was also made of the annual franchise holders’ sales meeting to be held April 21-22 at the Baker Hotel, Dallas, Texas, following the Variety Club convention. Fifty feature pictures comprise the contemplated program for next season.

More top bracket pictures are planned for next season than were on this season’s program, Johnston stated. The lineup will consist of 26 features and 24 westerns, final details of which will be announced at the Dallas meeting. Eight of the westerns scheduled will be produced by George W. Weeks.

Col. T. C. Davis, an officer of the Standard Statistics Corp., was elected a member of the board at this week’s meeting. Johnston will return to the Coast in a few days to speed up production on the 11 remaining pictures for this season.

YMCA Classes to Get Use of School Shorts

Terre Haute, Ind.—Ten million dollars worth of 16 mm. shorts, made available through the MPPDA to American schools last July, will also be released by Teaching Film Custodians, Inc., distributing agency to teaching classes in all American YMCA’s, it was announced by Will Hay, MPPDA president. This week to deliver the dedicatory address at the opening of the city’s new Y.M.C.A. building.

Important Dates

April 7: Pittsburgh Variety Club Movie Costume Ball.
April 12-13: 20th Century-Fox sales convention, Drake Hotel, Chicago.
April 17: Canadian Picture Pioneers Club party, Toronto.
April 17: Wilmington Better Films Council annual luncheon.
April 18-20: National convention Variety Clubs of America, Dallas, Texas.
April 18: AAA Ball, Waldorf-Astor.
April 21: Monogram franchise holders’ sales meet, Baker Hotel, Dallas, Texas.
April 21-22: Monogram franchise holders’ sales meet, Baker Hotel, Dallas, Texas.
April 22-25: SMPE Spring Convention, Chalfont-Haddon Hall Hotel, Atlantic City.
April 26: Picture Pioneers Spring Dinner Conference, New York.
April 28-29: 19th annual convention, Eastern Motion Picture Congress.
May 8-10: Pacific Coast Convention, Los Angeles.
May 12-14: National Film Carriers annual convention, Park Central Hotel, New York.
June 24: MPTO, Va., midsummer convention, Chamberlin Hotel, Old Point Comfort, Va.

30 Okla.-Mo. Theatres Sold

New Company Formed, With L. C. Griffith at Helm

Okahoma City—Thirty theatres in Oklahoma and Springfield, Mo., operated by Southwestern Theatres, Inc., have been taken over by Griffith, also president of the Griffith Amusement Co. The new firm owns and operates eight theatres in Tulsa, three in Oklahoma City, and others in Picher, Pawhuska, Chickasha, Okla., and Springfield, Mo.

T. R. Isley, president of Southwestern Theatres, and W. P. Moran, secretary and treasurer, of Oklahoma City, will retain interests in the new firm, which will remain independent. The financial consideration involved was not disclosed.

Glut Tries a Blackout Stunt To Exploit "The Light That Failed"

Drew L. Johnson
THE KIND OF DOUBLE TALK

THAT MAKES SENSE!... Every small town everywhere!

DOUBLE TIME!
Everybody’s holding

"VIRGINIA CITY"

The attraction that topped “Dodge City”!

Time extended here — and everywhere!

Fox, Frisco • Esquire, Oakland • Center, Salt Lake City Broadway, Portland • Majestic, Dallas • Palace, Cincinnati Strand, New York • Ohio, Canton • Hollywood, Los Angeles • Stanley, Utica • Downtown, Los Angeles Strand, Albany • Warner, Wilmington • Keeney, Elmira Shea, Jamestown • State, Johnstown • Grand, Lancaster Virginia, Charleston • Ohio, Lima • Stanley, Baltimore

ERROL FLYNN • MIRIAM HOPKINS
in ‘VIRGINIA CITY’

with RANDOLPH SCOTT • HUMPHREY BOGART
FRANK McHUGH • ALAN HALE • GUINN
‘BIG BOY’ WILLIAMS • Directed by Michael Curtiz
Original Screen Play by Robert Buckner • Music by Max Steiner
A Warner Bros.-First National Picture
It's a triumph for author Louis ('The Rains Came') Bromfield! A triumph for the film that makes a No. 1 Star name of ANN SHERIDAN.

Music too!
Gaucho Serenade
Angel in Disguise
And the Hit Parade of the Past

ANN SHERIDAN
in Louis Bromfield's
'IT ALL CAME TRUE'

FFREY LYNN • HUMPHREY BOGART
UNA O'CONNOR • JESSIE BUSLEY • JOHN LITEL
Directed by Lewis Seiler
by Michael P. F. and Lawrence Kimble, A Warner Bros. - First Nat. Picture

A smash-and what a smash! Absolutely the 1940 peak for dramatic romance! (This is so—the minute you see it you'll know!) Note the smashing star lineup: the feminine leads of 'Wuthering Heights' and Brent and O'Brien after their victory in 'Fighting 69th'!

MERLE OBERON • GEORGE BRENT
in 'TIL WE MEET AGAIN'
with PAT O'BRIEN • GERALDINE FITZGERALD
Binnie Barnes • Frank McHugh
Directed by Edmund Goulding
Screen Play by Warren Duff - From an Original Story by Robert Lord, A Warner Bros. - First National Picture
Name 103 Whose Theatres Were Acquired by Coercion

Government Release Identity of Additional Witnesses; Also Answers Columbia’s Request for Specific Charges

A list of 103 names of witnesses in the government suit in addition to the already large list was released this week. The newly named exhibitors are those through whom the government expects to show that the majors have acquired theatres by coercive methods.

In addition to this list, the government also filed a supplemental bill this week referring specifically to Columbia Pictures. There were 68 instances cited where Columbia permitted an exhibitor to overbuy live where Columbia forbade showing of its pictures on double bills, and 38 where Columbia fixed minimum admission prices.

The additional witnesses named, the theatres which were acquired by allegedly coercive methods, and the defendants involved in these transactions are given here:

ARKANSAS—R. V. McGinnis, New Hope (Paramount); Sall Harris and Ike Lee, Arcata, Royal and Kompero—Little Rock (Paramount); Arkansas Theatres, Inc.—Arkansas—Little Rock (Paramount).

CALIFORNIA—Russell Rogers, Yorba Linda (20th-Fox); Russell Rogers, Long Beach—Long Beach (20th-Fox); Schuck, Long Beach—Long Beach (20th-Fox); Dave Brehen, Leimert—Los Angeles (20th-Fox); Max Schlechter, Melrose-Haven, Parisian—Los Angeles (20th-Fox); E. G. Gore, and Mile Hill, Frisco—Los Angeles (20th-Fox); Robert Gunning, Tower—Los Angeles (20th-Fox); H. Hendron and Mark M. Hamilton, Ayres—Wyoming-Leicester (20th-Fox); Joe Lee, Los Angeles—Los Angeles (20th-Fox); Gus Mettger, Fairfax—Los Angeles (20th-Fox); Simon Lazarus, Lyon—Monrovia (20th-Fox); Ray Hunt, Golden Gate—Riverside—Riverside (20th-Fox); A. W. Rogers, Madera—Fresno (20th-Fox); Roger Tanen—San Jose (20th-Fox); George Nasser, Main—San Francisco—San Francisco (20th-Fox); Simon Lazarus, Rialto—San Francisco (20th-Fox); Simon Lazarus, Rialto—San Francisco (20th-Fox); Simon Lazarus, Marin—San Francisco (20th-Fox).COLORADO—DeWitt C. Webber, Weber—Denver (20th-Fox); Charles McIntyre, America—Sterling (20th-Fox).

FLORIDA—Irene Brown, Wallace—Bradenton (Paramount); M. Pitman, Clearwater—Clearwater (Paramount); L. Hardell—Davie (Paramount); Herbert Waters, Euston—Euston (Paramount); E. T. Palmer, Tavares—Tampa (Paramount); B. E. Gore, Garden—Tampa (Paramount); L. K. Garrison, Lincoln—Thomasville (Paramount).

GEORGIA—Joseph George, Rio—Idaho Falls (20th-Fox); A. B. Grooman, Rihto—Pocatello (20th-Fox).

ILLINOIS—Joseph Desberger, Gurnee (Paramount).

INDIANA—Louis Cochran, Blackstone—South Bend (Paramount).

IOWA—Vera S. Brown, Brighton—Mason City (Paramount); Linney, Storm-Fox (Paramount); Lou Beaudet, Emmet—Coffin (Paramount).

KENTUCKY—Lee W. Moss, Safford—Owensboro (Paramount).


MASSACHUSETTS—Walter V. Littlefield, Eggleston—Boston (Paramount); Nathan Yamnich, Nathan Yamnich Theatre—Leominster (Paramount); Joseph Zinn, Framed, Granada, Strand, Mystic, Green—Lowell (Paramount).[...]

MINNESOTA—Joseph Friedman, Tower—(Paramount); A. C. Enterprises, Inc., Grand Center—Chippewa (Paramount).

MISSISSIPPI—H. H. Alexander, Crest Pusterok addressing more than 100 exhibitors at a luncheon in the Hotel North American last week. Seated next to him was Universal general sales manager William A. Scully and President Nate Blumberg.

Government Response—Hilts (Paramount); E. D. Low- mow, Kitty—Larreat (Paramount); M. A. Blake, Marshall—Temple (Paramount); J. M. Waddell, Thedford, Inc., Strand—Vicksburg (Paramount); Mrs. A. J. DeSoto, Yarso—Yasiro City (Paramount).

MICHIGAN—Price B. Buxbaum, Eau Claire—Marquette (Paramount).[...]

MISSOURI—G. L. Hooper, Tiger—Carthage (20th-Fox); O. H. Warner, Parson—Joplin (20th-Fox); A. C. Bowman, Nevada—20th-Fox).

NEBRASKA—Joseph George, Ralston—Hastings (Paramount); George L. Monsoon, Kearney—Kennedy (Paramount); Ben Einfeld, Nelrose—Lincoln (Paramount).

NEW YORK—H. B. S. Buxbaum, Buxbaum—New York (Paramount); Frank Buxbaum, NYC—New York (Paramount).

UTAH—H. B. Buxbaum, Buxbaum—Salt Lake City (Paramount).

VIRGINIA—William D. Buxbaum, Buxbaum—Richmond (Paramount).

WASHINGTON—H. B. Buxbaum, Buxbaum—Seattle (Paramount).

West Coast exhibitors reported a steady rise in attendance in recent weeks.

Producers who spoke at the annual convention of the Motion Picture Trade Review in San Francisco included: Warner Bros., Paramount, RKO, Fox, and Republic.

Columbia’s district managers and managers of branches without district supervision met at the Gotham Hotel, New York, last Friday, for a two day conference with home office executives to plan final weeks of the Montgomery-6th Anniversary Campaign and discuss some of the forthcoming product. From left to right: Buffalo Branch Manager Joe Miller; Louis Astor, Circuit Manager; Harry Shure, Manager of the Indiana-Bloomington, Marion, New Harmony Branch Manager Bill Fox, Central Division Manager Carl Shalt, Boston Branch Manager I. H. Rogovin, Western Division Manager Jerome Saffon, Midwest Division Manager Sam Galente, Asst. Sales Manager Robie Jackson, Midwest Division Sales Manager Phil Dunas, New York Branch Manager Irving Wormser, and Louis Weinberg, Circuit Sales.

PRODUCER SPEAKS

Harry Buxbaum, New York branch manager of 20th-Fox, received an award for continuous membership of 20 years at the annual dinner of the West Coast branch of the YMCA, last week. Also among the recipients was Chief Justice Charles Evans Hughes.

Sets Conclave Date

Richmond, Va.—Mid-summer convention of MPTO of Virginia will be held at the Chamberlin Hotel, Old Point Comfort, on June 24, according to William F. Crockett, president.
No Matter How Old, Pictures Can Be Sold

So Declares DeHaven, Who Still Finds Plenty of "Cream" After Product Has Been "Milked"

SHOW selling, according to Manager A. Milo DeHaven of the Belmont Theatre, Highland Park, Michigan, is a matter of individuality, despite all that has been written about "milking" of product in the first runs, etc.

As a whole, DeHaven points out, entertainment for the masses has been getting better and better, and the public has been more appreciative of the general movie offerings.

"Regardless of any established box office records in downtown first runs, second or neighborhood runs," DeHaven declares, "there will always be a percentage of the theatre-going public who do not patronize downtown theatres—those who have been prevented for one reason or another from seeing a picture in its first three runs, etc."

Box Office Results from Left Overs

It is these people to which the Belmont caterer, DeHaven says, "is that why boxoffice results from the left-over theatre-going public after all runs—long after the picture has been forgotten by the average theatre-goer. In other words, the Belmont operates successfully on a revival policy. Many pictures have played a week, and in one instance, "Jezebel" and "The Citadel," as a combination, played 24 consecutive days.

"The answer to all this," the Belmont manager declares, "is that while any number of theatremen sold these offerings in their respective houses, we still found enough 'cream' after these 'milking' to make it worth our while to hold over a large number of the pictures.

"Only this past week we closed another very successful ten-day run with the combination of "Jezebel" and "Dog of the South," considering that 'Jezebel' played this theatre some 10 months ago for 24 days. The only answer is salesmanship, exploitation or whatever you wish to call it."

DeHaven says there are many factors in his salesmanship. Among other things, "we try to offer as much home atmosphere as possible." He also makes it a point to tell his patrons that the pictures coming to the Belmont are the "cream" of all productions, and that if any of their friends have missed a picture, to make a request for it.

More effective radio publicity has been received by DeHaven than any other manager in Detroit, he claims. Furthermore, he still believes that a good front always sells pictures. "If you can stop traffic," he says, "the percentage of ticket buyers is in your favor."

When Belmont patrons request showings of certain features, DeHaven replies with a postal card giving the date on which the picture will be "revived."

"No matter how much 'milking' the old Holstein has had, "we milk it all over again and get plenty of 'cream,'" DeHaven concludes.

And so, managers who worry about an attraction that has had a first and perhaps a second run should take heart from the Highland Park exhibitor's experience. If it's worth playing at all, it's worth selling.
Blankenship Tells How a Small Town Can Put Out a Program; Pringle's Cashier Notes Styles

NOW that Easter is well out of the way, Easter programs are beginning to trickle in. They are, we think, a little more ballyhooed than usual. In other parts of the country it was cold. To our readers in the southwest and far west, we hope your business wasn't eroded too much. For those in other parts of the country, the day must have been ideal for business. Anyway, Easter was two weeks ago by now; but it will be a few hundred years before it comes this early again. Perhaps by that time there will be some more improvements in programs.

From time to time we've mentioned The Blankenship in these columns. Recently, we received a letter from W. B. Blankenship, operator of the Wallace and Rose theatres, Leland, Texas, in which he gives us the "dope" about his mimeographed program.

"We realize," Blankenship writes, "the need of you being assisted in individualized kind of advertising material, our limited advertising budget of a theatre in a town with less than 3,000 population. Since special printed programs are too expensive, we turned to the Mimeograph. Never having used one of these machines, we didn't know what kind of a job we'd turn out. Well, perhaps the programs aren't "so hot," but they seem to get the job done, and after all, results are what we're after. The programs have been used at small cost $2.50, and we now have about $10 worth of accessories, our legal-sized paper used costs us about $1.50 per thousand sheets, the letter size somewhat less. So, you see, we can print a program suited to our particular situation for about $4 per week.

--- 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 programs with other theatres, but involves no other obligation.

Name
Theatre
City
State

thing with reds, turquoise, and greys taking prominence. But to be able to screen them in your program? Who better than the cashier is in a position to notice what's new. Maybe you could get your doorman to note what the men are wearing. We won't say how it would sound, but you can try it.

Sidney Popejoy, manager of the Majestic Theatre, Gentry, Ark., distributed a press herald to announce the showings of "The Man From Dakota" and "Strange Cargo. One afternoon ad said that "Dakota" appears on one side, while another on "Cargo" appears on the other. Boxes are to announce the rest of the week's attractions. Printed in purple ink on heavy white stock, the herald must surely have gained maximum attention.

A funny carryover, a basket of eggs was the "Easter Greetings" on the front cover of a program from James Hayes, manager of the DeSoto Theatre, DeSoto, Mo. Listed inside were the films to be shown during the week.

Thanks, Michael Carroll, for the latest copy of your program, which to us, is just as good as the others is in. In fact, this is our program for the Capitol and Majestic Theatres, Paragould, Ark., Oriss F. Collins succeeded in placing some business ads in connection with "Young Tom Edison."

So long until next week, and we'll be on the lookout for more theatre publications.

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A considerable shakeup occurred last week among managers of Fox West Coast theatres in Los Angeles. BERT JACKSON, manager of the Granada, Inglewood, has retired. DAVE MARTIN, formerly at the United Artists, succeeds him while MARTIN'S post is taken by JOHN KLEW, formerly at the Stadium in Los Angeles. MAX TRUMPOWER has moved from the Beverly at Beverly Hills to the Academy in Inglewood, replacing JAMES RINEHART, formerly of the RKO Theatre in the Western to the Stadium, replacing KLEE. JOHN ECHOLS, from the Paramount in Hollywood takes over at the Fox in Hollywood, while ROBERT ENDES takes him at the Paramount. ENSIGN'S post at the Larchmont was taken by GORDON HEWITT who was formerly at the Hyperion, HERB MOREWITZ moved from the Embassy to the Western, replacing WEEKS. ARTHUR PAULSON, formerly assistant at the Fox, San Bernardino, has been promoted to the management of the Inglewood replacing GEORGE KANE who has been transferred to the La Brea. BARTON AYLESWORTH, formerly at the LaBrea is now at the Embassy, the post vacated by MOREWITZ. IRVING BRODE, formerly at the Loew's Los Angeles, replaces HEWITT as manager of the Glendale, another promotion. ALBERT TRAPP, assistant at the Boulevard in Los Angeles, has been promoted to the management of the Rex in Bakersfield. RICHARD MOSS and MORT GOLDBERG, managers of the Bel-Aire and Fairfax respectively, have exchanged posts.

HARVEY TAYLOR, manager of the Nebraska Theatre, Lincoln, Nebraska, and FIONEL E. LODGREN, manager of the Stuart, have exchanged posts. LYMAN BOREN, formerly assistant manager at the Stuart, went with LODGREN to the Nebraska.

JOSEPH SLOAN, formerly relief manager at Loew's California, has been appointed manager of Loew's Broad, Columbus, O., replacing CLINTON WANDER.
ALL THESE NAMES

GINGER ROGERS • • • CARY GRANT • • • IRENE DUNNE ANNA NEAGLE • • • JOEL McCREA • RONALD COLMAN MAUREEN O’HARA • • RAY MILLAND • • • • • ADOLPHE MENJOU • • • • • RAYMOND MASSEY • • ANNE SHIRLEY HERBERT MARSHALL • • • • RANDOLPH SCOTT • • GAIL PATRICK • ROLAND YOUNG ALAN MARSHAL • • • • MAY ROBSON • • BILLIE BURKE FREDDIE BARTHOLOMEW • • SIR CEDRIC HARDWICKE • • CHARLES LAUGHTON • • • • CAROLE LOMBARD • • • •
The Play That Shocked New York And Rocked Broadway With Laughter!

GINGER ROGERS  JOEL McCREA

in

PRIMROSE PATH

with

MARJORIE RAMBEAU  HENRY TRAVERS  MILES MANDER  QUEENIE VASSAR  JOAN CARROLL

Screen Play by Allan Scott and Gregory La Cava

Produced and Directed by GREGORY LA CAVA
"In Her Sweet Little Alice Blue Gown, She'll Be The Toast of Your Town!"

Screen play by Alice Duer Miller, from the Musical Comedy "IRENE" Book by James H. Montgomery, Music and Lyrics by Harry Tierney and Joseph McCarthy.

PRODUCED AND DIRECTED BY HERBERT WILCOX
A BILL OF DIVORCEMENT

MAUREEN O’HARA • ADOLPHE MENJOU
FAY BAINTER • HERBERT MARSHALL

and DAME MAY WHITTY • PATRIC KNOWLES • C. AUBREY SMITH • ERNEST COSSART

Produced by Robert Sisk • Directed by John Farrow • Screen Play by Dalton Trumbo • From the Play by Clemence Dane
Undoubtedly One of The Biggest Hits On The RKO List of Big Ones!

IRENE DUNNE
CARY GRANT

MY FAVORITE WIFE

with
RANDOLPH SCOTT • GAIL PATRICK
Written for the Screen by Bella & Samuel Spewack
A LEO MC CAREY PRODUCTION
Directed by Garson Kanin
The Two Stars Above All Others Your Folks Will Want To See TOGETHER!

GINGER ROGERS
RONALD COLMAN
LUCKY PARTNERS
(TENTATIVE TITLE)
DIRECTED BY LEWIS MILESTONE
Sidney Howard’s Prize-Winning, Two-Season Stage Sensation

CHARLES LAUGHTON
CAROLE LOMBARD

in
THEY KNEW WHAT
THEY WANTED

PRODUCED BY ERIC POMMER - DIRECTED BY GARSON KANIN
One of the Great Best Sellers of All Time Screened in All Its Wide Appeal!

TOM BROWN'S SCHOOL DAYS
SIR CEDRIC HARDWICKE • FREDDIE BARTHOLOMELW
JIMMY LYDON • JOSEPHINE HUTCHINSON
ERNEST COSSART • GALE STORM • Directed by Robert Stevenson
Produced by GENE TOWNE and GRAHAM BAKER
The Picture Acclaimed By Press and Public
As One of The Greatest Of Our Time!

ABE LINCOLN IN ILLINOIS

with

RAYMOND MASSEY

GENE LOCKHART • RUTH GORDON • MARY HOWARD • DOROTHY TREE
HARVEY STEPHENS • MINOR WATSON • ALAN BAXTER • Produced by
MAX GORDON • Directed by JOHN CROMWELL • Screen Play by Robert E. Sherwood
Beloved “Anne” Returns In A Story Even Better Than Her Famed “Green Gables”

ANNE SHIRLEY
ANNE OF WINDY POPLARS

ALL THESE SHOWS
FOR YOUR BEST PLAYING TIME THIS SPRING AND SUMMER FROM RKO-RADIO
This business of operating a theatre, whether it's in a metropolis or a small community, is one in which Rankin, to make his trade a success, has learned. He is a very busy man, for he is in charge of two houses, the Plaza and the Tilbury. He is a man of many interests, but he is particularly interested in the community's showmanship.

Whether you work for a circuit or operate your theatre independently, there is much more to be achieved than simply opening and closing, billing your attractions or trying to please the district manager or home office. Your theatre should be regarded as "your own" in the manner in which you run it, though the actual owners may be miles away; it should be "your own" because most of us are more apt to take pride in, and be more careful of, that which is ours than that which may belong to someone else.

From time to time you've seen reports in this publication anent the activities of Harland Rankin, operator of the Plaza Theatre, Tilbury, Ontario, Canada. In these reports, Rankin has displayed a brand of showmanship of which few other exhibitors can boast. He knows what it is to keep a theatre successfully going in good times and bad, for during the past five years he has had the chance to lose his trade, and he has adopted many angles that have helped him to keep his business when the closing down of the town's main factories put nearly a thousand people out of work.

**Good Staff Essential**

Rankin believes (and he certainly must be right) that there is more to this business than just luring them to your theatre only to have the illusion end as soon as they reach the box office. A good house staff is essential. As the Plaza management puts it: "We wanted a staff that was 100 percent for the theatre; that would take a personal delight in their work, and who would be just as interested in the business as if it were their own. It took us almost three years to accomplish this, and today we are rightly proud of our personnel—it is as fine as one could wish for."

The cashier is something more than a girl who says "How much?" You may punch a set and grab at the patron's money without even saying "Thank you." Yes, she is something other than that—she's a diplomat. She always has a smile for the patrons; her talking is pleasuring. She knows how to "sell" the attraction to those who inquire, but above all, she is honest with the customers. And while honesty may cause the loss of a customer now and then, it is better to have that customer's goodwill than his distrust.

Five feet six inches tall, and immaculate in his military uniform, the house manager is courteous and cheerful, not by necessity, but by nature. He does not smoke or drink, and he shows a keen interest in the theatre at all times. When they are absent, he notices it, and he misses them. He admires children. He sees that his customers' whistles are satisfied for their peculiarities. Such as in which part of the house they like best to sit, how they like the sound, and whether the temperature is suitable to a majority of them.

Rankin's usherettes are known far and wide. And rightly so, too. For these lovely young ladies in their military satin uniforms greet the patrons with winning smiles and give them the best seats available. Occasionally the usherettes may be forced to place a patron in the front row near the screen, but that patron knows that when better seats are vacant farther back, one of the girls will notify him. Because of this, there is no difficulty in getting the patrons to cooperate temporarily by taking front-row seats.

**Projection Highly Efficient**

Efficient to the nth degree properly describes the projectionists. They take pride in their work. The Plaza is put on to the best advantage for the enjoyment of the patrons; they never "let the show down."

A member of the projection department, with Rankin's approval. Whether they want the projection room painted green, white or lavender, they get the color of their choice. Says Rankin: "When they take pride in their booth and in the machines, the least we can do is to cooperate." They nearly always figure out methods to keep the cost of power and lights at an absolute minimum, and they do it without hindering the quality of the performances. As an example of their interest, one of them remained throughout the installation of a new converter recently, refusing to leave until he was absolutely sure it was properly installed, would operate smoothly and was not damaged in any way.

From the list of shows given him, the Plaza's house artist has created displays and an attractive small town lobby that keeps not only the public admiring his work, but also keeps Rankin on his toes in appreciation for the artist's efforts.

Almost every small town theatre has its "extra special" patrons, and the Tilbury house is no exception. A private box is reserved for them, to which ice cream is sent in the summer, hot dogs and hamburgers in the winter. A present is always sent with the compliments of the managers whenever newly married couples are dispatched to those indisposed, and when a member of a family passes on, a sympathy card is sent to that family.

To take personal interest in the customers not only pays big dividends, but is also a joy and delight to Rankin, let us always keep in mind that when you enter the Plaza, that patron is the "king" or "queen," and the management and the staff are his servitors. We all like personal interest and our patrons like it from us." Rankin declares. "Pick up those babies. Take a chance on small box. Every child is a dear to its mother, and your interest in it makes theatre boot-ers. Here's something we may be wrong about, but we don't believe so. In the winter months we always help the people with their costs. When we celebrated our anniversary a few weeks ago, we received a letter from a group of people in appreciation of our past courtesies. It gladdened our hearts. One chap told us that he never had the staff of any other theatre ever helped him with his coat or done so much to make his visit a pleasant and comfortable one."

Here are a few other gestures that make the Plaza something unique in small town theatres. Whenever the management hears of a birthday, a Happy Birthday slide is flashed on the screen. When a customer brings an out-of-town friend to the Plaza, if Rankin or the manager, plans are immediately made to flash a "Welcome!" on the screen. "This gives our customers a big kick—showing relatives or visitors the kind of show they think of in their small town," is the way Rankin puts it. "Whenever anyone is called out of the theatre, a courtesy pass is given them, and we tell them we are sorry they cannot remain for the rest of the show. They can use the courtesy pass at their convenience."

**Patrons From 30 Miles Away**

That these little courtesies are worth while is substantiated by the fact that many of Rankin's patrons prefer his theatre—30 miles away—to those which are only a short distance. "The last farmer who told me that made me so happy," the Plaza management jubilantly relates, "that I excused myself long enough to go out in a pair of work gloves. Now I'm sure he'll be back."

Waiting for seats or for the show to break is never experienced at Plaza patrons. They are invited to come into the executive office and read (Continued on Page 25)
Till We Meet Again

WB Drama 100 mins. (Prod. No. not set, Nat'l Release, April 29)


Credits: Screenplay by Warren Duff. Original story by Robert Lord, Director of photography, Harg الأكثر, Assistant director, Merle Stearns, Full-Cast Radio Script by Frederick Dard, Art director, John C. Stain. Produced by John W. Emlyn, for Fox, in association with 20th-Fox

Plot: Merle Oberon and George Brent meet in a bar in Hong Kong and fall in love. But as Brent reveals a cache of diamonds captured him and tells him he will bring him back to the U.S. where he is under a death sentence. It is revealed that Merle suffers from angina pectoris and is given but a few months to live. They are on the same boat along with noticias like the time Brent's friend. Neither lets the other know his fate, and their romance progresses. Helped by the ship's captain, they escape to a U.S. port, but during his last days, Merle spends the day in the country with her. When he wants to leave her, she is able to convince her how she has come to be recaptured.

At the end of the voyage she learns of his fate but does not tell him she knows. They have crossed the Pacific and Mexico City, and on New Year's Eve and the end leaves the audience in doubt as to whether they do or not.

Comment: The remake of "One Rainy Passage," in which William Powell and Kay Francis took the leading roles back in 1932, is as good a picture not a better one than the original. It is a fine story with a wonderful romance and all the glamour of showboat life. If audiences don't remember the earlier picture, this one may be reissued only a year ago, this one will receive a fine reception. The present title is even better than the original for selling pictures, as well as for people who know that story.

Merle Oberon is gorgeous throughout and beautifully gowned, making a striking picture. Brent is admirable in his role, and the part of the detective has been built up for Pat O'Brien so that he runs a close third to the romantic lead. The ending is one over which audiences will puzzle considerably and it somewhat relieves the strain of being forced to believe that the story ends most unhappily. Sell it on the strength of the names. Place a large map of the Pacific in the lobby with stills showing Brent and Merle Oberon in romantic attitudes at different points along the way. Introduce "Paradise cocktails" (whether the strong kind or otherwise) all over town, and point out that they are especially for people who know that every second of life is important.

Catchline: "Glorious romance — just minutes to enjoy it!"

AUDIENCE SLANT: PROVIDING THE AUDIENCE DOESN'T REMEMBER THE WAY "PASSAGE," THEY'LL GET A BIG KICK OUT OF THIS. THE WOMEN WILL BE USING MANY A HANDHELD TO HIGHLIGHT THE ROMANCE. THE "CAST" IS ENOUGH IN THEMSELVES TO WARRANT THIS PREDICTION AND IT'S A WOMAN'S PICTURE WHICH MEANS BOX OFFICE.

Legion of Decency Ratings

Date: For Week Ending April 6

SUITABLE FOR GENERAL PATRONAGE

Golden Gloves Star Dust Texas Stagcoach

SUITABLE FOR ADULTS ONLY

And One Was Beautiful Adventure in Diamonds

OBJECTIONABLE IN PART

King of the Lumberjacks

Star Dust

20th-Fox Drama 83 mins. (Prod. No. 36, Nat'l Release, April 3)

Cast: Linda Darnell, John Payne, Roland Young, Merle Oberon, William Genet, Mary Beth Hughes, Mary Hesly, Donald Meek, Harry Green, Jose Randolph, Marjorie Gateson, Lee Macgowan, directed by Walter Lang. Screenplay by Robert Ellis and Helen Westcott. Based on the play "The Trollop" by Robert Maxwell. Produced by Robert Balch. Distributed by 20th-Fox

Plot: Linda Darnell, aspiring to become an actress, works in her aunt's restaurant on an Arkansas college campus. On a discovery tour, Roland Young, talent scout, sees possibilities in her and also in John Payne, a football star. Indifferent, Payne decides to go to Hollywood; but Young tries to discourage Linda, believing she will save her possible heartbreak. By a ruse, Linda manages to be sent for by the studio, and on the train meets Payne. In Hollywood, her troubles begin, because Donald Meek, casting director for Producer William Gargan, has no love for Young or his discoveries. When the chance for a big role comes, Linda finds the script belonging to Mary Beth Hughes, Meek's discovery, and takes it back. However, when the test to be seen by Gargan, Charlotte Greenwood, studio dramatic coach, in a plan to foil Meek, has the test scenes slipped into the newsreel which is on view at a premiere attended by the producer. Meanwhile, Linda has gone home, but the photograph of test is enthusiastic that she is called back to Hollywood.

Comment: The "cinderella" story of the girl who eventually made good in the moviesstacks up as diverting screen fare for the masses, especially for the thousands of screening adolescents. Not to be counted too strongly against it is the fact that it just misses being top notch, for in spite of this it's kind of film exhibits can exploit, even in the knowledge that their patrons will be pleasedly entertained. The glimpses behind the scenes, the glamour of Hollywood plus the drama and hearbreak of seeking a screen career are qualities that will label the film a "natural" in popular estimation, if not a smash hit. And because the story so closely parallels her own meteoric rise to screen fame, lovely Linda Darnell is right at home in her first starring role, and continues to display the beauty and talent that should carry her to even greater heights. A few scenes - and the temporary screen absence, John Payne returns in a role that fits him like a glove, thus establishing a successful future. Billie Burke, feisty little trooper Roland Young, Donald Meek, Charlotte Greenwood and William Gargan turn in a quartet of excellent performances. In honor of the boys and girls in your own community who have attained success, arrange to have the premier tie in with their good fortune. (FAMILY)

Catchline: "Thrilling as the song that inspired it! Exciting as the beauty of its lovely star!"

AUDIENCE SLANT: IT HAS ALL THE NECESSARY INGREDIENTS TO PLEASE THE MASSES. IT IS "SELF-EXPLANATORY" AND SURELY WOULD DRAW WELL FOLLOWING IN THE WAKE OF A STRONG ADVANCE CAMPAIGN.

And One Was Beautiful

MGM Drama 64 mins. (Prod. No. 32—Nat'l Release, April 19)


Plot: Laraine Day, plainer and tomboy sis- ter of Jean Muir, meets wealthy playboy Robert Cummings when she substitutes for the older girl at a dance. Later, Jean kills a man while driving the unconscious Cum- mings, and flees leaving him to face man- nual punishment. Determined to save her sis- ter and, loving Cummings, tries to force a confession. Jean marries Frank Milan to escape her sister's campaign, but it leads to divorce. Laraine leads a successful fight for a pardon, and Jean tries to annex Cummings, but her troubles have taught him which girl to value.

Comment: Obvious fastly product proves the principal drawback to this feature, whose cast and name value from author and director promise more originality and workmanlike writing of situations than is delivered. As a result it can rate nothing better than as a supporting feature. There is little or no shaking of the obvious transparency in the plot. It is often at all far ahead of the action. Laraine Day offers a sincere and sympathetic performance of the less attractive sister, Constance, who, down the mauldin sympathetic gestures landed the alcoholic hero and the sound system has kindled to Jean Muir than was the camera. In sections covered by her recent stage tour, the latter's name will have some exploitation value; for more interest. The presence of pictures makes Cummings and Billie Burke the best names from the cast. A library of books by Alice Duer Miller is a possibility, and her frequent contributions to national weeklies may create a situation where inserts...
in current issues by the magazine distributors will help. If there are any organizations active in the drive, let us know; if not, do you think your group might start one?

(ADULT)

Catchline: "Brains and beauty in a battle for love."

AUDIENCE SLANT: WILL NEED HELP TO SATISFY BOX OFFICE SLANT:

A SUPPORTING PICTURE ON A DUAL BILL.

Dr. Kildare's Strange Case

MGM Drama 76 mins. (Prod. No. 30—Nat’l Release, Mar. 26)


Credits: Directed by Harold S. Bucquet. Screenplay by Harry Crane and Willis Goldbeck. Based on the novel by Max Brand and Willis Goldbeck. Director of Photography, John Seitz. Art Direction, Cedric Gibbons. Film Editor, George W. Magerramoff.

Plot: Ayres, young intern, sacrifices the chance for a better job to remain with Barrymore, one of the hospital's chief physicians. When an accident case arrives, Ayres, who is assistant to Strudwick, advises his superior to operate, since a skull fracture is involved. Following the operation, the patient, Eldredge, is out of his head. Strudwick is suspended, but Ayres, believing the man's sense can be brought back, risks his own suspension to try a formula he works out. The patient becomes normal again, and Ayres learns Barrymore had "paid the way" for him to carry out his formula.

Comment: Not quite up to the standard of past Dr. Kildare films, this latest in the series is nevertheless a good program. Story is well written and adaptable for a headlin bill or playing alone as a latter-half-of-the-week attraction in situations where duals are not prevalent. Most of the cast is familiar to those who have followed this series, and the performances, notably those of Lew Ayres, Lionel Barrymore, Laraine Day and Shepperd Strudwick are first rate. The picture is a little slow at first, but builds up suspense until half-way through the story. It will work out satisfactorily for the average audience, and there is an opportunity for tieups with dairies, plugging the importance of milk in the daily diet, and also the chance to tie- up on Laraine Day's fashion fashions.

(FAMILY)

Catchline: "Not only Dr. Kildare's strangest case, but the most exciting yet in this series."

AUDIENCE SLANT: GOOD ENTERTAINMENT FOR AVERAGE AUDIENCES.

BOX OFFICE SLANT: THE POPULARITY OF THE SERIES SHOULD HELP THIS ONE TO GOOD GROSSES.

Fighting Mad

Monogram Drama 60 mins. (Prod. No. 3987—Nat’l Release, Nov. 5, 39)


Plot: Sally Blane, with Warner Richmond and Ted Adams when they committed a robbery in the States, is brought along by them to Canada. The plot concerns the efforts of James Newill and Dave O'Brien, mounted police, to catch the gangsters. When they are caught, Sally is vindicated.

Comment: This picture's plot is as thin as the filling on a night club sandwich. Were it not for Benny Rubin's comedy, almost too silly at times, the film would fall almost completely flat. As it is, Rubin's shenanigans, and some fistic encounters which don't seem too real, will keep the action fans entertained. There is a notable absence of logic; in one scene, for example, O'Brien is "picked off" by a rifle while at the top of a high tension pole, and falls to the ground apparently wounded. But five minutes later he comes into the action again as though he had just emerged from a health class. Some of the intended dramatic moments cause laughter instead. The performances are fair, but Newill's singing is good. Tie up with the story of the attempted robbery, and also with book stores on the book. Conduct a Canadian Quiz among school students. You can create plenty of interest with a coloring contest, in which the characters are designated for this purpose in the press book. Attire usherettes as gangsters.

(FAMILY)

Catchline: "Here come Canada's rough riders with fighting thrills."

AUDIENCE SLANT: ACTION FANS WON'T COMPLAIN.

BOX OFFICE SLANT: IT SHOULD DO ALL RIGHT ON A WEEK-END BOOKING WHERE OUTDOOR FILMS ARE FAVORITED.

(More Box Office Slants on Page 25)

"The DARK COMMAND"

RAOUL WALSH • DIRECTOR

with CLAIRE TREVOR • JOHN WAYNE • WALTER PIDGEON

ROY ROGERS • GEORGE HAYES • PORTER HALL
MARJORE MAIN • RAYMOND WALTERS

Republic PICTURE

"Do you have any sayings down Texas way about people knowing whether they're wanted or not?"

"No, ma'am—but we got a sayin' that women don't always say what they mean."

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April 6, 1940

Three Weeks Together

(London Trade Show)

Columbia Drama 76 mins. (Nat’l Release, April)


Plot: Olivier sees Vivien, the girl he loves, home. Her husband, whom she has not seen for years, is there to blackmail them. He swallows their money and Olivier accidentally kills him. Petrie, a duchet clergyman, finds the corpse in an alley and steals a ring from it. He is arrested for murder. Olivier wants to give himself up, but Banks, his barrister brother who hopes to become a judge, fearing that it will jeopardize his chances, tells him that Petrie will get off. Olivier determines to confess if Petrie is sentenced and he spends the 21 days before the trial with Vivien. The pastor is convicted, but dies of heart failure.

Summary: This film has all the hallmarks of a class production and is brilliantly acted, but is too slow to be anything more than a programmer; indifferent dialogue and lack of humor do not help. With Vivien Leigh and Laurence Olivier playing the leads, smart showmen may well be able to cash in on the popularity that they are now scoring in "Gone With the Wind" and "Rebecca." Other powerful characteristics are those of Leslie Banks, as the selfish, ambitious brother, Robert Newton, counsel for the defence, and Hay Petrie, the religious maniac who, having robbed the dead, feels that no fate is too bad for him. Run competition on how you would spend the last 21 days of freedom. Tie up with fashion stores and book shops. Tie up the title with the Leigh-Oliver romance.
The Advertising Clinic

By "OLD DOC" LAYOUT

Doc Gives a Plentywood Ad Layout: An Anesthetic and Then Operates; The Ad is Recovering. Thank You

The Patron Wants Action!

To prove our contention that they like action in the advertising of the trade, we have called this ad from a midwestern newspaper. Regardless of what critics deem best in entertainment, the manager of this theatre knows his patrons want, first of all, action! Yes, it's true!

How Employees Would Advertise

We'll leave young Hansen now, but we want to hear from him again before many more months have slipped by. Perhaps the frigid weather up there in Plentywood will take a turn for the better, so that the citizens can thaw themselves out and start attending the Orpheum again regularly.

Having been notified by the Program Exchange Department that Tom Pringle, manager of the Ideal Theatre, Toronto, Ontario, adapted our impression of how certain theatre employees would advertise the show, we are simply overcome. Little did we realize when we wrote those words last week that we were laying the foundation for the advertising treatment of some motion picture. But Manager Pringle used 'em, and they looked pretty good on his program.

It makes us feel that, old and indisputable as we are, there's still some life in the old boy yet. If any of the rest of you boys want to use the same idea, just read the Clinic which appeared in the issue of December 16. You'll have to make certain revisions in the copy, of course, to apply to the particular picture you're advertising.

The Policeman's dilemma: Thinking of that below zero temperature up in Plentywood has made us so shivery we can't continue writing any longer. If you have any advertising troubles, just want to have your say about newspaper advertising, drop a line, or even two or three lines to Old Doc layout. He'll be glad to hear from you.

Doc Operates On An Ad

With rusty surgical instruments, the veteran ad man in the Orpheum Theatre, Plentywood, Mont., and retaining all the copy, revamped it a little. Howard Hansen of the Orpheum Theatre, Plentywood, Mont., is apparently working on a wider layout occasionally without bursting the pocketbook.

Although the revamp of one of Hansen's ads on this page won't win first prize in any newspaper layout competition, it serves as an example that Hansen can use wider layouts without changing the typeface (making star names bigger because of their box office appeal). We made no change in the order, but we are of the opinion that he would have been smarter to feature the action film, "Mexicali Rose," with Gene Autry, ahead of the other feature, in view of Gene's strong popularity in small towns throughout the country. In the average community, especially on family or "action day," exhibitors fall into the pit of the outdoor feature heavily, unless the other picture has unusually wide appeal. Folk coming into town from the nearby scenery action, shooting and fast-riding in their film fare.

Vary the Layouts

Doc went on to suggest that instead of making all his layouts long and narrow, Hansen might vary the layout by making them shorter and wider.

Recently received another communication from the Plentywood theatre man, along with some new ad layouts. Hansen thanks us for our trouble, but adds that he has been trying to improve his layouts.

"The manager gives me only one mat to work with, and that is for the Sunday show," he writes, "so you can see that I am limited in the matter of ads. You will notice that I have used the heads of stars in two of my ads; they are originally from a mat that I had previously used on a 2ndday show. So back I went to dig them out again. They serve the purpose when they're all you have to work with.

The manager also states that a three- and four-column layout is too much for the pocketbook up here, so I am right back to where I started from. I am just trying to please him. That is also the life in the far west.

"Talking now about the weather—it is only now and then that I get a break, and if you don't think that's cold, drop in and say 'Hello!' With this I must come to a close and go down and do some coal shoveling."

Collects Doc's Columns

"There is one thing more, and that is that I have made a scrap book with all of your column and two of your admit one. What good it will do me if I run out of ideas I dig it out and start all over again. The title that I have given it is 'Old Doc's Headache.' Time for a changeover, so must close.

For a man who must bear the brunt of so many duties on his two shoulders, Hansen is indeed optimistic. We've known him to write occasionally with only one of his duties who were always complaining. Not so with Howard. In spite of the experience there to the contrary, and 39 degrees below zero is pretty nippy, by heck) it retains his infectious good humor. The rest of us complain because it's either too hot or too cold (Doc is no exception, for he's always harping about his rheumatism) or because business is bad. Hansen didn't complain in his other letter, if readers remember: he merely wrote, with probably a tongue-in-cheek attitude, "the boss said that if times don't pick up he's going to let me have the theatre and he is going to take my job."

We've just been looking over the new batch of ads and, considering his handicaps, we believe Hansen is doing a good job. Only one mat to work with, yet he saves the mat from each attraction and finds it valuable later on when he has to go back through the pile to pick out an important element for a current ad.

A Week's Attractions in One Ad

What makes it so difficult for him to inject variety into his layouts, aside from the fact that "a three- and four-column ad is too hard on the pocketbook up here," is that all the attractions for the week, plus any other important events, must be contained within the ad's border. And there is plenty of copy to get in, if the ads sent us are true examples.

However, we believe Hansen misunderstood us when we suggested that he go in occasionally for wider layouts. An ad can be wider and still make a neat presentation if the events submit a two-column layout by 14 inches—total of 28 inches, in all. Now 28 inches in an 8½×11 ad (or for a 4×11 for just an inch less, it can be a 3½x9. In other words, we can get three different layouts, with the number of items, and consequently the cost, remaining the same. To go further, one could make a 5x7½ ad totaling 27½ inches, just one-half inch shy of a three-column ad."

SHOWMEN'S TRADE REVIEW
April 6, 1940

Page 24
Saga of A Small Town Showman

(Continued from page 21)

The motion picture fan and magazine and trade papers until the next show begins. The staff makes these people feel it has a personal interest in them and is just as delighted to have them visit each member in his own home as to attend the theatre. No high-jinks are permitted; those who make too much noise or feed a little boy or girl politely but firmly ejected from the theatre.

To prove that the customer is not a person, "but our bread and butter," Rankin cites a recent incident.

"Some time ago we had a mother rush out of the theatre with her child in convulsions," he tells us. "We immediately rushed after her and took the child to the desk, in who referred first aid. He discovered that the little girl had been eating green apples. We drove the mother and child home, and telephoned the following day to find out if her child was well again. We paid the doctor a small fee in cash. This mother and the community from which she comes are now staunch patrons."

Such are the experiences and the courtesies that have made Harland Rankin one of the outstanding showmen of Canada and the United States.

His territory is only a small town, but he has adopted and used methods of theatre operation that if practiced by others would keep every theatre operating at a profit and at the same time would do away with that complaints that "business is lousy."

Business is always good for Rankin. The past five years have indeed paid him dividends many times over.

Distributes Pink Pills

"Take this pill right after dinner so you won't forget to see 'Remender.'" These words were printed on glassine wrappers which contained pink pills. The novel little packets were distributed to patrons of the State Theatre, Stockton, Calif., of which Phillip Lees is manager.

Look in the Book

ENCYCLOPEDIA OF EXPLOITATION—For ideas, plans, practical methods. If you don't have a copy of this mammoth manual you're working overtime, missing opportunities and passing up bigger profits and advancement. Drop a card NOW to Showmen's Trade Review, 1500 Broadway, New York City, for further information.

Have you a Parking Summons?

WE WILL SAVE YOU TIME AND INCONVENIENCE

Let us go to court for you. Will pick up your summons plus $2.00 and pay your fine. For this, there is no service charge of $1.00. After fine is paid, your receipt will be returned to you. For further details, phone or write.

ABBYE SERVICE
1650 BROADWAY NEW YORK CITY Circle 6-5315

GHOST VALLEY RAIDERS

Republic
Western
57 mins.


Plot: Donald Barry, a Government agent, is sent to Silver City to solve the mystery of a bank hold-up. To conceal his identity, he becomes the Tolusa Kid, a notorious bandit who was recently killed in a prison break. Leroy Mason, manager of the stagecoach line, is after the brains behind the gang of robbers. He and his men make each robbery appear to be the work of the Tolusa Kid. When Lona Andre, his niece, learns that Barry is really a G-Man, she unwittingly tells Mason, who plans to "erase" the Kid, who meanwhile has joined the gang. But Barry succeeds in holding the heavies at bay until the sheriff arrives with help.

Comment: Whether western fans will miss the strumming guitar and singing voice, attributes that almost all popular cowboy heroes these days possess, is a matter of conjecture, for Barry has neither. But he's okay otherwise, riding and shooting as well as the best of them, and not at all a pretty boy who didn't make good in the drawing-room dramas. His first starring film is not too happy a choice, with its bandit hero who is really a G-Man and its snarly stagecoach line manager, which later becomes the brain of a gang of robbers; but the script has injected enough fighting, gunplay and other bits of action so as to not let the fans down. Leroy Mason is the Jekyll and Hyde villain, but is more Jekyll than Hyde, while Lona Andre is pleasing enough as his unsuspecting niece. The story gives itself away almost at once at the beginning, but manages to sustain the interest of those who revel in this type of screen melodrama, even the job in the picture is to first sell the star. Organize a Donald Barry fan club, and distribute plenty of溢 in the lobby in advance, with a caption announcing "the great new western star, etc."

Catchline: "Six-gun action in the land of thrills as a new ranger star blaze a trail to adventure across western plains."

AUDIENCE SLANT: ACTIONFUL ENTERTAINMENT FOR OUTDOOR FANS.

BOX OFFICE SLANT: IF YOU PUT OVER A GOOD CAMPAIGN TO INTRODUCE DONALD BARRY, RESULTS SHOULD BE SATISFACTORY.

Diamond Display in Los Angeles

Paramount has completed an exploitation tie-up with the De Beers Consolidated Mines, Ltd., of South Africa whereby exhibitors are offered outstanding window display and advertising cooperation on Paramount's "Adventure in Diamonds." Here is a photo of the displays promoted by the manager of the Paramount Theatre in Los Angeles.

Son of the Navy

(Hollywood Preview)

Meno.
Comedy-Drama
72 mins.


Plot: Martin Spellman runs away from an orphanage to find a "mum" and "pop" whom he'd like to adopt. He attaches himself to James Dunn, a sailor whom he meets on the road trying to get a lift back to his ship. They both get a hitch from Jean Parker, daughter of the commanding officer on Dunn's ship. Martin learns to judge Jean to believe that Dunn is his "pop," who always leaves him stranded when he sails, so Jean decides to take matters into her own hands and see that Dunn is made to take care of his responsibilities. Right there trouble starts for Dunn, and he lands into one mess after another, until Martin finally decides to tell the truth. Things are then straightened out by Dunn and Jean getting married and adopting Martin.

Comment: Monogram can take a well-deserved bow for this one, and the movie public is in for a pleasant surprise and plenty of delightful entertainment. Here's a picture on a par with the product turned out by any of the major studios that will click in any situation. Its theme is new and refreshing, and the trouncing, direction, script and production are tops in every respect. James Dunn, Jean Parker and Martin Spellman head a fine cast, all doing swell jobs, and there's an appealing Scotty sap that adds a lot to the fun of the film. William Nigh's direction is competent, getting the most out of every situation and the entire production is a credit to associate producers Grant Withers. For exploitation, see Showmanalysis in this issue on page 30.

Catchline: "He called the sailor 'pop' and made it stick."

AUDIENCE SLANT: A PLEASANT SURPRISE AND PLENTY OF DELIGHTFUL ENTERTAINMENT FOR THE MASSES.

BOX OFFICE SLANT: IT SHOULD CLICK IN ANY SITUATION, IF WELL EXPLOITED.
In the first 5 days, Radio City Music Hall played to more than 150,000 admissions and turned away close to 75,000 additional prospective ticket-buyers. Held over...
8:15 a.m. a half hour before opening everybody’s heading toward the rapidly growing Music Hall line!

8:45 the doors are open while the crowds are jamming up as far east as Rockefeller Plaza!

9:00 no more seats in the orchestra as patrons rush for last remaining places in balcony and mezzanine!

9:30 the “sold out” sign goes up on the reserved seat window...largest advance sale on record!

10:00 extra police called in to keep the lines in order. It’s S.R.O. already and the crowds still piling up!

11:00 extra ticket windows open and money comes in faster than the girls in the box-office can handle it!

12:00 switchboard takes record number of phone inquiries in busiest day operators ever remember!

1:30 p.m. lobbies jammed...first mezzanine filled to capacity...waitees lined up on second mezzanine stairs!

4:00 the line extends to Fifth Avenue as every matinee record falls before the onslaught of eager patrons!

Selznick International PRESENTS

Rebecca

starring

LAURENCE OLIVIER - JOAN FONTAINE

hero of “Wuthering Heights” with in her sensational starring debut

GEORGE SANDERS - JUDITH ANDERSON

Directed by ALFRED HITCHCOCK • From the best-selling novel by DAPHNE DU MAURIER

Produced by DAVID O. SELZNICK who made “GONE WITH THE WIND”

RELEASED THRU UNITED ARTISTS
A Pictorial Survey of RKO’S Spring Product

SPRING and early summer show-selling calls for some extra zest—an added dash of “oomph” and sparkle. Further emphasis is given this pertinent fact in this issue, as it includes a dramatic expression of showmanship on the part of RKO, whose group of current and soon forthcoming attractions is limelight-drawn on pages 11 to 20 in a manner that again calls attention to a point which is often overlooked by theatricals. That point is that trade announcements of the film companies more often than not provide material for campaigning which has a practical, seat-selling value in connection with exploitation activities for the attractions concerned.

Nine Strong Attractions

Illustrated at the left are highlight scenes from four of the nine RKO attractions announced for spring and summer presentation by theatres. Two of the group of nine have been considered in detail by STR via Showmanlyses. These are “Primrose Path” and “Abie Lincoln in Illinois.” The other three pictures are “Lucky Partners,” co-starring Ginger Rogers and Ronald Colman; “They Knew What They Wanted,” starring Charles Laughton and Carole Lombard; and “Anne of Windy Poplars,” starring Anne Shirley) are in production and stills are not yet available.

Show-selling material on all of these spring and summer attractions from RKO is to be found in the trade announcement concerning them in this issue, and it serves as a concrete example of what STR continually has urged as smart showmanship. This is the use of ready-made material when it is thus put into the hands of showmen through trade announcements whose illustration and copy expresses the carefully considered opinion of advertising experts as to the right selling slant for the individual attractions.

Keep the List on File

To continue the concrete example before us, the suggestion has been made by many practical theatremen that when the time comes to put the selling pressure behind any attraction, the job of campaigning is that much easier if a file is kept on hand of the showman knows he will play in the future. Into this file (many theatremen we know use envelopes marked with the title of the picture) go all the ideas or suggestions or good, punchy selling lines that appear in trade announcements or publicity releases on that film. This material, added to the service features such as reviews, Showmanlyses, Advance Dope, etc., appearing in your trade paper, and which is on file and readily referred to through the indexing of the various features in current issues, gives the showman a wealth of suggestion to facilitate newspaper advertising, publicity stories and exploitation stunts. Following this system, the theatremen don’t have to go into a high-pressure session with himself to discover the basis of a campaign and the approach to proper selling ideas on the picture. The file presents ready-made captions, layout ideas, or, at least if the ideas are not used in the precise form, the suggestion is there for almost automatic action and frequently for an improved presentation of the picture’s best-selling angles.

Working theatremen who use this system have repeatedly told us that they hope they never get lax about these files, because experience has shown them that it pays dividends when they have to work up a campaign. A good time to try the system is now, and we suggest you commence with the material you find in trade announcements in this very issue.
MAY

5th

NATIONAL MUSIC WEEK. Sponsored by the National Music Week Committee, 45 West 45th Street, New York. This is a good time to play one of those Paramount Symphonic reels or some other subject embracing classical music. Tie up with music teachers and shops on the event and point out that your theatre is joining in the observation of the occasion. Note that popular music is not included in the celebration.

NATIONAL RAISIN WEEK. Sponsored by the Fresno Chamber of Commerce, Fresno, Calif. You might persuade some distributor to furnish you with sample packages to be given to patrons. They might also advertise in your program, giving recipes using raisins.

6th

NATIONAL RESTAURANT WEEK. Sponsored by the National Restaurant Association, 666 Lake Shore Drive, Chicago. This is a good week to tie up with local restaurants who will do a little more splurging than usual. Offer them specially printed napkins advertising your current show, menu holders and other items of interest.

10th

CONFEDERATE MEMORIAL DAY. Observed in Kentucky and the Carolinas. It is a big holiday in those states, so theatres there should observe it with flags flying, and with holiday prices in effect. It would be a great day for a picture with a Civil War background.

11th

MINNESOTA ENTERED THE UNION, 1858. Theatres in that state should participate in any local observances of the occasion.

Kleintopf Makes Sidewalk Map In 'Swannee River' Campaign

Oscar Kleintopf, manager of the Egyptian Theatre, San Diego, Calif., staged a campaign for "Swannee River" that got real results. Giant banjos, the drum-heads of which carried large blow-ups of Don Ameche and Andrea Leeds, were placed around the box office. Perhaps the highlight of the front display was a "Swannee River" which flowed from under the box office, across and down the sidewalk, spilling into the street. Real water it was, too, and it came from a concealed faucet. To make the effect realistic, Kleintopf painted a flat map of the Swannee River in colors. The rivulets spelled out the title.

Big Albany Campaign For "Dr. Ehrlich"

An unusually strong campaign on "The Story of Dr. Ehrlich's Magic Bullet" was staged recently in Albany by M. A. Silver, Warner Bros. zone manager, C. A. Smakweit, district manager, Jules Curley, advertising manager, and Andy Roys, manager of the Strand Theatre.

Managers of other Warner theatres in Albany gave talks from their stages, urging the public to see the picture. At the Strand, a giant 24-foot layout was placed in the lobby, while at the others 40x60's were displayed. There was also a special front for the Strand, utilizing flood lights and cut-out letters in lights on top of the marquee.

Special screenings were held for the State Health Department, City Health Department and various officials. The Commissioner permitted distribution of cards to all State Office employees urging that they see the picture. Special screenings were also held for Women's Clubs, schools, Medical School faculty, State College faculty, clergy, rabbis, representatives of the press and all wire services. The local marriage license clerk gave announcement cards to all couples appearing for licenses.

Spot announcements were made over two radio stations. Nurses, pharmacists, medical students, etc., were contacted by mail. Displays were placed in all libraries. Notices were posted on the bulletin boards of various clubs and lodges. The newspapers cooperated whole-heartedly, giving feature stories and special art as well as bannering their trucks.

It would take pages and pages to give every single detail of the campaign. But this general outline should give one an excellent idea of the showmanship that was exerted to make the Albany run a tremendously successful engagement.

Orpheum, K. C., Features Contest For "Abe Lincoln in Illinois"

Manager Lawrence Lehman of the Orpheum Theatre, Kansas City, tied in for the run of "Abe Lincoln in Illinois" with the University of Kansas City for a contest based on the best 250-word letter on Lincoln's life. The student body printed and distributed one thousand circulars announcing the contest and playdate. Faculty members were the judges of the letters and the awards consisted of popular works on Lincoln.

Other factors in Lehman's campaign included the placing of a bust of Lincoln in the lobby, 2500 heralds distributed by the P. T. A. to high school classes, a P. T. A. committee appointed to contact mothers' clubs, mailings to members of Boys Club of Kansas City and endorsement by the D. A. R. and circulization by that organization.
ONE Sunday evening recently, a large number of radio listeners, after "The Boys of the Navy," collaborated in the show's "Letter Express" campaign to their loudspeakers as they listened to a Silver Theatre dramatization of "Son of the Navy." Realizing the play's excellent screen possibilities, Monogram arranged to film it, and the finished production stars Jean Parker and James Dunn with Martin Spellman. In all probability you have it booked for an early playdate, and since it has a strong family appeal, you should make every effort to exploit it to the limit, to be sure of getting every houseful of humans in your town all keyed up.

To a certain degree, much of your patronage has been "prepared" for your showing. That is to say, many of them heard the broadcast. And just so they won't completely forget, you'd better get some display material in your lobby right now.

The chief angle in selling "Son of the Navy" is the fact that young Spellman is a runaway orphan looking for a mother and father, eventually choosing Dunn, a Navy officer, and Jean Parker. So, in your advance teaser ads, use a cut of the boy and the dog, with varied copy each day. One day, for instance, the ad might be headed: "Wanted—a mother and father!" Then, just below the illustration, this copy might suffice: "Nobody wanted an orphan as big as me, so I've run away from the orphanage to adopt a mom and pop for myself. Watch this space for more news of my adventures." From day to day you can use such headlines as "Escaped!—from an orphanage!" "Have you seen this boy?" etc., and finally lead up to the fact that he's a "Son of the Navy" now, adding catchlines and playdate information.

It occurs to us that instead of taking the regular display space, you might write a series of stories about the escaped orphan in search of a mom and pop and run them instead. Of course, the word "Advertising," will have to appear at the bottom in small letters, but that won't keep the ads from being read. Don't forget your house programs, either, for in them you can run the ads as "front page stories."

Curiosity can be aroused, too, by having several hundred tack cards printed and posted around town, each bearing the illustrations of the boy and his dog. For copy, something like this might be used: "Have you seen this boy? He's Tommy—a runaway from an orphanage because he thought nobody wanted him. According to latest information, he has adopted James Dunn and Jean Parker as his mom and pop. For full details see 'Son of the Navy' at the Blank Theatre next week."

Going now into the week-before-opening campaign, let's see what can be accomplished in the way of street ballyhoo, lobbies, window displays, newspaper contests, etc. Carrying a sign with the copy, "I want a mom and pop," a youngster dressed in a sailor outfit could walk with your young customers around the sign on his back, of course, could give the title, theatre and playdate.

From an upper window, or from the top of a building, have a man in sailor uniform blow a bugle, then unroll a banner lettered with the picture's title. If the boy has been rolled up again, the man can repeat the stunt.

Have your artist make a replica of a ship and mount it on an auto for use as a street ballyhoo. Cutouts of Dunn and Miss Parker, taken from the three- or six-sheet, plus the title and playdate, should be put side by side. A navy marching song, such as "Anchors Aweigh," might be played through a loudspeaker, with a barker plugging the picture at intervals.

Prettily costumed girls, or Sea Scouts, could ride aboard the ship. "Son of the Navy" could get a chance to tie in with the Sea Scouts in your town. This organization of boys should be willing to cooperate with you in every way. They'll talk up the picture among themselves and among their schoolmates. Furthermore, arrangements should be made to have them parade to the theatre on the night of the opening, perhaps, giving a short band concert (if the personnel includes band members) just before the picture starts. Examples of Sea Scout training could take place on the stage.

Conduct a contest, either via radio or the newspaper, for the best designs of a flagship. Display the winning designs in your lobby or in a store window. If you've never used the model ships building contest, you have the opportunity now. Get permission from the local navy recruiting office to use its boards for posters announcing your attraction.

When an idea has been tried and tested and proven successful, it must be good, even if you have to vary the word in repeating it. Such an idea is that of selecting a worthy individual and fitting him or her. This, in this case, it would be a naval orphan lad. He could be your guest at a performance of the picture. He could be the recipient of an outfit of clothes donated by merchants. He could be awarded a week at a camp or vacation resort, provided the weather is good and the necessary arrangements can be made. His experiences during a day in which he appears at various stores, diners with civic club members, is guest of honor at a hotel, would make excellent publicity copy.

Incidentally, children of the local orphanage should be invited to a performance. Send a photographer to the institution to convey them to the theatre. Be sure to have a photographer along to photograph the youngsters, and the "Boy of the Navy" as "band leader." A story and picture in the newspaper.

Sailor caps are available, as you'll learn when you sell your show. Members of your house staff should wear them, as well as newboys, hat check girls, soda fountain clerks, waitresses, etc.

For the feminine slant, get local women's shops to display the latest trends in nautical fashions. For general style tipcs, your exchange will furnish you with stills of Jean Parker coiffures, fashions and beauty hints which can be worked into elaborate window displays. And beautiful fashion mat layouts are available, too, which should be easy to plant on the women's page.

Here's a contest that's bound to get replies from every youngster. Running a still of Spellman and his dog, invite juvenile readers to name the pet. As a prize, a dog could be awarded, presumably the gift of the young star. There's a still showing Spellman drinking milk which you can use as tips with dairies and milk agencies. The copy should bring out the fact that Spellman drinks milk regularly for that energy so necessary to the work of making motion pictures.

Have your cashier write a number of little notes stating that she has seen the picture and that she recommends it as a happy, snappy comedy hit for the whole family. When the note is folded, the copy, "A Personal Note from the Cashier," should appear on the outside. Have her distribute these notes with tickets sold in advance of the picture's playdate.

Because of the film's background, you can "go to town" on a flashy front. Postcards can fly above the marquee. Papier maché caps can project from above the box office. Mats with cutouts of Dunn and Miss Parker, can be placed on the sidewalk. If you have a resourceful art department, they might rig up a front to resemble a ship.

As we speak before, you have a picture for the whole family. It's successful, and every family knows about your showing. By so doing, you should have a profitable engagement.

SHOWMEN'S TRADE REVIEW
April 6, 1940

SON OF THE NAVY

Put It Across With Selling Slants Geared to Lure the Whole Family to Your Theatre

Screenplay by Marion Orth, Joseph West. Original story by Grover Jones. True Boardman, Director. William Nigh. Associate Producer, Grant Withers.

An Ad for the Family

An appeal for the whole family is embodied in the ad and the production above—just one of the many created by Monogram for your use. Whether it's mom and dad, sister or brother, or Junior who sees the film, they will be impressed and ready to see the picture at your theatre.

Getting the Feminine Slant

If you're looking for layouts on fashions, hair styles and beauty hints, Monogram provides them for you, with lovely Jean Parker as the model. We illustrate here show heralds that are especially, which are surely should be easy to plant in your daily newspaper. And if you want to arrange window displays, we understand stills used on the layouts are available for you. Never pass up feminine slant.
WELL, Well Showmen, Showwomen.

Here is a picture, here is a picture for you to sell, for you to sell, "My Son, My Son!"

Without any double talk at all, there are many double slants on this picture than we can get on this page to well sing the right down to brass tacks.

The title suggests, of course, innumerable father and son tieups. For instance, why not set aside the week of your engagement as "My Son, My Son! Shopping Week?" Put a banner across the main drag (preferably in front of the theatre) and get the leading merchants behind the drive wholeheartedly. It's a fine time for bargains in boys' clothing, sporting goods, haberdashery, etc. They should all be featured in newspaper advertising in connection with the big week.

In addition to this, the father-son angle can be exploited through a series of father and son sporting events in which the cooperating merchants will award prizes to the best teams. This type of event always gets lots of publicity, principally because a number of the town's big shots will always want to get in on the events, and even if they don't, their sons will drag them in. The newspapers accordingly give such occasions wide coverage. You can best promote this through some local clubs or groups of clubs.

Another father-son stunt in connection with the events suggested above is to send out a photographer and have him snap a number of boys and men doing, obviously fathers and sons. If you are in a large town or city, you can announce that you will post these pictures in the lobby and that the fathers and sons snapped will be admitted free. You can also arrange a highly profitable and interesting contest through the photos in which patrons will judge which father and son look most alike, which are the handiest, etc. The newspaper might be glad to cooperate on this sort of stunt since, once again, you can inveigle the big shots.

Still another way is to post the pictures with the faces made out and offer prizes to those fathers and sons who can identify themselves. Or the pictures could be published in the newspapers in this manner with the same purpose.

In putting over the "Son" angle, which is mighty important when you consider that the word is repeated in the title, how about the favorite sons of your town? "Favorite Son" is an expression often tied to politics. But how about all the local boys who made good in the city? This offers a chance to get the newspaper excited about local people who have gone elsewhere and become famous. And sometimes, local boys have made good in their own town. Remember William Allen White, but for whom Emporia, Kansas, wouldn't ... (Censored by Emporitans).

A father-son matinee is a good way to put over that angle of the subject. You can offer a special price indication to men accompanied by their sons at this special matinee.

Now, along this same line, there's a national contest with which you can tie up. This involves picking a "perfect son" from all over the country to whom a four year college scholarship will be given. A number of newspapers have been tied up in the contest already. In order to cash in on it yourself, you have to arrange to pay the expenses of the winner to whatever city of five or six is nearest you for the semi-finals. Details on this can be obtained from Monroe Greenhalch at the United


WHOSE LOVE WILL BE FOREVER IN HER HEART?

My Son, My Son!

Soldier and hero, George Stone, returns to his home in New York after a year of war duty. He is greeted with enthusiasm and pride by his wife, Paula, and his son, Jack. Together, they celebrate the end of the war and the return of their beloved son. George's love for his family is evident in the way he dedicates his time and efforts to their welfare. The story is a testament to the strength of familial bonds and the unwavering love that persists even in the face of adversity. The film captures the essence of a homecoming, highlighting the joy, the challenges, and the resilience that define such a moment. George's journey back to his family serves as a reminder of the importance of reunification and the restoration of normalcy after a period of conflict.

Artists home office, 729 Seventh Ave, New York. Some of the suggestions for cashing in on the contest can be found in the press book and the rest can be obtained from UA.

As you doubtless know, "My Son, My Son!" is adapted from a book. A special low-priced edition has been published with illustrations from the picture. A special window card has been furnished to book dealers everywhere to display in connection with the book and the picture, tieup the two together. In addition to this, the story was serialized in the latest issue of Photoplay, a Macfadden publication. The huge staff of boys employed by the Macfadden Publications will help to make effective distribution of a herald prepared to plug the picture and the magazine. Similar serializations are available from the Philadelphia Bulletin syndicate. You can obtain it for your local newspaper, too.

Although there is little music in "My Son, My Son!", a song has been inspired by the picture. The song has the same title, so any plugging the gets will help to sell the picture as well. In addition to sheet music promotion through music stores and orchestra and radio plugs, the song has been recorded by a popular band.

Two of the many prominent players in the picture have posed for tie-up stills. Madeleine Carroll can be seen in a sports hat in which she looks very attractive—don't forget that a year ago students voted that if they were cast away on a desert island they'd want Madeleine Carroll as their companion. Brian Aherne, who has made a series of tilt-up stills, is shown in one still smoking a Kaywoodie pipe. This still can be used in tobacconists and other stores.

There is a whole page of suggestions in the press book on how to sell the picture on the radio. So we won't go over them here except to say that there are any number of tieups you can work on the radio. Scripts of various lengths are ready for your use and there are recordings as well. So if you have this means of selling open, be sure to take advantage of all opportunities.

Either through the newspaper, by means of special heralds or in the lobby you can build up the romantic interest in the picture. One way is to use a series of questions such as "Should a man give up the woman he loves for the sake of his son's happiness?" or "Should the mother or father's influence prevail in rearing a son?" For the best answers to these questions or similar ones based on problems presented in the picture, award passes or promoted prizes.

There are many other simple, inexpensive stunts which can be used to put over the picture. For example, you can tie it up with many other pictures adapted from books. Run a series of stills from recent pictures of this type and ask readers to identify them. Another angle would be to have a sandwich man with a catchline like those in the previous paragraph on the front of his board, while on the rear are the title and playdates. Still another idea is to interview prominent people who have seen the picture on your opening night for follow-up stories during the run.

Fortunately for many theatremen, Mother's Day and Father's Day will occur about the time of their playdates on "My Son, My Son!" President is May 11 and the latter June 18. Copy using the words of the title can be tackled to merchants ads plugging goods for sale on either of these occasions, or can be arranged with the assistance of your newspaper's advertising manager. There is a good story to be laid out in the first book suitable for occasions other than Mother's Day or Father's Day, but you can easily write your own copy if your playdate falls before either of these two occasions.

Ads Sell Romance

Some of the ads of which this is a representative specimen sell the romance heavily. This is an eye-catching layout because it looks as though Madeleine Carroll is upside down, although it is actually an illusion on account of the angle at which the photo was taken. 

Showmanalysis

Here are two of the many good tieup stills on "My Son, My Son!" At the left you see Brian Aherne, smoking a Kaywoodie pipe. This still is easy to plant in tobacconists shops and cigar stores. The right is lovely Madeleine Carroll wearing a new sports hat that is bound to become exceedingly popular. The women's hat shops will go for this one.
**SHOWME'S TRADE REVIEW**

*April 6, 1940*

**FIRST RUN SHORT PRODUCT**

**BROADWAY, NEW YORK**

*Week Beginning April 6*


**PARAMOUNT—** Busy Little Bears (Para.) rev. 3-23-40; Famous is Fickle (Para.) rev. 3-23-40.

**RIVOLI—** Overture to Aida (Guaranteed Pic.) rev. 3-23-40; Jerusalem (UA) rev. 3-23-40.

**ROXY—** For Outdoors (20th-Fox) rev. 3-23-40.

**STRAND—** Africa Speaks (Vista) rev. 3-24-40.

**CHICAGO LOOP**

*Week Ending April 6*

**APOLLO—** What's Your I. Q. (MG M) rev. 3-23-40; Females is Fickle (Para.) rev. 3-23-40.

**GARRICK—** Following the Hounds (20th-Fox) rev. 3-24-40; Screen Snapshots No. 6 (Col.) rev. 3-24-40; Louis vs. Paycheck Fight Films (Morn.).

**ROOSEVELT—** Big Game (Para.) rev. 3-23-40; Beach Bums (20th-Fox) rev. 3-24-40; Guns Get the Boot (MG M) rev. 3-24-40.

**UNIVERSAL CITY—** Capra at War (RKO-M.). rev. 3-24-40; The Beach Picnic (RKO-Disney) rev. 3-24-40; For Outdoors (20th-Fox) rev. 3-24-40.

**Warners Prepare Special Trailer for "Academy Award" 4-Reeler**

A special free trailer announcing the "Cavalcade of Academy Awards," Warner Bros.' four-reel featurette on the industry's annual awards, is being readied at the company's Burbank studios for early availability among the nation's exhibitors.

The film, which is one of the most ambitious the company has ever produced in the short subject field, was made with cooperation of all Hollywood studios and personally supervised by Frank Capra. It presents a survey of Academy Award winners from 1928 through 1939. This year's Academy Award Dinner was filmed on the spot in the Coconut Grove of the Ambassador Hotel in Los Angeles.

Among the Academy Award winners throughout the years, who are seen in this film, are: George Arliss, Fay Bainter, Lionel Barrymore, Warner Baxter, Claudette Colbert, Bette Davis, Walt Disney, Robert Donat, Marie Dressler, Clark Gable, Judy Garland, Janet Gaynor, Helen Hayes, Katherine Hepburn, Charles Laughton, Vivien Leigh, Frederic March, Hattie McDaniel, Victor McLaglen, Thomas Mitchell, Paul Muni, Louise Rainer, Norma Shearer and Spencer Tracy.

"Cavalcade of Academy Awards" will be nationally released May 4th.

**Calendar of Important Dates**

The short subject department of Interstate Theatres, Dallas, Texas, headed by Mrs. B. E. Short, is preparing a calendar that lists every date "that has to do with this grand old nation of ours." Exhibitors are advised that when one of these dates rolls around, "let your town know how you feel about it," and you may have a short subject that has been made just to help you celebrate the event." And you might also advise your patrons to check out the "Money Dates" column in STR every week will further aid in getting them the most out of these dates.
**TOM THUMB, JR.**
Prod. No. 4267 (Tech.) Cute
Univ. Lantz Cartonne No. 7 8 mins.

**Comment:** Adventuring with his friend, the grasshopper, Tom Thumb, Jr. goes in search of food. They run into many difficulties with a snail called Snail and a goose and a gosling. Having made so many enemies, they decide to go back to their ship. The children will revel in this, while the adults will get a chuckle or two. It was produced by Walter Lantz.

**Exploitation:** This subject would be especially apropos for a kiddies’ matteine. Mention it in your program and in your newspaper ads. Prizes could be awarded for the best drawings of the original Tom Thumb, hero of childhood story books.

**STRANGER THAN FICTION**
No. 72
Prod. No. 4377 Average
Univ. Stranger Than Fiction 9 mins.

**Comment:** An advertising genius’s “dream” house, the 36th birthday of a former race horse, the man who collects horses, a sidewalk made of tin tops and a one-man railroad comprise the majority of clips in this subject. One or two of them are interesting, but on the whole the reel is average. It was produced by Joseph O’Brien and Thomas Mead.

**Exploitation:** Bill each item in your front display frame. The one which deals with the horsehoe collector might be used in arranging a lobby display showing the hobbies of local folk.

**STRANGER THAN FICTION**
No. 73
Prod. No. 4378 Interesting
Univ. Stranger Than Fiction 9 mins.

**Comment:** Clips are few in this subject, but those few are exceptionally interesting. One concerns a school in New York State with only one pupil, while another shows a Louisville man making inclad pictures and murals from natural woods. Still another has to do with a Texas photographer whose resemblance to Abraham Lincoln is amazing. All in all, this is a reel that audiences will enjoy. Joseph O’Brien and Thomas Mead were the producers.

**Exploitation:** In a town with the newspaper, a search could be conducted for the closest local likenesses to "The Great Emancipator." With the item about the inclad pictures from natural woods as the basis, a contest could be held for the best collections of unusual murals and pictures, those most uniquely designed winning prizes.

**GOING PLACES No. 72**
Prod. No. 4357 Good
Univ. Going Places 9 mins.

**Comment:** This is an interesting and educational reel on one of Africa’s most picturesque spots—Rhodesia. It shows how the land that was only a veldt and jungle 50 years ago has been transformed into prosperous cities, rich plateau farms, vine industries, etc. Highlights of the red are the Cape-to-Cairo railroad and the famed Victoria Falls. Joseph O’Brien and Thomas Mead produced, with Graham McNamee handling the narration.

**Exploitation:** Students should see this subject, so make sure notice of its showing is posted on the school bulletin board. Arrange displays of coke, asbestos and chrome as examples of products of Rhodesia’s natural resources.

**INTERNATIONAL REVELS**
Prod. No. 4227 Olay Filler
Univ. Musical No. 7 18 mins.

**Comment:** This is just what the title conveys—a collection of vaudeville acts featuring artists from a number of countries. There are Spanish dancers, hula-hula girls, a French songstress, some Tyrolean entertainers, Indian dancers, a Cossack entertainer, a voodoo number, and a Chinese dancer. The film has been given good production treatment, but that doesn’t lift it above the classification of a program that should be expected.

**Exploitation:** Mention it in your regular advertising mediums. Since the acts represent different countries, you might display a world map in the lobby, with ribbons leading from the countries to the names of the entertainers.

**MUCH ADO ABOUT NOTHING**
Prod. No. 357 Good
20th-Fox Terrytoon (7th Tech.) 7 mins.

**Comment:** The little duckling leads the duck into water. Chickie tells her mother who spans the duckling. The latter tells mother duck who is then chastised by the rooster. The duck brings the drake into the fracs which soon results in a free for all, and that winds up when duckling and chick are comfortable again together. There isn’t a word spoken, but the sound effects are good, and that makes it a little different from the ordinary cartoon.

**Exploitation:** You might get a planned in the window of butcher shops alongside of a duckling and a chick together. You can also fix up a cute lobby display along the same lines.

"**ARISTOCRATS OF FASHION"**

Sponsored by the American Bemberg Corp., manufacturers of rayon fabrics, this ten-minute Technicolor subject is well produced and beautifully photographed, showing as it does, fashions for almost every occasion modeled by lovely John Powers models. It is made interesting by virtue of the fact that the characters, instead of being merely mannequins, are young ladies who chatter about their boy friends, stopping only to permit Narratress Maril Evan to describe the fashions and to mention the quality of Bemberg fabrics. A plug is also accorded the product in the sub-titles at the beginning. However, the advertising is not offensive and does not seem too apprent to make the enjoyment of those patrons who have an aversion toward screen advertising. Rowland Reed produced, and the fashions were designed by Tobé. The film will be distributed to all theaters in key cities only, according to Al Bondy, distributor.

**INFORMATION PLEASE NO. 7**
Prod. No. 4,207 Entertaining
RKO-Pathé Information Please 11 mins.

**Comment:** With Clifton Fadiman hurling the questions, the regular panel of experts augmented by Clarence Budington Kelland supply the answers, losing out only once when F. P. A. forgets to remember the Alamo. Some of the questions are tricky, and the wisecracks of Oscar Levant and F. P. A. add several laughs to the proceedings. The subject was produced by Frederic Ulman, Jr. and supervised by Frank Donovan.

**Exploitation:** The special press book prepared by RKO-Pathé for this series will enable you to make many trips with Canada Dry and the radio program and to effect many displays for your lobby. A large cut-out of the three experts, with space to insert the name of your local, could be placed out in front at each engagement.

**PENNANT CHASERS**
Prod. No. 4,307 For Baseball Fans
RKO-Pathé Sportscope No. 7 9 mins.

**Comment:** Baseball fans, and they are almost legion, will enjoy this subject; other patrons are apt to find it boring. It shows the tactics and technique of such famed stars as Carl Hubbell, Dizzy Dean, Joe Medwick, Merrill May, Gabby Hartnett, Arky Vaughan and Ernie Lombardi. The subject was produced by Frederic Ulman, Jr. and supervised by Frank Donovan.

**Exploitation:** Run an ad on the sports page. Try to get the sports editor, after he sees a screening of the subject, to write a feature article about prospects for ball clubs this year, mentioning “Pennant Chasers” in the story. If you have a local baseball team, invite them to attend a performance.

**FLYCASTING**
Prod. No. 4,398 Interesting
RKO-Pathé Sportscope No. 8 9 mins.

**Comment:** Two fishermen, in the angler’s paradise of Idaho’s Sawtooth Range, try both wet and dry fly tactics to lure the trout which lurk in the pools and eddies of the glacial streams. Watching them make their catches should prove interesting not only to seasoned anglers but to everyone else as well. The photography is excellent, and the narration of André Baruch makes every move understandable. Frederic Ulman, Jr. produced, while Frank Donovan supervised.

**Exploitation:** Posters should be displayed in the local Izaak Walton league lodge. Because the two angles represent Cast and Stream, the fisherman’s magazine, you should expect newsstand tie-ups by having announcements inserted in copies of the publication.

**ALL’S WELL THAT ENDS WELL**
Prod. No. 510 Fair
20th-Fox Terrytoon No. 10 7 mins.

**Comment:** Four kittens left to drown have to fend for themselves. One gets into the dog’s house, is pursued by the dog. Then the latter, feeling sorry for them, comes to their rescue, and the two are averaged into a comic cartoon fare.

**Exploitation:** Mention in lobby, programs and newspaper ads.
...Program Notes From the Studios...

Audience reaction to the romantic pairing of Priscilla Lane and Dennis Morgan in "Three Cheers for the Irish" has been so enthusiastic that Warner Bros. are making plans to continue the teaming in other pictures. The studio is now considering several vehicles with a musical background, as both are singers.

William Boyd will begin his sixth year as the famous "Hopalong Cassidy" on April 15, when Producer Harry Sherman places "Three Men from Texas" before the cameras. Russell Hayden will again be seen as "Lucky" in the series.

Shooting is due to get under way soon on "Singapore," Samuel Buchter's first production for Columbia, with Melvyn Douglas starred and Alexander Hall as director. The picture awaits only the signing of a feminine lead to be readied for the cameras.

Lionel Atwill was cast in a featured role in "Boom Town," now being filmed at MGM with Jack Conway directing. He joins an all-star cast including Clark Gable, Spencer Tracy, Claude Rains, and Myrna Loy.

Sam Zimbalist is the producer.

20th Century-Fox has cast Don Ameche in the leading role in "Four Sons," the story of the turbulent life of a family in Germany during the post-World War years. Nancy Kelly and Alan Curtis carry other important roles in the picture which will be directed by Archie Mayo with Harry Joe Brown as associate producer.

Negotiations have been started by RKO for the services of two top-flight stars for M. M. Musselman's original story of Nelle Bly's famous trip around the world, recently purchased by the studio. David Hempstead will produce.

With Wallace Ford, Donald Woods, Kathryn Adams, Mona Barrie and Marc Lawrence heading the cast, Universal's "No Exit" is scheduled to go before the cameras in a few days under the direction of Charles Lamont. This is Lamont's first assignment under his new contract.


Arnez Biberman has just completed a role in Edward Small's "South of Pago Pago," in which he portrayed a rough-neck sailor, and reports to Paramount for Cecil B. de Mille's "North West Mounted Police," as a half-breed.

"The Carson City Kid" is scheduled as the next Roy Rogers western to go before the cameras under the associate producership and direction of Joe Kane. The new Republic picture will have George "Gabby" Hayes in the top supporting role.

With the signing of Frank Pangborn, the cast for "Turnabout," being produced and directed by Hal Roach, is complete. The cast includes Adolph Menjou, Carole Landis, John Hubbard, William Gargan, Mary Astor, Verne Troyer, Joyce Compton, Edward Meek, Margaret Roach and Polly Ann Young.

Charles R. Rogers is planning to make a romantic musical deal with the old days of California, as one of his summer productions. The picture will be titled "In Old Monterey," and Rita Hayworth will have the leading role.

The "Jones Family" series will continue according to an announcement from 20th Century-Fox, with shooting of the first to start late this month. Schedule calls for four pictures for the 1940-41 program, namely, "Love Thy Neighbor," "Lucky Steps Out," "The Gay Old Dog," and "The Love Budget."

Robert Taylor and Ilona Massey will be co-starred by MGM in "Incident in Java" from the play "Fort of Hope." The screenplay is now being written by Robert Thoeren and Robert Metzler and Joseph L. Mankiewicz has been set as the producer. Eugene Zador, famous Hungarian composer, has been signed to compose special music to be sung by Miss Massey.

Richard Macalay and Jerry Wald are winding up the script for George Raft's next starring vehicle at Warner Bros. "The Long Haul," set to go before the cameras next week under the direction of Raoul Walsh.

...Bing is Jealous...

Here they are—the three top-lighters of Universal's new film, "If I Had My Way," they're Bing Crosby and his youngest co-star, 11-year-old Gloria Jean, with the producer-director, David Butler, between scenes on the set. Looks like Bing would like to have Gloria on his lap.

Wyler Prepares "Little Foxes"

William Wyler returned to Hollywood accompanied by his wife, Margaret Tallichet, to prepare "The Little Foxes," his next production for Samuel Goldwyn. While in New York, Wyler conferred with Lillian Hellman, author of the story.

Andy Clyde Signed for "Hopalongs"

Harry Sherman announced that he has signed Andy Clyde, old-time comedian, for the comedy role in the "Hopalong Cassidy" series. As usual, William Boyd will have the top spot with Russell Hayden as his side-kick.

Mrs. Rockne Arrives

Mrs. Bonnie Skiles Rockne, widow of Knute Rockne, arrived in Hollywood to confer with Warner Bros. on the filming of her late husband's life story. She will remain to see the picture shot under the direction of William K. Howard. "The Life of Knute Rockne," with Pat O'Brien in the title role and Gale Page as Mrs. Rockne, is now before the cameras.

Cummings Winds Up "Russell"

Director Irving Cummings wound up shooting of 20th Century-Fox "Lillian Russell" after 59 days before the camera. The picture stars Alice Faye, Henry Fonda and Don Ameche.

"Dancing on a Dime" New Title

"Dancing on a Dime" was definitely set as the title for the production formerly called "Dance, Little Lady," Paramount's new production which will feature a large cast of contract players. Santsle is currently completing the script with Maurice Rapf.
Choice of 8,000 Students

JEAN CAGNEY, featured in Paramount's "Golden Gloves," and sister of Actor JIMMY CAGNEY, has another claim to fame today. She was seen by Paulette Junior College students, two of whom are shown holding her, as their favorite player, and the one most likely to succeed. The collections are JOHN LINCOLN, left, and ROBERT CARTER.

Pick 1941 Successor to "Virginia City"

The success of "Virginia City" in its world premiere and pre-release engagements, has influenced Warner Bros. to schedule "Santa Fe," as its 1941 successor. "Santa Fe," a story of the blazing of the historic Santa Fe Trail, will be produced so that its release date will coincide with the celebration of the 400th anniversary of the Southwest's exploration by Cortez.

MICHAEL CURTIZ, director of the current success, will direct its successor, and EMILY FLYNN will be starred. ROBERT BUCKNER, who wrote "Virginia City," is also writing the screenplay for the new picture.

Warner Bros. plan to re-unite as many members of the cast and crew as will be available when camera work begins on the new screenplay.

"Doctors Don't Tell" Starts

With CHARLES COBURN, JOHN WAYNE and SIGRID VON DER GmbH heading the cast, Republic's "Doctors Don't Tell" went before the cameras last week under the direction of BERNArd VORHAUS. SOU. C. STEELE is producing from an original screenplay by P. HUGH HERBERT, DORIS ANDERSON and JOSEPH MONCURE MARCH.

Added to "Pago" Cast

Producer EDWARD SMALL has signed DOUGLAS DORMER, FRANCIS FORD and BEN WILSON for supporting roles in his current United Artists production, "South of Pago Pago," joining a cast headed by JON HALL, VICTOR MCCLAGLEN, FRANCIS FARMER and GENE LOCKHART, ALFRED WERKER is directing.

"Yearling" Unit Returns

JAY MARCHANT, unit production manager, with WILLIAM HORNGE and PAUL GROSE, art director, returned from Ocala, Florida, following completion of a lineup for settings and production backgrounds for "The Yearling," SPENCER TRACY'S next starring vehicle for MGM. The picture will be directed by VICTOR FLEMING.

Wandering Around Hollywood with the "Oldtimer"

Looks like DARRYL ZANUCK has a real find in LINDA DARNELL, and a box office hit in "Star Dust," a picture with a Hollywood angle that will please the masses. We still don't know why WARNER BROS. let JOHN PAYNE slip through their fingers - the "guy" is really good.

Gabbing with SMILEY BURNETTE on the set of Republic's "Gaucho Serenade" while Director FRANK MCDONALD was putting GENE AUTRY and JUNE STOREY through the paces. SMILEY tells us he is getting ready for another personal appearance tour, and is also working on a new radio show idea. Good luck, big boy.

Tickled to see NATE WATT back in harness again, preparing to shoot the first picture for FRANKLYN WARD'S new Fine Arts outfit. NATE has plenty on the ball, so be on the look out for a swell piece of work.

Don't know when we enjoyed a short as much as Bing Crosby's "Swing With Bing," real entertainment for anybody's dough. Here's one good enough to get feature billing wherever shown and a natural for the millions of golf "nuts." Be sure to put this on your "must" list . . . you'll love it.

Funniest sight we've seen in a long time was cowboy star ROY ROGERS, in western regalia from stagehand hat to spurs, burning up the Republic lot on a bike. Suppose we can expect to see the bicycle replacing the "mags" in a horse-opera shortly.

And talking of bicycles, more than 100 men and women rode them in one of the scenes of WALTER WANGER'S new United Artists film, "Personal History," . . . but director ALFRED HITCHCOCK asked to be excused.

MGM has announced that for her outstanding work in "Two Girls on Broadway," the studio has given LANA TURNER a three weeks vacation. A story broke the other day that Miss Turner is reported suspended for going away from the studio without permission. How about getting together, boys.

Ready-Camera!

Director ALFRED HITCHCOCK gives JOE MCELHANEY some last minute instructions before shooting a scene for WALTER WANGER'S "Personal History." The picture is being produced for United Artists release.

Butler's "Photo Finish" to be Big Technicolor Feature

"Photo Finish," listed as one of the most important pictures on RKO's 1940-41 program, will be produced and directed this summer by DAVID BUTLER. The entire picture will be filmed in Technicolor. BUTLER, JAMES KERN and JAMES EDWARD GRANT authored the original story, and will also collaborate on the screenplay.

Although the film will be essentially a love story, it will have, as its title indicates, a race track background. In preparation for the picture, RKO cameramen photographed the recent $100,000 Santa Anita Handicap in which Seabiscuit raced to a victory that made him the greatest money-winning horse of all time.

"Photo Finish" will be Producer-Director BUTLER'S first picture of the year at the studio. Later, he will also produce and direct a sequel to last year's KAY KYMER staring vehicle, "That's Right, You're Wrong!"

Reading His Own Poetry

LYNN BARR (standing), Director IRVING Pichel and ANDREW LEE, get an author's reading of his poems between takes of 20th Century-Fox's "Earthbound," when HENRY WILCOXON declaims his own satirical, rhymed admonitions to his infant daughter, WENDY. The first of Wilcoxon's poems published in Child Hood Magazine resulted in a contract with Sutton House, which will publish the series in a book entitled "Naughty, Naughty, Naughty" or "The Book of Brats" for which Wilcoxon has already completed his own illustrations.
20-MULE TEAM

MGM

Drama

Not Set

Selling Names: Wallace Beery, Leo Carrillo, Marjorie Rambeau, Ann Baxter, Noah Beery, Jr.

Director: Richard Thorpe.

Producer: J. Walter Ruben.

Story Idea: Wallace Beery arrives in a desert town with his Indian swapper, Leo Carrillo, and his load of borax, to find that the company he has been working for has gone bankrupt. Marjorie Rambeau, owner of the hotel saloon, and Beery’s heart-throb, asks his help in getting her daughter, Ann Baxter, away from Douglas Fowley, a gambler who had won shares of the Borax company in a poker game and was now the new owner. Beery succeeds in helping Marjorie and then becomes manager of her saloon.

Catchline: “A rough desert rat turns culprit.”

GANGS OF CHICAGO

Rep

Drama

Not Set

Selling Names: Lloyd Nolan, Ray Middleton, Lola Lane, Barton McLean.

Director: Arthur Lubin.

Assoc. Producer: Robert North.

Story Idea: Lloyd Nolan goes through law school in order to become a criminal lawyer and do everything in his power to obstruct the workings of justice. In school he becomes friendly with Ray Middleton, his room-mate, who introduces him to his sister, Lola Lane. After graduation, he becomes head of the most powerful gang of crooks in the city. Middleton is sent by the F. B. I. to spy on Nolan and help them break up the gang. He atones for some of his crimes before he is sent to prison for life.

Catchline: “He studied law to defeat the law.”

THE CROOKED ROAD

Rep

Drama

Not Set

Selling Names: Edmund Lowe, Henry Wilcoxen, Irene Hervey, Paul Fix.

Director: Phil Rosen.

Producer: Robert North.

Story Idea: Edmund Lowe, an ex-convict who has escaped from an English prison twenty years previously, but has lived an honorable life since, is threatened with exposure by Arthur Loft, a former cell mate, just as he is planning on marrying Irene Hervey. He plans on killing Loft, but instead Loft is killed by his wife’s lover, Henry Wilcoxen, a lawyer and Lowe’s best friend, saves him from the chair by proving his innocence, but Lowe is forced to go back to prison to serve the rest of his term.

Catchline: “Between him and the woman he loved was the shadow of his past.”

I CAN’T GIVE YOU ANYTHING BUT LOVE, BABY

Univ

Comedy

June 21

Selling Names: Johnny Downs, Peggy Moran, Broderick Crawford.

Director: Albert S. Rogell.


Story Idea: Johnny Downs, struggling young composer, and his girl friend, Peggy Moran, go to Public Enemy No. 3, Broderick Crawford’s apartment and forced to write music for him and his gang, so that they can use their usual strong-arm tactics to get them on the hit parade. But Crawford, who has a pretty, even-tempered wife and children, gets together with Public Enemy No. 2, whose hobby is music, and they decide to surrender to the District Attorney and spend their time in prison collaborating on music. This frees Downs and Peggy, so they get married.

Catchline: “A couple of thugs with music in their hearts.”

TOM BROWN’S SCHOOL DAYS

RKO

Drama

May 10

Selling Names: Sir Cedric Hardwicke, Jimmy Lydon, Freddie Bartholomew, Josephine Hutchinson.

Director: Robert Stevenson.

Producer: Gene Towne and Graham Baker.

Story Idea: Jimmy Lydon and Freddie Bartholomew go to the famous Rugby School in England in the year 1842, at the time when Sir Cedric Hardwicke was headmaster. Hardwicke’s methods as a private tutor had attracted considerable attention, so he was asked to put his theories into practice with the boys. A’liddle-cupid.”

Catchline: “A memorable story of boyish loyalty.”

SKI PATROL

Univ

Drama

May 3

Selling Names: Lari Deste, Philip Dorn, Kathryn Adams, Ed Norris.

Director: Lew Landers.

Assoc. Producer: Ben Pivar.

Story Idea: Philip Dorn, a real-estate tycoon, and Ed Norris, are members of the now historic Finnish Ski Patrol. Ambushed in a, dug-out, Dorn runs the enemy lines on skis to reach town and send for help. Upon his return, he and three others volunteer in a suicidal attempt, to blow up the entrance to the Russian territory, while “covering” Dorn, and the others, after their objective is accomplished; Dorn being the only survivor who returns to the post.

Catchline: “Finland’s famous Ski Patrols who held back the invading Russians.”

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Chakeres’ Attractive GWTW Front

“Three Cheers” Well Sold in Syracuse

Sears, and ‘was a fine campaign that heralded the engagement of “Three Cheers for the Irish” at the Paramount Theatre in Syracuse, N. Y., one of the houses in the Seline Circuit. And Nogar, Gene Curtis, was in charge of it, too.

Bill Landigan, who appears in the film, was once upon a time a radio announcer in Syracuse, so naturally Gene cashed in on that by promoting nine gratis spot announcements over WFRB and a card in the reception room. Other free announcements were made on the Dairylea program.

A newspaper contest was run in the Post-Standard with gratis publicity to find the local Irish couple that had been married the longest. This winning couple was guest of honor at the theatre on the opening night. Several of the RCA-Victor window cards which plug the picture were snipped with the prize and used in connection with dealer windows of Irish records and sheet music.

Melville Clark, of the Clark Music Company and inventor of the “American” Irish harp, gave a full window to the harp with plenty of advertising on the picture. On Saturday afternoon, a broadcast was conducted from the store window, with additional plugs for the picture.

When the Ancient Order of Hibernians held their big annual meeting the evening before the opening of “Three Cheers for the Irish,” Curtis “crashed” the affair with announcements about the film.

Built around the Priscilla Lane window cards distributed by Westmore cosmetics, a number of prominent windows were tied in for displays. Many other window displays were promoted by using exchange window cards with such headings as “Three Cheers for the Irish”—who sent us the fine Irish linens on sale here”—and their fine stamperos and green carnations on sale here.”—who gave us corned beef and cabbage”—“who gave us Irish stew.” Cards with this type of copy were planted with restaurants, florists, paint stores, clothing stores (gay green), music stores, etc.

An automatic phonograph with loud speaker was planted in front of the theatre to play Irish records.

Three cheers for a rousing campaign, Gene, on “Three Cheers for the Irish.” And, incidentally, we’d like more news of your show selling activities on other films.

Book Review Contest

Ed Fitzpatrick, manager, Loew’s Poli, Waterbury, conducted a book review contest in conjunction with a local book store as part of his “Northwest Passage” campaign. Prize was a copy of the best-seller novel.
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- Inside the White House (8)
- Library of Congress (8)
- Washington (16)
- VERY GOOD
- 12/17/38
- 8/26/39
- 8/29/39

**ALL STAR COMEDIES (18)**
- Andy Clyde Gets Sacred (8)
- Chickens More Filler (8)
- Elmer Fudders Good Palpee (8)
- Heads of State (8)
- Jughead (8)
- My Little Sister (8)
- Vintage (8)
- Who's Been Fooling You (8)
- You've Got Rhythm (8)
- Fair Slataplik (8)
- City (8)
- 8/27/38
- 1/29/39
- 2/26/39
- 9/6/39
- 10/29/39
- 11/28/39
- 12/26/39
- 12/26/39
- 1/29/39

**CINEMES (6)**
- Fashion Take a Holiday, Feminine Appeal (11)
- Fixture of a Housewife (11)
- World of 1860 (11)
- 10/5/40
- 11/6/40

**COLUMBIA TOURS (TWO)**
- Outstanding (8)
- Good (8)
- 2/10/40
- 6/17/39

**COLOR RAPPHODIES (10)**
- The Greatest Showmen (10)
- Good (10)
- Excellent (10)
- Fairly (10)
- 8/27/38
- 10/17/38
- 7/15/39
- 6/17/39

**COMMUNITY SINGING (12)**
- College Songs (12)
- 10/18/38
- Friends (12)
- 9/30/38

**MUSIC HALL VARIETIES (4)**
- Music Hall Varieties (4)
- 10/11/38
- 9/29/39

**PICTUREGRAPHS (50)**
- Screen Snapshots (50)
- 10/18/38
- 10/17/38

**SPORT THRILLS (12)**
- Big Fish (12)
- Satisfactory (12)
- 10/9/39
- 10/18/38

**STAGE COMEDIES (8)**
- A Dancing Girl to Do (8)
- Fair Snapples (8)
- Good Stepalik (8)
- Silly Old Sportsmen (8)
- 6/22/39
- 7/12/39
- 10/17/38
- 10/18/38

**WASHINGTON PARADE (4)**
- Inside the Capitol (4)
- Library of Congress (4)
- Washington (4)
- Excellent (4)
- 8/26/39
- 8/29/39
- 11/13/38

**WORLD OF SPORTS (12)**
- News and Arrows (12)
- Good Stepalik (12)
- Excellent (12)
- 10/21/39
- 10/22/39
- 10/22/39

**CARTOONS (15)**
- Art Gallery (15)
- Sleepwell (15)
- Backburner (15)
- Excellent (15)
- 2/27/39
- 7/15/39
- 9/16/39
- 10/16/39

**CRIME DOESN'T PAY (5)**
- Breaks (5)
- Wolftown (5)
- Excellent (5)
- 10/28/39
- 7/20/39

**CRIMES (10)**
- Memory of Love (10)
- Somewhat Secret (10)
- 12/26/39
- 12/26/39

**MUSICALS (6)**
- Dream of Love (6)
- Improvising (6)
- 2/25/39
- 2/25/39

**PASSING PARADE (10)**
- Angel of Mercy (10)
- Good Stepalik (10)
- 10/22/39
- 6/20/39

**PETE SMITH SPECIALTIES (9)**
- Culinary Carving (9)
- Excellent (9)
- 8/27/39
- 8/27/39

**ROBERT BENCHLEY (8)**
- As He For Lunch (8)
- Excellent (8)
- 2/25/39

**TRAVELER'S (2)**
- Ancient Eyes (2)
- Fascinating (2)
- 8/27/39
- 8/27/39

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**COLUMBIA 1938-39**

**Comment**

**Running Time**

**Reviewed Issue**

**WASHINGTON PARADE**
- Inside the Capitol (8)
- Library of Congress (8)
- Washington (8)
- 12/17/38
- 8/26/39
- 8/29/39

**ALL STAR COMEDIES**
- HEADS OF STATE
- JUGHEAD
- YOU'VE GOT RUTHY
- 9/6/39
- 10/29/39
- 12/26/39

**CINEMES**
- FASHION TAKE A HOLIDAY, FEMININE APPEAL
- FIXTURE OF A HOUSEWIFE
- WORLD OF 1860
- 10/5/40
- 11/6/40

**COLUMBIA TOURS**
- OUTSTANDING
- GOOD
- 2/10/40
- 6/17/39

**COLOR RAPPHODIES**
- THE GREATEST SHOWMEN
- GOOD
- EXCELLENT
- 8/27/38
- 10/17/38
- 7/15/39
- 6/17/39

**COMMUNITY SINGING**
- COLLEGE SONGS
- 10/18/38

**MUSIC HALL VARIETIES**
- MUSIC HALL VARIETIES
- 10/11/38

**PICTUREGRAPHS**
- SCREEN SNAPPERS
- 10/18/38

**SPORT THRILLS**
- BIG FISH
- SATISFACTORY
- 10/9/39
- 10/18/38

**STAGE COMEDIES**
- A DANCING GIRL TO DO
- FAIR SNAPPLES
- GOOD STEPALIK
- SILLY OLD SPORTSMEN
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- 7/12/39
- 10/17/38
- 10/18/38

**WASHINGTON PARADE**
- INSIDE THE CAPITOL
- LIBRARY OF CONGRESS
- WASHINGTON
- EXCELLENT
- 8/26/39
- 8/29/39
- 11/13/38

**WORLD OF SPORTS**
- NEWS AND ARROWS
- GOOD STEPALIK
- EXCELLENT
- 10/21/39
- 10/22/39
- 10/22/39

**CARTOONS**
- ART GALLERY
- SLEEPWELL
- BACKBURNER
- EXCELLENT
- 2/27/39
- 7/15/39
- 9/16/39
- 10/16/39

**CRIME DOESN'T PAY**
- BREAKS
- WOLF TOWN
- EXCELLENT
- 10/28/39
- 7/20/39

**CRIME SPECIALTIES**
- MEMORY OF LOVE
- SOMETHING SECRET
- 12/26/39
- 12/26/39

**MUSICALS**
- DREAM OF LOVE
- IMPROVISATION
- 2/25/39
- 2/25/39

**PASSING PARADE**
- ANGEL OF MERCY
- GOOD STEPALIK
- 10/22/39
- 6/20/39

**PETE SMITH SPECIALTIES**
- CULINARY CARVING
- EXCELLENT
- 8/27/39
- 8/27/39

**ROBERT BENCHLEY**
- AS HE FOR LUNCH
- SATISFACTORY
- 2/25/39
- 8/27/39

**TRAVELER'S SPECIALTIES**
- ANCIENT EYES
- Fascinating
- 8/27/39
- 8/27/39
PARAMOUNT 1938-39

COMMENTS

PETE SMITH SPECIALS

DOMINICAN REPUBLIC Excellent 19 3/28/40
Left Poverty Turkey Excellent 19 11/23/38
Maintain the Beat Very Good 19 11/17/38
Right Poverty Turkey Satisfactory 19 7/23/38
Shuffle Swing Good 19 7/23/38
What Your I.O.D. Thinks Fair 19 7/28/39

ROBERT BENCHLEY (4)
Day of Rest at the Fair Good 10 10/28/39
Hans Movies A Home 9 3/24/39
Soy Sauce in Thief Funny 19 11/18/40
That Inferior Feeling Excellent 19 11/23/40

SPECIAL SUBJECT

Northward Ho! A Trailers 9 3/22/40

FITZPATRICK TRAVELSKIPS (10)

Day in Treasure Island Colorful 10 6/17/38
Let's Go to Washington Washington 10 6/27/38
Weekend on a Farm Great 10 6/27/38
Woo for Woodcock Colorful 10 12/17/38
Paint It Black and White Colorful 10 12/17/38
Poor Heidi In Tartan and White Colorful 10 12/17/38
Poor Heidi in the Wilderness Colorful 10 12/17/38
Poor Heidi in the Wilderness Colorful 10 12/17/38
Poor Heidi in the Wilderness Colorful 10 12/17/38
Poor Heidi in the Wilderness Colorful 10 12/17/38

CARTOONS

Buzzy Bubs at the Con- 9 7/24/38
Migratory Mushrooms Amusing 6 9/6/38
Hi There Mexican Mexico 9 11/17/38
That Time of the Season Excellent 9 1/39
Pudgy in Tartan and White Colorful 10 10/28/39
Poor Heidi in the Wilderness Colorful 10 12/17/38
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COLOR COMIC STRIPS

Beetty Bobo Cartoons (10)

Beetty Bobo Cartoons (10)

PARAMOUNT 1938-39

COMMENTS

BOYD BETTY CARTOONS

BURRBLUE BUBS at the Con- 9 7/24/38
Migratory Mushrooms Amusing 6 9/6/38
Hi There Mexican Mexico 9 11/17/38
That Time of the Season Excellent 9 1/39
Pudgy in Tartan and White Colorful 10 10/28/39
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Poor Heidi in the Wilderness Colorful 10 12/17/38

COLOR COMIC STRIPS
1939-40

DISNEY CARTOONS (18) (Tech.)

Donald's Duck Laundry, &c. 9/30/39
Other Duck The Case of the Missing Empty Bottle 10/1/39

EDGAR HINES (6)

Act Your Age, Extremely Funny 9/30/39
Kenny the Great, Not Rev. 10/7/39
Hotel in the Canyon, Slightly at Sea 11/1/39

INFORMATION PLEASE (13)

No. 1 Like Radio Program 9/10/39
No. 5 Different Program 9/10/39
No. 6 Very Good 9/11/39
No. 8 Very Good 9/15/39
No. 9 Excellent 9/15/39

LEON ENROL (6)

Scrappy! Married 10/20/39
True Love: A Howl 11/26/39

MARCH OF TIME (13)

Usable Game, Informative 10/2/39
Wkrits of West End 10/5/39
Crash of the Pacific, Informative 10/10/39
Resolute of Finland, Very Timely 10/10/39
Vulcan of Pic, Interesting 10/16/39
Casas at War, Interesting 10/19/39

RADIO FLASH (8)

Blamed For A Blonde...Very Funny 10/5/39
Choking Big Thrills 10/7/39
Goodness A Ghost! 10/10/39
Teletips 10/11/39

RAY WHITLEY (8)

Sandals and Silhouettes 9/20/39
Cornpiling A School Song 9/20/39
Cupid Takes The Stage, Very Good 9/21/39
Wally Cures A Cowboy 9/25/39

REELMIS (13)

Airs of Poetry 9/3/39
American Rhythm 9/3/39
Canadian Wave 9/16/39
New England 9/18/39
Bugs 9/20/39
Vandals in Hawaii 9/21/39
West Wall 9/26/39

SPORTSCOPES (13)

Appaloosa 9/1/39
Flying High 9/15/39
Hunting Hounds 9/18/39
Pilgrim's Progress 9/21/39
Sky Steerers 9/21/39
Winter Wyrm 9/26/39

1939-40

ADVENTURES OF A NEWSREEL CAMERAMAN (4)

Coasting the Colorado 9/11/39
Filing Film for Famous National 9/20/39
Flying Stewardess 9/28/39
Sky Fighters 10/5/39

DOUBLE PUS PASSARO—LEW LEHS (9)

Labor Savory, Amazing 9/30/39
Monkeys In the Closet 10/10/39
People, Just a little Riot of Laughs 10/10/39
Silly Season, Very Funny 10/14/39

FASHION FORECASTS (4) (Tech.)

For Going Places, Natural For Women 9/29/39
For Underwear, What's New 9/29/39
For Play Hats, Extensive 10/2/39

MAGIC CARPET OF NOVIETE (6)

Aphlons Plendles, Excellent 9/13/39
Bridal Cakes, Trim, Trim, Trim 9/13/39
Clamming the Spirit's 9/19/39
Demons, Very Interesting 10/4/39
Flying Stewardess 10/11/39

SPORTS REVIEWS—THORGERSEN (6)

Big Game Fishing, Exciting 9/14/39
Fishing The Mutton, Outstanding 9/14/39
Diving: A Sport For Girls 9/24/39
Top Ten Tickers, Good 9/28/39

TERRORYD (26) (10 In Tech.)

All's Well That Ends Well, Andy Hardy Fair 9/4/39
Cataley Capers 9/28/39
Dancing Days 9/30/39
Dick Tracy, Good 9/30/39
First Thing (Tech.) 9/30/39
Gods West 9/2/39
Hare and Hounds 9/15/39
March of the Mollusk, Clover 9/15/39
Mutt and Jeff in Shadow 9/15/39

UNITED ARTISTS 1938-39

WORLD WINDOWS (12) (Tech.)

Arabian Ramps, Interesting 9/29/39
Barka Is A Place For People 9/29/39
Fur Hunt in the Neoplastic Campaign 9/29/39
Indian Gold 9/29/39
Jamaica 9/29/39
Jerusalem — Outstanding 9/29/39
Kathy in the States, Great 9/29/39
Leningrad, The Last City, Excellent 9/29/39
Mexico, Shorts Brilliant 9/29/39
Wonders of the Desert, Interesting 9/29/39

1939-40

UNIVERSAL 1938-39

GOING PLACES (13)

No. 53 Good 9/20/39
No. 54 Good 9/20/39
No. 55 Very Good 9/20/39
No. 56 Very Good 9/20/39
No. 57 Excellent 9/20/39
No. 58 Excellent 9/20/39
No. 59 Excellent 9/20/39
No. 60 Excellent 9/20/39

NETCHESSA MUSICALS (13)

Black Notes Lively 9/23/39
Break of Dawn, Possible 9/23/39
Cupidee, Entertaining 9/23/39
Nautical Serenade, Excellent 9/23/39
Pharmacia Fresize Good Diversion 9/23/39
Side Show Fakir, Fair Good 9/24/39
Swing Serenade, Good Fun 9/24/39
With Best Dishes, Entertaining 9/24/39

STRANGER THAN FICTION (13)

No. 53 Interesting 9/24/39
No. 54 Fair 9/24/39
No. 55 Good 9/24/39
No. 56 Very Good 9/24/39
No. 57 Excellent 9/24/39
No. 58 Excellent 9/24/39
No. 59 Excellent 9/24/39
No. 60 Excellent 9/24/39

WALTER LANTZ CARTOONS (26)

Arab With Dirty Hair 9/2/39
Baby Kittens Cute 9/2/39
Bird In Natal's Hat Sadie 9/2/39
Birth of a Tycoon 9/2/39
Boble Mac In Gong, Good Solid 9/2/39
Clover is Too Old 9/2/39
Crack Of The Whip 9/2/39
Disobedient Mous 9/2/39
Dove Tail 9/2/39
Little Blue Bird, Averon 9/2/39
Little Dough Miss, Good 9/2/39
Mutton In The Crows 9/2/39
Not At The Circus 9/2/39
Tie In Ties 9/2/39
Tibbit In The House 9/2/39
Till In The House 9/2/39
Vinter The Better 9/2/39
Wolf In The House 9/2/39

WALTZ RHYTHMS (13)

No. 65 Not Rev. 9/20/39
No. 66 Not Rev. 9/20/39
No. 67 Not Rev. 9/20/39
No. 68 Not Rev. 9/20/39
No. 69 Not Rev. 9/20/39
No. 70 Excellent 9/20/39
No. 71 Excellent 9/20/39
No. 72 Excellent 9/20/39

SPECIAL SUBJECT (1)

March of Freedom, Well Done 9/20/39
BROADWAY BREVITIES (22)

BROADWAY BREVITIES (Cont.)

VITAPHONE-WARNER 1938-39

VITAPHONE-WARNER (Cont.)

SERIALS 1938-39

COLOR PARADE (13)

PUBLICITY (13)

READY FOR THE SPRING!

1939-40

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ACCOUNTING FORMS

SERVING SOUND, PROJECTION, TELEVISION PUBLICATIONS

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The 1940 Film Year Book of more than twelve hundred pages covers the industry from every angle — Production, Distribution and Exhibition. Between its covers will be found: A list of more than 17,000 titles of pictures released since 1915 — Credits on all pictures released in 1939 — Features imported during the past year — The Ten Best Pictures of 1939 with all credits — Serials released since 1920 — under new titles — Short Subject Series — Producers and Distributors — Personnel of Important Companies, Studios, Associations — Work of Players, Directors, Authors, Screen Play Writers, Cameramen, Film Editors, Song Writers and Dance Directors — Telephone numbers of Players’ Agents — Financial Structures of motion picture companies — An up-to-the-minute Equipment Buying Guide — A survey of Foreign Markets — Non-Theatrical Section — A comprehensive Showman’s Manual of Exploitation — A complete list of Theaters in the United States, Alaska and Canada — Addresses of Producers, Distributors, Exchanges, Laboratories, Trailer Companies, Insurance Brokers, Projection Rooms, Agents, Play Brokers, etc. — Motion Picture Publications — Books — The trend in theater building and equipment — Television and a thousand and one other important items of interest and value.

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HERE'S YOUR LAST CALL!

FOR THE

Variety Club

NATIONAL CONVENTION

In Dallas—Apr. 18-19-20

We've rounded up all the Indian Chiefs... Texas Rangers... Deadwood Dick Stage Coaches... and Prairie Schooners in the Southwest, and - - - We've persuaded the "Cream of the Crop" of lovely Senoritas to lend their presence, and - - - We've combed the Western Hemisphere for the most important personalities of Civic, Political, Stage, Screen and Radio — and have their okay that they'll be here, and - - - We've killed the "Fatted Calf"... and arranged for a sumptuous feast to whet your staid appetite, and - - - We've got the greatest show on earth ready and rarin' to go. All we need to make it complete is - - - YOU!

Write! Wire! (But don't Phone!)... Tell us you are coming and that you've got permission to have FUN! Thass all you've got to do — We'll do the rest!... Address Variety Club, 203 Melba Theatre Building, Dallas, Texas.

On to Dallas WHERE THE FUN BEGINS!
SHOWMEN'S TRADE REVIEW

CHARLES E. 'CHICK' LEWIS
Editor and Publisher

REVIEWED IN THIS ISSUE

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November 13
1940

Vol. 32 No. 12

Joseph M. Schenck
M-G-M’s GREATEST TRANS-CONTINENTAL TOUR!

“20 MULE TEAM” is on its way across America!

WALLACE BEERY

Star of M-G-M’s dramatic thriller “20 MULE TEAM” launched this amazing promotion triumph in Los Angeles this week!

Greater than M-G-M’s world-famed “Trackless Train”! Greater than M-G-M’s sensational Travelling Motion Picture Studio! M-G-M once more electrifies the industry with another nationwide showmanship scoop!
Coming ... Soon ... .

Indications point to a date being set for the Neely Bill hearing by the House Interstate Commerce Committee. What the outcome will be remains to be seen with opinion evenly divided on how the committee will report the Bill. The Wall Street Journal gives it a fifty-fifty chance of being enacted into law. Some of its supporters give it the same chance. The opposition remains hopeful.

The controversy revolving around this Bill has gone on so long that we, for one, would like to see the matter disposed of once and for all. If it stays with us much longer we'll all begin seeing it in our dreams.

With the time element rapidly becoming more important, exhibitors who do not favor the Bill should be sure to express their views and objections to their Representatives in Congress. Wishful thinking will never defeat it.

△ △ △

Another Bill

And while the Neely Bill awaits hearing and action, Senator Neely comes in with another Bill aimed at the industry. This time a law to bar producers and distributors from owning, operating, controlling or investing in motion picture theatres.

Since the divorce angle is a strong point in the government's equity suit, some observers are of the opinion that the new Neely proposal is meant to bring about divorce regardless of the outcome of the suit.

We cannot, at this moment, see how divorce will help the independent theatremen. The circuits will still be circuit opposition whether they are operated by the producers and distributors or by any other group. They will still have the buying wedge they now enjoy.

But no matter how you look at it, it is another move towards legislative or government regulation of our business and we still don't like that angle.

△ △ △

Foreign Revenue Dwindles

With the latest developments on Europe's war fronts, the foreign revenue to American producers dwindles down still more. The loss of the Scandinavian market while not a terrific item is still enough to be felt when added to what has already been lost.

From all indications Hollywood studios have been watching production costs closely and making every effort to keep those costs consistent with domestic revenue. This latest cut in their foreign market makes it all the more imperative that they keep their eyes sharply focused on the domestic market and its income potentialities.

△ △ △

Showmanship

It is gratifying to note the close attention being paid to show selling activities by every branch of the industry, particularly the theatre-minded executives. The ancient art of promoting business through means of showmanship or exploitation is being revived on a wide scale.

Much credit for this attitude among theatremen goes to those within the industry who have finally recognized the importance of getting every possible penny out of meritorious product through intelligent show selling activity. Theatremen, everywhere, are not only showing a greater interest but actually creating campaigns that are a joy to behold both in retrospect and in box office receipts.

△ △ △

New Season Rumbling

With the first of the sales conventions getting started over this weekend by 20th Century-Fox, the trade papers will be carrying, for the next few months, a resume of product announcements about next season's product.

All in all, the current season has been a fairly satisfactory one from the standpoint of strong box office product. This statement is not based upon any opinion of our own as much as the expressions from theatremen who have visited with us the past few months. Their general tone has indicated their satisfaction with 1939-40 releases with enough of them carrying strong punch for the box office and generating sufficient momentum to keep the ticket registers clicking consistently.

There hasn't been much advance rumor about next season. In fact, there has been less indication of what is to come than in many previous years. Which will make the announcing all the more interesting.

Several companies are due (some over-due), for a vast improvement in product. Since none of the companies deliberately set out to make inferior pictures, it can be assumed that the breaks went against them. All the more reason why they can be expected to concentrate on their next season schedules with a view of not only regaining former strides and quality but making up for past mistakes.

Perhaps this lack of information about what the new season will bring, is a good omen. We've gone through many an announcing-springtime where the raves of what was to come sounded much too good to be true ... and turned out that way. Maybe when the news is released it will come as a pleasant surprise to all. Especially the exhibitors.

— "CHICK" LEWIS.
Only 15% of Costs Go Toward Stars' Salaries—Selznick

Producer Urges Exhibitors to Advertise Starting Times of Features; Opposes Double Feature Bills

Exhibitors as well as the general public have an erroneously conceived notion of how much of a picture’s cost is star salaries, declared David O. Selznick, producer, in an interview this week. Only 15% of the negative cost of a big picture is represented by star salaries, while union wages represent a much larger percentage, he said. He does not include talent unions, such as players, writers, etc., in this category, but only the craft unions, he said. In this connection, Selznick pointed out that it was his belief that writing costs were due to raise and that writers were now underestimating and underpaid.

He showed great familiarity with exhibitor problems and said he had visited an enormous number of theaters which had played “Gone With the Wind.” In this connection, he said he had found that it was a good policy to give the starting times of features in all advertising and that “Gone With the Wind” had proven this fact. The policy is advisable on all features, he said, regardless of whether the picture would be spoiled by a person seeing it split or not.

Selznick also discussed the double-feature problem in great detail and said that while he had not made his pictures long just because he wanted to eliminate double feature- ing, nevertheless, this fact would help. He believes that the large circuits must take the lead in eliminating them regardless of the attitude of subsequent runs. One cannot expect subsequent runs to go single feature if the larger circuits are twinning pictures, he pointed out, but the reverse is quite possible.

Lloyd to Distribute Czecho-Slovakian Films

Fifteen Czecho-Slovakian pictures, all made before the Nazi invasion and all in New York now, will be distributed in this country by Edgar E. Lloyd, he has announced. Among the films to be released are “Merry Wives,” “Oboor,” “Karel Hynek Macha” and “Svanda Dudak.”

Rites Held for Matthew V. Carroll

Funeral services for Matthew V. Carroll, 47, treasurer and a director of General Theatres Equipment Corp., and treasurer of National Theatre Supply Co., who died at his home in Bronxville last week following a long illness, were held Saturday, April 6, at Christ Church, Bronxville. Besides his wife, Mary Williams Carroll, he is survived by two daughters, Jean and Phylis, and two sons, James and Walter.

SADDLE UP, PARDNER! ... on you an ole Paint head for the Big Round-Up!

NATIONAL CONVENTION
DALLAS, TEX., APR. 19-20-20

The 400th Showmen’s Trade Review for 1940

"Biscuit Eater" Gets Gala Georgia Premiere


Showmen’s TRADE REVIEW
April 13, 1940

Vol. 32, No. 12

Title and Trade Mark Reg. U.S. Pat. Off.

ERPI Shows Method of More Faithful Reproduction

A new technique for sound reproduction demonstrated at Gotham Hall in New York on Tuesday night of this week by Western Electric. The demonstration showed how an orchestra could play with a symphony with three different microphones. This was then reproduced through separate loudspeakers with the respective tonal messages feeding to each of the speaker units. Three units were used to reproduce the sound and a fourth one to automatically govern the tonal loudness of the program.

The sound was the loveliest of a musical nature ever heard and its significance for the film industry is said by T. K. Stevenson, president of Electrical Research Products, Inc., to be that every sound which the listener could hear before could now be heard faithfully with any desired degree of loudness. Since more than the sound could be heard at a time, it is possible to raise one over the other from time to time, still retaining the audibility of both.

The new “enhanced sound,” as it is called, will not bring any revolutionary changes to the industry, according to Stevenson, such as struggle between the two talking pictures. The demonstration shows that the industry is still progressing. Stevenson pointed out, and that the recording and reproduction of sound in pictures is being perfected more and more.

The listener in Carnegie Hall heard a concert recorded by Leopold Stokowski and the Philadelphia Symphony Orchestra. The recording was track reproduction, or rather reproductions, were so clear that the orchestra seemed to be in the same hall. In loudness, at one time, the effect was that which would have been obtained if 2,000 musicians could have been put upon the stage playing at the same time. The tone quality, however, was so regulated as to suit the interpretation of the original conductor. At present, the spacing of microphones is all that can be done to reproduce the orchestral sound, but the new system enables the director to “edit” his music.

“U” to Have 2 Sales Meets

Atlantic City, Chicago May Be Convention Sites, Says Scully

With Atlantic City and Chicago as the probable choices, Universal will hold two sales conventions in May, it was announced this week by W. A. Scully, vice-president and unusual manager, who declared that the company would release the same number of pictures in 1940-41 as were released in the presesnt season.

New season product conferences began in the home office this week with President Nate J. Blumberg, John Joseph, advertising director, and Scully in attendance. Joe Fasternak, who left early in the week for Hollywood, attended the initial conference. Further meetings will be attended by J. P. J. McCarthy, eastern sales manager who has returned from his vacation, and W. J. Heueneman, just returned from a trip through this western region.

Balance of the current season’s product was reviewed and set in the Coast session which both Scully and Heueneman attended.

Carolina TOA’s to Meet June 9-11

Charlotte, N.C.—Summer convention of the North and South Carolina TOA’s for dealers will be held at Myrtle Beach, S. C., June 9-11. Headquarters will be at the Ocean Forest Hotel.

JOSEPH M. SCHENCK
(The Man on the Cover)

In his capacity as Chairman of the Board of 20th Century-Fox, he will be one of the principal speakers at the company’s sales convention, being held in Chicago this week end.

JOSEPH M. SCHENCK
(The Man on the Cover)
Getting Gov’t Views on Bill

House Committee Acts in Advance of Hearings

Washington—The House Interstate Commerce Committee, in advance of its scheduled public hearings, has been obtaining governmental viewpoints on the Neely Bill. It was learned this week that in response to direct requests, the Committee has received the reactions of not only the Department of Justice but the Federal Trade Commission as well. No reply to a similar request transmitted to the Commerce Dept. has been received, the Department evidently holding off until it has a chance to weigh the possibilities of a settlement before it presents its suit.

Senator Matthew M. Neely turned the bill down last week on the Commerce Dept. proposals for a consent decree, claiming that “if this (copy of the proposals) should be agreed upon as the basis of a consent decree, no enduring benefits would result from the benefits which my bill seeks to achieve.”

This week Senator Neely introduced a theatre divorce measure in the Senate to supplement his block on the bill. Producers and gala celebration mgm directors would be barred from owning, controlling or operating or investing in film theatres by terms of the measure.

N. Y. East Side Premiere Set

“Forty Little Mothers” to Have Initial Showing
At Loew’s Canal Following All-Day Celebration

The first world premiere of a picture in the history of New York’s lower East Side will take place Wednesday evening, April 17, at Loew’s Canal Theatre, when MGM will present Eddie Cantor in “Forty Little Mothers.” The event will climax a series of homecoming festivities honoring the popular stage and screen comedian in the locale in which he was brought up.

Included in the festivities will be a luncheon at the Broadway Masonic Hall, given by the East Side Chamber of Commerce, and the placing of a plaque tablet adjoining the Jacob Riis home, where Cantor was born. Unveiling of the tablet on the site adjoining the Jacob Riis home will take place at 12:30 p.m. on the day of the premiere, with Cantor participating in a flag-raising ceremony at the Riis Home at 1 o’clock. Later, he will be greeted by “forty little mothers” of the East Side, girls from 12 to 16 years of age whose task it is to take care of the younger children while their parents are at work. The luncheon will take place at 1:30.

A general reception will be held at the 34th Street Roosevelt Park for East Side school children. Community singing will be featured, and Cantor will give a talk and take part in games and other informal activities.

Various East Side organizations will participate in the parade scheduled to take place at 6:45 p.m. It will pass a grandstand to be erected opposite Loew’s Canal.

Proceeds of the premiere will be donated by Loew’s, Inc., to the Madonna House, the Educational Alliance, the Yeshiva, the University Settlement, the Henry St. Settlement House, the Madison Settlement, the Jacob Riis Home, the Hamilton House and the Grand Street Settlement House.

Jones Heads Entertainment Committee for Allied Meet

Chicago—Johnny Jones has been appointed chairman of the entertainment committee for the June Allied convention here by Jack Kirsch, Illinois Allied pres. Vau Nomikos was designated chairman of the housing committee.

Lloyd Filming at Wmsburg, Va.

“Howard of Virginia” Scenes
In Restored Rockefeller Town

Producer-director Frank Lloyd with most of his cast, a group of 40 technicians and Sidney Buchman, scenarist of the picture, arrived in Williamsburg, Va., to make important sequences for Columbia’s “The Howard of Virginia,” formerly known as “Tree of Liberty.” Lloyd estimates the expense of the location trip at $150,000, but anticipates that the picture will be greatly improved because the town has been restored to its former aspect by the Rockefellerers at a cost of $20,000,000, affording natural settings which could not be duplicated even in Hollywood.

Extras for many of the scenes were inhabitants of the town, including students at the College of William and Mary. There were 1,500 in one of the scenes with Cary Grant. Other Hollywood figures present are Sir Cedric Hardwicke, Alan Marshall and Richard Carlson.

Two radio programs have been broadcast from coast to coast with the Hollywood players participating with Citizens of Williamsburg.

Lou Diamond

Lou Diamond, in charge of production and sales of shorts for Paramount, died suddenly last Saturday night following a heart attack in the Waldorf Astoria Hotel, where he was attending the opening engagement of Orin Tucker and his orchestra. Diamond was also president of Paramount’s music subsidiaries, as well as director and organizer of a number of dance orchestras. He started his motion picture career in 1915 with Patho, becoming associated with Paramount in 1927. For the past ten years, he had headed Paramount’s short subject department.

Fete Charles Kurtzman at Farewell Dinner

Pittsburgh—A farewell dinner was tendered Charles Kurtzman at the William Penn Hotel here this week by members of the local Exhibitors Association and the Variety Club. Kurtzman was recently promoted from manager of Loew’s Penn Theatre here to division manager in the Boston and Canadian area.
Theatre Owners Form Corp.

Group Representing Four Large Independent Circuits Completes Organization With Capital of $500,000

Salt Lake City—A group of theatre owners, representing four of the largest independent circuits being served out of the local exchanges, at a meeting held a few days ago at Blackfoot, Idaho, completed an organization that will have an important bearing on the operation of about 35 theatres and perhaps will own or control other theatres and affiliated business properties.

The new company, known as the Theatres Security Corporation, organized under the laws of the State of Idaho with application having been made for the Corporation to transact business in the State of Utah, also has theatres in the states of Nevada, Wyoming and Oregon. Its authorized capital is $500,000.00 divided into shares of the par value of $100 each. Directors are: C. E. Huish of Salt Lake City, Utah, President; I. H. Harris of Idaho Falls, Idaho, Vice President; W. J. Birch of Idaho Falls, Idaho, Secretary; C. E. Huish of Salt Lake City, Utah, Treasurer; C. E. Huish of Salt Lake City, Utah, General Manager; W. J. Birch of Idaho Falls, Secretary; and C. E. Huish of Salt Lake City, Utah, Bookkeeper.

Sales Heads Asked To Address Meeting

Hollywood—Several film personalities, including William F. Rodgers, Herman Wohler, Abe Montague, J. D. Shulke, William D. Steck, James E. Grainger, Charles Reagan, Grad Sears, William A. Scully, L. J. Schaefer, Frank Capra, Bolk, Rockus, and others have been invited to address the gathering, while Col. H. A. Cole, Allied, prices declined because of pressure of other business.

Louisville Sees Premiere Of "One Million B.C.

Louisville, Ky.—A special pre-release premiere of Hal Roach's "One Million B.C." was held last week at the Louisville, one of the city's largest theatres, star of the picture, making a personal appea

A large nationwide campaign of advertising and publicity was launched by United Artists, leading up to the national release date of May 3.
Drop Block-Booking Clause
In Commerce Dept. Proposals

Dropped from the Department of Commerce's proposals for a consent decree in the industry's equity suit was a clause which would attempt to control and limit block-booking, it was learned yesterday.

Will Rogers Week
Now April 25

Date Changed to Secure Stars' Services

Postponement of this year's Will Rogers National Theatre Week to April 25 in order to take advantage of the opportunity to secure the services of Bette Davis (WBD), Judy Garland (MGM), and Kay Kyser (RKO), who will appear in the short subject, "If I Forget You," was announced this week by Major L. E. Thompson, RKO executive and chairman of the campaign.

Every branch of the industry, it is declared, is cooperating in the Drive. Three companies, Warners, 20th-Fox, and MGM, donated the use of their studios together with their equipment. Harold Radner arranged coast-to-coast releases of the short subject, and A. P. Waxman handled all local production and arrangements. Irving Caesar wrote the title song; Eastman Kodak, DuPont-Pathe and Filmex-Gaever contributed the raw film stock, and National Screen Service, whose facilities have been donated by its president, Herman Robbins, will handle distribution of the short.

20-Fox Announces
Rest of Program

Company Will Release Entire Quota of 52 Pictures

Twentieth Century - Fox this week announced the remainder of its program for the 1939-40 season with the exception of the last release of the new season's program, to be announced next week, will be in August. Of the 52 pictures listed on the remainder of the program, "Lillian Russell," with Alice Faye, Don Ameche, Henry Fonda, Edward Arnold, Warren William and other big names is the outstanding attraction. It is scheduled for May 24. Other pictures which look like box-office "Maryland" and "Four Sons" are "Maryland," in Technicolor, with a cast headed by Walter Brennan, Fay Bainter, Brenda Joyce and John Payne; "Country Girl," on the same scale and of the same type as "Kentucky," "Four Sons," a famous story, which is particularly timely at present, features Don Ameche with Eugenie Leontovich in an important role. Other pictures above the average from 20-Fox are "Earthbound," starring Warner Baxter and Andrea Leeds, and "Johnny Apollo," reviewed in this issue.

The company will wind up the season with 52 pictures.

Rites for Con Foster

Traverse City, Mich. — Funer al services were held last week for Con H. Foster, 65, local manager for Butterfield Theatres, Inc., and former manager of the Fitzpatrick McElroy Theatre.

"Our Town" Opens May 24
At Radio City Music Hall

World premiere of Solt Lesser's "Our Town" has been set for May 24 at Radio City Music Hall, New York, it was announced this week.

VARIETY CLUB
CONVENTION NOTES

Dallas, Texas, April 18-20

The "little lady" back home need not feel neglected when her Dallas-bound "he-man" leaves her flat for the convention. She can tune in her radio at home and listen to much of the festivities — if that's any satisfaction to her. Of course, the big broadcast will probably be the bouquet on the final night when celebrities galore will make their appearance on the dais.

This will be the last Bulletin and also your last opportunity of hopping aboard the band-wagon and heading for Dallas and three of the greatest days of fun and entertainment ever conceived by a group of the best fun-conceivers this industry ever ran up against. Timbres-to-Everton-May have been famous in baseball history but in the future the movie industry will recall with much pleasure another trio who will be known as O'Donnell-Harris-To-Short. Wotta combination! !

All roads lead to Dallas and you can still make it if you get set or start right away. Numerous special trains are leaving from many points throughout the country, plus planes and private cars. Maybe a few hitch-hikers too. Who can tell?

'Slong. We'll be looking for you in Dallas.

4 UA Sales Meets;
First in New York

First of United Artists' four regional sales conventions will be held in New York on May 13, it was announced this week. Three other meetings in cities and on dates not yet determined will follow this session. There is a possibility that a meeting may take place in Chicago. Scheduled to be revealed at the conventions are the company's program, producers and their worth, and other data regarding the 1940-41 season.
Buck Benny Rides Again

(Hollywood Preview)

Porgamont

Comedy

85 mins.

(Prod. No. 3932—Nat'l Release, May 3)


Plot: Benny, radio star, falls for a member of a "sister team." To prove that he's a virile son of the west, Harris persuades him to go to Arizona, with Rochester tagging along. When the girl, Allen Drew, arrives, a tame Indian is scaring him off the ranch. He makes a deal with Devine to run his ranch, and finally captures a couple of real bad men. His masquerade blows up after Allen learns he has been paying the Indian for his help. Benny has to bail him out and to sock them at so much per sock.

Comment: Take the best of the Jack Benny programs, roll them all into one and you will have an idea of how your audience will like the picture. With Allen Drew, Vera Lewis, Virginia Dale, Lilian Cornell, and rib-tickling situations and four new swell song numbers, it is excellent entertainment and should set the box office, in fact, sitting through the film is like spending a pleasant hour in a broadcasting station watching a favorite program. Jack Benny in a Western setting is great as the rough and tumble two fisted hero and Eddie "Rochester" Anderson duplicates his standout performance in "Man About the House." With Allen Drew, Vera Lewis, Virginia Dale, Andy Devine and Phil Harris are a few of the big supporting cast. Producer-director Mark Sandrich, the man responsible for Benny's previous picture successes, turns in another fine job. You have a ready made audience who knows all about this picture and are waiting for it to be shown. The lobby should be dressed in Western fashion with telegrams, guest books and plastered with post cards. Announcements before and after the Benny program should be arranged with your local radio stations. 

Catchline: "Buck Benny in a colossal epic of the West."

AUDIENCE SLANT: SURE TO PLEASE JACK BENNY'S LARGE FOLLOWING AND EVERYONE LOOKING FOR A GOOD LAUGH.

BOX OFFICE SLANT: A READY MADE AUDIENCE OF MILLIONS IS WAITING FOR THIS.

Johnny Apollo

20th-Fox

Drama

83 mins.

(Prod. No. 42, Nat'l Release, April 19)


Plot: Another picture star, his father, is locked up in prison for embezzlement. When the scandal breaks, Power, who had been at college and never realized that his wealthy father could have been involved in anything crooked, quits college and confronting Arnold, breaks with him. He is unable to hold a job but accidentally falls in with Grapewin, a crooked lawyer, his client, Nolan, a racketeer and Dorothy Lamour, the latter's sweetheart. He finally lands in jail himself and when a prison break comes, engineered by Nolan, Arnold and Power frustrate it. The end sees Arnold released and awaiting his son at the prison gate, with Dorothy also waiting for him.

Comment: The names heading the cast of this picture constitute a long way toward putting it over. Many will see a parallel in certain well known figures but probably it is purely a work of fiction. Charley Grapewin stands out in the cast despite his rather minor role. Dorothy Lamour has never been seen to better advantage and Director Henry Hathaway can take credit for so photographing and directing her that she can be said to have been re-discovered. In one particular scene taken behind prison bars, she is particularly effective. Power and Arnold are their usual selves. The picture has more laughs than usual in this type of subject and should be well received by almost any audience. Although it won't set the world afire, it is definitely an "A" attraction and is worthy of heavy selling because of that. The names in the cast constitute your strongest selling angle, coupled with the unusual story. The inconsistency of a college lad as a gangster and later as a convict can be played up, as well as the father and son angle. (ADULT)

Catchline: "His father was always right, even though in prison."

AUDIENCE SLANT: THE CAST OF FAVORITES, THE EXCELLENT PERFORMANCES, THE NEW LAMOUR AND THE UNUSUAL STORY SHOULD SO FAR TOWARD MAKING THIS A WELL RECEIVED PICTURE FROM MOST ANY AUDIENCE.

BOX OFFICE SLANT: DEFINITELY IN THE "A" CLASS, AND WORTHY OF STRONG PLAYING TIME EVEN THOUGH IT WON'T POSSIBLY SET ANY NEW RECORDS.

Ticket Service!

Headquarters for machine and roll photography picture post cards for theaters, office of Producers and Distributors KELLER-ANSLEY TICKET CO.

Suite 608, 723 7th Ave., N.Y.C. Bryant 9-7532

Legion of Decency Ratings

(For Week Ending April 13)

SUITABLE FOR GENERAL PATRONAGE

Covered Wagon Trail
Ghost Valley Raiders
Pioneers of the West
Lightning Strikes
Phantom Rancher

On Their Own

SUITABLE FOR ADULTS ONLY

Dr. Kildaire's Strange Case
Irene
Mind of Dr. Reeder

OBJECTIONABLE IN PART

Johnny Apollo

An Angel from Texas

W3

Comedy

69 mins.

(Prod. No. Not Set—Nat'l Release, April 27)


Plot: Rosemary, star of the high school show in Lone Star, Texas, goes to New York to crash Broadway, leaving Albert, her boy friend, behind to help his mother run their hotel. But she isn't a success, so she takes a job as secretary to a couple of fly-by-night producers, Morris and Reagan. Then Albert comes to New York and they find he has a vaudeville act with Haynes and Haydn. She falls in love with the boy friend, soon due to leave Alcatraz. When they try to fire Rosemary, Jane, Reagan's wife, jumps in the act, and Albert takes the male lead. It becomes a tremendous success as a comedy and all ends happily.

Comment: This is the nearly same cast and is much on the same order as "Brother Rat and a Baby." It isn't strong enough to do much more than hold up the comedy end of a double bill and it may hurt the stars drawing power somewhat. There are some good things in it, but the film is not as consistently done as it was before with slight variations. Albert is in the same kind of sappy part he has always had, and Morris and Reagan are as much as the same as they were in "Brother Rat and a Baby." The best way to sell it is to tie it up with that picture, using one of the comedy lines when Jane Wyman says to Reagan, "Listen you mouse that's trying to be a rat." Sell it as straight comedy and romance, and leave out the advertising all mention of the gangsters who are only incidental to the story. (FAMILY)
SHOWMEN'S TRADE REVIEW  
April 13, 1940  
Page 9

in a fracas, Claire and her father, Hall, feel that Wayne's friendship will cause him not to press charges against the boy. But to Wayne, duties of law and order are more important. For Claire's affections, Pidgeon sees a chance to entrench himself in her regard, and accordingly, he plays the part of the jury, so that they bring in a "not guilty" verdict. He then forms a band of guerrillas who terrorize both the bandits and the town. Eventually, the same time, he asks for and is granted Claire's hand in marriage. Meanwhile, Wayne is the target for much abuse because he has not quelled the guerrillas, and he finally resigns. The citizens plan to run Claire out of town, but Wayne gives her a safe escort to her husband's camp. He is captured, and Claire sees Pidgeon in his true light—an outlaw. She and Wayne escape back to Lawrence, with Pidgeon and his men in pursuit. The guerrillas burn the town to the ground, but Wayne overpowers Pidgeon and kills him.

Comment: Based on the life of one of America's most ruthless renegades, here is an exciting outdoor film that ranks high in notable screen entertainments. Its setting, that of the period covering the 1860's when horses came into Kansas bent on voting it into the union as a slave state and Edwards, George播出, Porter Hall and Marjorie Main, with Miss Main almost stealing the show by virtue of her superb characterization of Mrs. Canton, mother of the outlaw. The burning of Lawrence has been staged in a realistic fashion, making its place as one of the most striking scenes in this historical story. Walsh has directed with a true understanding of, and sympathy for, the period in which this story is set.

Catchline: "What was love like a million years ago?"

AUDIENCE SLANT: SATISFACTORY FOR THOSE SEEKING NOVELTY ENTERTAINMENT. BOX OFFICE SLANT: ITS NOVELTY MIGHT ATTRACT SOME, BUT THE COMBINATION OF THE MASTERS' NAMES ARE WEAK AND THE PICTURE WILL NEED STRONG SUPPORT IN SELLING OR OTHERWISE.

Ma, He's Making Eyes At Me!

(Hollywood Preview)

Univ.  Musical comedy  62 mins.  
(Prod. No. 4022, Nat'l Release, May 15)


Plot: Tom Brown, press agent for Richard Carle, owner of Fifth Avenue's most fashionable modiste shop, regains his job by selling the idea of using Constance Moore, unemployed showgirl, as "Miss Manhattan" to boom their sales for cheaper copies of their exclusive models. Constance falls in love with Brown, but he extends the publicity idea by picking another employe, Larry Williams, as Mr. Manhattan, promoting a furnished penthouse and staging an employes' musical show to be climax'd by the wedding of Constance and Williams. Suddenly he realizes that he himself loves her, knocks out his rival and takes the groom's place for the wedding finale.

Comment: While not strong enough either on cast names or in story to rate as single attraction in any major houses, there is sufficient light entertainment here to serve as a good supporting feature with a heavy dramatic offering. Outstanding for acting are Gay's handling of the male lead and Jerome Cowan as a newspaper columnist, for singing Richard Carle's rendition of one of the songs he created on the stage thirty years ago and for the vaudeville specialties, Vivien Fay's superlative toe dancing and the knockabout comedy of Peggy Chamberlain and Frank Mitchell. Exploitation features are the fashion show for working girls and a newspaper contest seeking the longest list of song hits current when that one from which the picture takes its name first earned fame. In larger centers where stage and vaudeville fans are found, a drama page contest can be set to have entrants identify the specialty performers—Frank Mitchell with Mitchell & Durante, Vivien Fay with the Vanities, Peggy Chamberlain with Chamberlain & Himes, etc. Spot announcements over stations carrying

(Continued on Page 20)

IN OLD MISSOURI

WEAVER BROTHERS and ELVIRY

One Million B. C.

(Hollywood Preview)

UA  Drama  mins.  (National Release, May 3)


Plot: Seeking refuge in a cave during a storm, a party of mountain climbers listen to the story of an elderly scientist who explains the strange carvings on the wall. Mature, a young hunter of Rock Tribe, gets into trouble with his father, Chaney, and is knocked off a cliff. He falls in the river and drifts to the land of the Shell People, where Carole spots him and has him taken into her tribe. Later, he goes back to his people, taking Carole with him. Chaney has fallen victim to lack ox, and left for dead; but Edwards, his enemy, sears him and leaves him a cripple. Edwards becomes leader of the Rock Tribe. In a fight, Edwards kills him and becomes leader. During an earthquake, Carole escapes to her own people, and Morgan, her lover, pursues a dinosaur attack, the tribe of the Shell People, the two clans unite in the face of common danger and succeed
Brizendine Holds Patrons’ Interest With Steady Flow of Novelties; Spring Pervades Other Programs

GOSH! This balmy spring weather makes us want to take to the open road. But on second thought we think it might be better if we took to this pile of programs on our desk instead. Be that as it may, we’re glad to be receiving so many theatre publications, and to note the new applications for membership. It proves that the department is accomplishing its purpose, that of promoting better programs and giving members the opportunity to see just what the other fellow is doing.

Last week we featured an illustration showing some novelties distributed by Will Brizendine of the Rialto Theatre, Baltimore, Md. In the caption, we promised some more dope this week. And here we are with it. As a matter of fact, Will is brimming over with novelties—so much so, that he probably keeps his patrons “on edge” wondering what to expect next. That’s a good idea, too, for you keep them always on the lookout for something different, you keep them interested in your theatre.

A throwaway on “How to be a Ventrioloquist” must have had everyone practicing. Inside the fold were the most of the details, too, with the suggestion that “for more information regarding Ventriolquism and its art... see Edgar Bergen put Charlie McCarthy through his paces... in Charlie McCarthy, Detective.” Novely hundred-dollar “greenbacks” were distributed on Tell No Tales, the tune being that this $100 bill is TNT... pass it on immediately to someone else and it will Tell No Tales. In another throwaway, Brizendine’s personal endorsement to “The Shop Around the Corner.” “Invitations” to meet “The Earl of Chicago” must surely have been accepted by all of his patrons. To advertise “Green Hell,” the manager put out a disc-shaped, green-colored novelty. Tied in with a drug store, red heart-shaped programs carried this copy on the outside: “Valentine Greetings from ‘The Shop Around the Corner.’” On the inside was the suggestion to remember her on Valentine’s Day with a box of chocolates from “Read’s.” And on the back was the admonition to “take your sweethearts to see this.” Still another novelty looked like a record, and in the center where the label would appear was this copy: “This is not a record of O.H. Kelly, but a reminder to see it at the Rialto.”

By the way, Tom Pringle used a clever idea in one of his programs, too. There appeared an “empty box,” at the side of which was the notation that “this is an exclusive photograph of the little man who wasn’t there” on his way to the Ideal Theatre for the best entertainment at the lowest prices... be wise... idealize... and follow suit. For his Slogan, he used “When the ‘nut’ that holds the steering wheel is well lubricated, accidents happen... drive sober!”

On the calendar issued by W. S. Samuel, manager of the Rex Theatre, Arp, Texas, appears this notation: “The Rex Theatre will call on housewives. If you can tell us the current title of the picture playing that day you will be awarded a courtesy ticket to see that picture.” We wouldn’t be afraid to bet that Arp housewives keep themselves reliably informed as to what’s playing, and that they’re near their telephones most of the time.

Special tickets were issued to Torrington, Conn, children by Manager Pearce Parshurt of the State Theatre as a special inducement to attend a “Kiddies Magic Show Mattinee” featuring Thurston, the Magician. Stage shows are pretty much the vogue these days at the State, with the result that they get special mention in Pearce’s programs. A special handbill, the center of which announced the “Gay Nineties Stage Revue,” while surrounding it were ads, was distributed by the State management.

We like the copy on the calendar program of the Wallace and Rose Theatres, Levelland, Texas. “Spring is here!” it announces in bold letters. And look what an April Shiner of Hit Pictures that will give you hours of Entertainment and Happiness! Get rid of your ‘spring fever’—see these swell shows at our entertainment headquarters. Your patronage is always appreciated.” On the other side appears this copy: “We’re not quite April Fooling” you folks, when we tell you that the April pictures at the Rose and Wallace Theatres are great! We’re not afraid to give you our entire line-up for the month, and believe you, too, will agree that we have the grandest, gayest hits ever to come out of Hollywood.”

Tommy di Lorenzo, manager of the New Palitz Theatre, N. Y., issued an insert to his regular weekly program. On one side of the insert was a reproduction of the New York Times ad for “Grapes of Wrath,” while on the other was the New York Times’ review. Since both reviewers praised the picture highly, di Lorenzo did a smart thing in reproducing their remarks for New Palitz theatregoers to see.

“I’m not trying to string you along,” is the headline on the front cover of W. S. Samuel’s program, just received. Following, the copy reads: “This is just a reminder to not forget to attend the Rex regularly and bring the whole family!” And then, to make it easy, Samuel prints the picture of a string, with an open space in the center of the loop so that the holder can “insert finger here.” A really clever gag, we’d say.

Tell that brings us to the end of our space for this week. But like a bad penny, we always come back. So look for us on this page next week.

Southern Home as Box Office

Jerry Bookbinder, manager, Majestic, Perth Amboy, N. J., employed a small model Southern home as the theatre box-office during advance sale days last week for “With the Wind.” It proved a splendid eye-catcher and aroused much comment.

MOTHER’S DAY. As a lobby display have a large reproduction of Whistler’s portrait of his mother framed. Run a special show for mothers. This can be varied by special inducements for children to bring their mothers to the show on this occasion. Pictures of nationally known, prominent mothers augmented with those of distinguished local mothers distributed in the lobby, run in programs and carried in newspapers. Also tie up with a florist to present a flower to every mother who comes to your theatre on this day.

NATIONAL HOSPITAL DAY. Sponsored by the National Hospitals Association, Toronto, Ont., Chicago, Ill. In connection with Mother’s Day you might act as headquarters for collecting all the surplus flowers to be given to hospitals on this occasion. Let your theatre be headquarters for gifts of this kind, and book, toys, etc.

STRAW HAT DAY. This is the occasion on which everybody gets out last year’s straw Kelly or buys a new one in cooperation with a local hat store, offer free admission to men who present felt hats in lieu of tickets. Supply the local hatter with photographs of any of the stars of your current attraction in straw hats.

AIR MAIL SERVICE ESTABLISHED, 1918. Arrange to have the print of your next attraction arrive by airmail on this day with a photograph of its arrival being taken by the newspaper, etc.

NATIONAL COTTON WEEK. Sponsored by the Cotton Textile Institute, 320 Broadway, New York. This week is designated to promote the sale of cotton goods. You can tie in with large merchant dealers of cotton products, by showing the Columbia short titled “Cotton” which delves into the growing of cotton quite thoroughly.
Hear the cash customers gasp as a huge tropical island goes up in flames in the most thrilling, most exciting fire scene ever to blaze across the screen. It's red-hot box-office... and watch the paying public eat it up!

Thrivl piles upon thrill to flay their emotions and leave them limp as waves of destruction climb higher and higher and finally engulf the entire island... leaving only havoc in their wake.

Climaxing the greatest succession of thrills ever caught on celluloid... a real tropic typhoon unleashed with all its thundering force. It's showmanship dynamite in Technicolor that'll have 'em talking for weeks!

WATCH FOR...
Full-page, full-color American Weekly ad reaching 14,500,000 readers!
Supplemental full-page ads reaching an additional 7,000,000 readers!
Tremendous nationwide publicity barrage!
...a Paramount super-showman's campaign—all aimed to make the National Release Date, MAY 17, a national box-office holiday!
There'll be romantic sighs from coast to coast when they see glamorous Dorothy Lamour fall rapturously, gloriously in love with the first white man to invade her tropic paradise — femme-exciting Robert Preston!
Series of Tieups Sell "Rebecca" in N. Y.

Weaving a thorough-going exploitation campaign from the speculation created in the public mind as to what the non-existent heroine of "Rebecca" might be like had she lived, United Artists and R. H. Macy & Co. evolved a series of tieups to publicise the film's engagement at the Radio City Music Hall, and to push the store's line of fashions representing its conception of her wardrobe.

A Macy's evening was an evening gown created by Norman Hartwell, couturier to Queen Elizabeth, as his interpretation of Rebecca's choice for formal wear, which was featured by Macy's in advertising and window displays, and formed the keynote of their presentation. Clustered around the gown in the presentation was a line of raincoats, nightgowns and dressing gowns. This merchandise was featured in newspaper display advertising as well as in the store's three principal street windows.

Additional exploitation was given the picture through the featuring of the novel "Rebecca" from which the film was adapted, in the store's book department, windows and advertising.

To focus attention on the whole tieup, a contest was held at the theatre to pick the girl who most resembled "Rebecca" in the opinion of a group of judges. The winner was awarded a screen test by Selznick International Pictures.

A group of judges was posted in various parts of the theatre on opening day, and made their selection for finalists from among the women patrons in the house, handing to each one they selected a card bearing the name of the mystery actress, and the choice of the winners was announced in the New York Times. The winners were selected from among both sexes.

Theatreman From Way Down South Gets a Few Things Off His Chest in First of Series

By "OLE THREE-SHEET"

THERE have been hundreds of pages and millions of lines written about what I would do if I were so and so, SO... that is what I'm going to do but I'm going to be my own so and so. SO... if I'm wrong tell me about it.

After all is said and done, the small town theatreman has a tough assignment. We have to do everything from smile when we would rather cry or sell our goods and ask a darn good patron to please carry their little pride and joy out till it decides it has raised enough hell to City taking a nap to rest up for the next outburst. This is all beside the issue, but I have it on my chest, and I'm getting it off.

We well know, to facts. As is the big towns, we are all looking for pictures with mass appeal. At times we can't find them. But, if film salesmen comes along and shows you up on hot air about what grand line-up they have, so we start digging and start to figure out what we are going to do on this and that point.

We all know that some short subjects will pull more than the feature, so when we can put that short subject through appeal and pull to get them in. We know darn well that who-dun-it is like all the rest have been, so we gotta make the boys get the family together some way and it leaves it up to the shorts... So I sell them the best way I can and not kill the picture.

Advertising mediums limited

Our medium of advertising is very limited. I consider my most powerful seat-seller my merchandise. I use it to sell all features and I know darn well they sell a lot of tickets that couldn't be sold in any other way. I consider my weekly programs my next best. We mail them out to over 700 on a mailing list we have built up from active names.

We work house to house in town and all towns around us. We stop at all houses on the road, and if there is a settlement off a few miles we go there too. I use a monthly calendar given out by every public telephone company in every business house in town and in the country. We place them in the schools, warehouses, etc. Anywhere people gather for a few minutes to a few hours, we have a calendar.

I use novelty cards and heralds on special pictures and events. These are usually placed in ears, the doors to them, they have the picture of the patrons as they leave the theatre, etc.

Next, I consider my weekly newspapers. Some fellows may have a good paper, but the average small town paper has a very limited amount of type, and just a heck of lot of other things we need to make our publicity attractive. So I just use a regular ad. Most of the time I use only slug mats and sometimes I splurge and lay a few big mats. I also have not every week and usually a reader, short and to the point. Occasionally, you can find a small town merchant that doesn't figure you are trying to put the bee on him and he will cooperate a little. Otherwise we trade courtesy cards for space and use them for prizes in all types of cooperative publicity. I play along with the newspaper man, though, because he is usually a nice fellow, except that he can't see why a theatre should expect so much gratis space for readers and scene mats.

Advertising window cards on special shows. You will have run the Joe Louis fight picture, I presume. Well, I have 100 22 x 28 window cards for the fight. I'll use them all over my whole trade territory. They will pay for themselves, too. If you don't use too darn much of the picture thing all the time, it won't cost. Variety is one thing we must have in our advertising and program looking.

Finally, I've been cracking the ice. Now what I want is for some small town theatremen, young and old, to "give out" with their ideas on the operation of their houses.

Let's don't be a bunch of fellows who sit back and say: "Why hustle? The ole rat ain't so bad." We want to know if I'm right or wrong. I'll dig in again for a few words one of these days, so until then, think about your own town and let me know what I've missed and why. I'm not a super showman—just a small townner. But I do look for new ideas.

How about a little help?

"Foyer Exhibit on "Geronimo!"

An interesting exhibit of Navajo handwork which included Indian rugs, war bonnets, chief's capes and other oddities was placed in the foyer of the Arroyo Theatre by Manager Ernest Sloan, assisted by staff members Clifford Heitzel and Frank Janes. On a background drop appeared the title of the film being plugged ("Geronimo!")), and the names of the players used as oddities. But what's most important about the whole display is the fact that it cost practically nothing, all the work and action being done by members of the house staff.
and Walter Pidgeon. Wayne also appeared in "Stagecoach" and before that he was built up to the heights of popularity with his roles in the Three Mesquites series for Republic. So he's a favorite with the kids, too. Walter Pidgeon is now making a hit in "It's a Date" and he has played leading roles in many other popular pictures. He's a favorite with the ladies whose husbands can't quite measure up to his handsomeness.

Now for the supporting roles. Here, too, Republic has gone the whole hog to give you names which mean something. Roy Rogers is the third most popular Western star in the business. He was so voted in all the polls for last year. Each of his pictures brings him nearer to the top, so he has a host of fans. Another leading supporting role is taken by George Hayes who has a leading part in all Roy Rogers' pictures. Porter Hall, a well known actor, will be remembered for his work in "The Plainsman" (for which he won an award from the Screen Actors' Guild) and other pictures such as "Wells Fargo," Marjorie Main (who our scout tells us steals the picture) will be long remembered for her role in "The Women" as well as her other frequent screen appearances. So there you have a cast with which you can do things, and every one of those names should be in your larger advertising, such as the big newspaper ads, programs, lobby displays.

The pressbook from a book by W. R. Burnett, Grosset and Dunlap have prepared a special photoplay edition which textually is the same as the original but has illustrations from the picture. This edition is on sale in drug stores, periodical, book and department stores throughout the country. A special card has been prepared which sells both the book and the picture. See that your local dealers have a large supply of these cards and arrange a window display to coincide with your playdates. You can also tie up with public libraries, arranging a prominent display of stills from the picture with copies of the book and other works dealing with the same period. Book marks, as described in the press book, can also be made available to libraries. Another way to cooperate with the library with the greatest benefit to your own campaign, is to donate several volumes of the book to the library in exchange for which the library should notify all those on its mailing list of your donation as well as the playdates of the picture.

For a really swell selling angle, you can use the six day serialization described in the press book, illustrated with scenes from the picture. It is available in mat form in large easily readable type with about 800 words per installment. Plant this with your newspaper and make a deal with the promotion manager to push the story heavily a few days before the first installment appears.

Despite the fact that the action of the picture is laid in a setting of nearly 80 years ago, the costumes are strongly reminiscent of those of today. Claire Trevor wears some striking ensembles in the picture and the current fad for Victorian jewelry, the hoop skirt, bountiful dresses and other oddities of the period can be tied up with your showing of "Dark Command." A group of stills showing Miss Trevor's costumes, she wears flowers in her hair, something that should greatly interest local florists, who are always hard put to it, to think of new ideas for selling flowers.

For a street ballyhoo, obtain a barouche (carriage to you), of the type used in the picture. Have a colored man attired in correct costume driving it and an attractive girl wearing a Civil War costume riding in the back. She can carry a parasol with lettering on it bearing the title and playdates. Or the carriage itself can have this information.

For a clever novelty, you can use maps, as described in the press book. They are outline maps of the United States with the state of Kansas printed with chemical compounds in such a way that when moistened it turns red or blue. In each 1,000 cards it has been arranged that 975 will turn red and 25 will turn blue. Since they are packaged separately you can control the distribution yourself. Give them to stores to hand out with each 25 cents or 50 cents worth of merchandise, and offer a pass to those who have cards with the state of Kansas turning blue. There is room on the card for the theatre imprint, and it already bears copy about the picture.

The pressbook on "Dark Command" is the first to show a new novelty. It is a series of eight punchy pictures made up to resemble a strip of film. The price is remarkably low and the item is especially suitable for use as book-marks, throwaways, heralds, etc. At the top is copy about the picture and at the bottom of the strip, which measures 1½ by 7½ inches, is room for theatre imprint.

The title of the picture also suggests a novelty invitation herald. This should be a card one side of which (the outside) is entirely black. All the copy is on the inside. You can buy these, as described in the press book, or make them up yourself to follow your own ideas. At any rate, such an invitation will be in reality a "Dark Command."

And while we're about it, we think we'll send you a Dark Command to sell "Dark Command,"
I'm a dreamer, aren't we all? Well, most of us are, but we can't sit around and wait for things to come true. And that applies to your successful engagement of "It All Came True." —it will be successful—provided you don't just sit tight and hope your dream of good grosses comes true. You'll have to get out and use a little showmanship.

For selling, you've got a good combination (Ann Sheridan star; Louis Bromfield, author), a corking title, song hits ("Angel in Disguise" and "Gianco Serenade"), an attractive supporting cast (Jeffrey Lynn, Humphrey Bogart, Zasu Pitts, Una O'Connor and others), and a plot that's different from the average.

Of course, it doesn't take a house to fall on you to realize that your ace is Ann Sheridan. The gist of your campaign will center around her, and rightfully so, for besides being "the Oomph Girl," she has been pretty much in the news lately. Hardly a day goes by that something isn't printed about her, and it's all good publicity.

So to get things going right begin your teaser campaign with various poses of the Warner Brothers star. "She's coming your way" could be one caption. Another could be "You've got a big thrill coming." And still another could be "She's the screen's most sizzling sweetheart—watch for her in the picture that's different." Keep repeating the public along these lines for a few days, then break into a regular advance advertising campaign, being sure to stress all the important entertainment elements of the film.

The preprint sales presentation of the story, for in this way you can garner reams of publicity. It's a six-day serial that can be run weekly before your opening. A front-page box announcing it, an institutional ad inserted by the paper itself, signs on all newsstands, posters on delivery trucks—these are a few of the ways to call attention to the serial and subsequently, your engagement.

On page 11 in the press book you'll find a list of Louis Bromfield's story titles. They are to be used as clues for the contest described on that page, a contest in which the reader must solve the title that best fits the action of a picture which is published, one each day, in the newspaper. You can also use these titles for another interesting contest or two. For instance, you could write a humorous yarn utilizing them, with the reader called on to pick them out of the story. Or you might publish the list, omitting certain letters. And then again, you could omit perhaps two or three of the titles, and ask readers to select five which are missing and state what significant fact is attached to it. The correct answer, of course, would be "It All Came True." The significant fact would be that it has been made into a motion picture starring Ann Sheridan, etc.

Whenever an exhibitor has the opportunity to make tieups, he is glad, for he knows that tieups mean mention of his attraction in numerous store windows and in cooperative newspaper ads. You need not worry about any lack of this show-selling asset in "It All Came True." You'll find stills of Ann in poses suitable for promoting windows in women's shops, shoe shops, beauty parlors, etc. Either mats, or ten stills, are available, and you should order them just as soon as the contract is set.

And don't think you can't get cooperation from educational institutions, either, especially from classes in art. Ann Sheridan is a subject all the students will want to sketch, and with a number of attractive prizes as the bait, you ought to get many entries for display in the lobby or in a store window.

Take one of the stills showing a full length view of Ann. Have it blown up to life size. Get someone to carry it around town, through crowded streets, as though he were bringing it from the artists' workshop to your theatre. The base of the cutout should give the billing.

If you want a good truck or old street car ballyhoo, just cut out that pose of Ann from the 24-sheet, and place one on each side. If it's a street car, you can probably use a whole poster on each side. To attract attention, play the song hits from the picture, and get in a good plug about it coming to your theatre.

In tying up with dance schools on the rhumba angle, a special hour could be set aside each day at the studio during which time those who desire, could learn to rhumba free. You might conduct a rhumba contest at a local nightclub, with the winners being your special guests at a cocktail party in the lounge or at the opening night's showing of the picture. The mat showing Ann doing the rhumba is in five parts. You might distribute the parts separately, and offer prizes to those who bring back complete sets. You could also get the stills, blow them up and make a good "dance" display for your lobby or for a cooperating dance school.

Referring again to the title, wouldn't it be a good idea to have history students contribute short essays on famous men of history whose "dreams" came true? There were Robert Fulton, Eli Whitney, Charles Goodyear and many others. Now this doesn't tie in too closely with the picture (only with the title), but so long as it gets the message across, that's the important thing. Possibly you could promote or arrange a window showing a number of products that have been "dreaming" so much easier. Tie-up copy could be that "the men who invented these articles little dreamed that they would someday revolutionize modern living, but 'it all came true,' and the prospect of grand entertainment will come true for you, too, if you see Ann Sheridan, etc.".

That "it all came true" for Ann Sheridan goes without saying, and for planting in the newspaper is a swell article in the press book on this subject. Dressed up with Sheridan art, it will sell tickets. If you can get the editors to cooperate with you, a series of articles on local prominent people for whom "it all came true" would be appropriate publicity.

If you haven't yet selected a local "oomph girl" in connection with a past Ann Sheridan film, now is the time to capitalize on the angle. You could look for an Ann Sheridan double, or you could have an attractive girl known as the "oomph girl" to tour downtown streets and department stores, with tickets going to those who correctly identify her. Distribute cards or napkins with lip impressions, or conduct a contest for lip impressions that most nearly resemble that of the star. Then, too, the boys will go for a photo of Ann, so get large supply and place them in drug stores, restaurants, department stores, etc. They'll be snapped up before you know it. Cost of the photos can be offset by cooperative advertising on the backs. Let the boys get one of Ann, for "oomph," with theatre tickets going to those who submit the clearest.

We mentioned that eye-catching 24-sheet some paragraphs back, but it won't hurt to mention it again. Only the name "Sheridan" and Ann's lips are in red—the rest is black and white. Think what an attractive display you can make from this for your marquee or lobby. Make sure that Ann Sheridan stands out above everything else on your theatre front, and you'll be making sure that the guys and gals truck right up to the box office.

Here is one of the poses of Ann Sheridan which you can use in cooperative newspaper ads and in window display tieups with local department stores. These poses are oye-catching.

Ad Layouts Guarantee Crowds

Selling angles that guarantee action at the box office! These ad layouts are used on "It All Came True." A wide variety for all situations is available, and the ingenious ad-writer can cut out the essential elements to make his own layouts.

Screenplay by Michael Fessier and Lawrence Kimble. Based on the story by Louis Bromfield, Director, Louis Seiber. Associate Producer, Mark Hallinger.
NO PARKING

Prod. No. 5704

Vita. Variety No. 4

10 mins.

Comment: Wally Gipper, member of the Grouch Club, almost gets out of receiving a summons for parking when his fast-talking fridled steps up and spoils it for him. From then on, he finds his friends are entertaining friends who will "fix it."

Finally he is cited for failure to appear in court, and is labeled as a desperate criminal. The subject is written for a few chuckles.

Lloyd French directed.

Exploitation: Invite patrons to submit their pet peevuses. You could organize a Grouch Club in connection with your showing of this series, inviting the members to be present at each engagement. Articles about their meetings could be printed in the newspaper.

CROSS COUNTRY DETOURS

Prod. No. 5314

Vita. Merrie Melody No. 14

7 mins.

Comment: This is the cleverest, funniest cartoon to emerge from Schlesinger in a long time. It's a satire on travelogues, with an offscreen commentator describing the action. No explanation of the Technicolor photography is necessary, as the title story is an exact replication of the famous "I want to be a Big Band" gag. The Technicolor photography is so fine that it looks just how funny they really are--the cartoon must be seen to be appreciated. The strip-tease number will bring the house down. There won't be any straight faces when the hitch-hiking dog finally reaches his destination--the giant redwoods of California. Producer Leo Schlesinger and all who aided in making this subject deserve a world of praise.

Exploitation: Devote extra space to this red in all your advertising. Bill it as the funniest cartoon of the year. How up one of the stalls for your lobby display.

MEN WANTED

Prod. No. 5406

Vita. Color Parade No. 6

10 mins.

Comment: This is a tour of Alaska showing the various industries and the building of the Alaskan territory. Subject is well filled by Anchorage, Fairbanks and Valdez are visited. The subject is as good as the usual travel reel, and may be even be more interesting to some patrons, inasmuch as a short subjects are devoted to Alaska. John Deering is the narrator, while Ira Genet is responsible for the writing and direction.

Exploitation: Alaskan products might be displayed. Essays on "the development of the Alaskan territory," written by geographically students, could be judged and prizes offered for the best.

THE SINGING DUDE

Prod. No. 5005

Vita. Featured No. 5

18 mins.

Comment: With the West as its background, this Featurettes concerns a cowboy wanted by the posse and ridden in a rodeo when the rancher's own entry is injured. Dennis Morgan, the hero, sings several numbers, some of them with a chorus of mixed voices. The Technicolor photography is beautiful, and the subject, all in all, should be a handsome addition to any program. William McCann directed from an original screenplay by Jack Scholl.

Exploitation: Give it more than average mention in your ads, for it could easily supplant another feature if you don't want your program too long.

... NEWSREEL SYNOPSES ...

(Released Saturday, April 15)

PARAMOUNT (No. 65)—Modern Noah's Ark in Seattle; New tornado devastates Louisiana; Snow Survey in Washington State; Germany invades Scandinavia; Student hitch-hikers in California.

MOVIETONE (Vol. 72, No. 62)—Germany invades Scandinavia; FDR confers on crisis; Philadelphia's Catholics hold impressive rites (Philadelphi only); "Blackout!" new dance craze; Cult trains baby for "immortal"; plane beats Tilden for tennis title; Diving exhibition at Miami Beach.

PATH (Vol. 71, No. 77)—Germany invades Scandinavia; FDR confers on crisis; World's Fair ready to re-open; Student hitch-hikers in California; Eastern Airlines moves by air; Police boxing bouts in California.

NEWS OF THE DAY (Vol. 11, No. 260)—Germany invades Scandinavia; FDR confers on crisis; Snow survey in Washington State; Modern Noah's Ark; Philadelphia's Catholics hold impressive rites; Has made from kitchen utensils; Police boxing bouts in California.

UNIVERSAL (Vol. 12, No. 866)—Germany invades Scandinavia; FDR confers on crisis; Snow survey in Washington State; Modern Noah's Ark; Philadelphia's Catholics hold impressive rites; Has made from kitchen utensils; Police boxing bouts in California.

(Released Wednesday, April 10)

PARAMOUNT (No. 64)—Army Day parades in New York, Washington; Ice-breakers clear Danube; Pope Flies; Fins abandon homes; Porky Pig's back at Old Tyme; Last of the horses is 1940; Socialism nominate Nor-

man Thomas for president; "Mad Arts Ball" in New York; Franklin Institute studies solar eclipse; Eclipse at Jacksonville, Fla.; Trout season begins; Willie Mays wins ballad title; Ex-privetee wins in Irish Sweeps.

MOVIETONE (Vol. 22, No. 61)—U. S. celebrates Army Day; Fins abandon homes; Ice-breakers clear Danube; British Ark Royal stops at home port; Tonniges take bridles; French town levelled by German shells; New fighting machine on Western Front; Pope Flies urges peace; Wriggling Weel new head of post office; London's Queen head of auto factory; Mussolini honors weders and children of hero divers; Table tennis at Indianapolis; Willie Hoppe wins ballad title; Jimmy Demaret wins golf title; Lew Lehr and batting beauties.

NEWS OF THE DAY (Vol. 11, No. 259)—Allied war council meets next challenge; French motorcycling events; Loaded Cowtown; Fins abandon homes; Mussolini honors weders and children of hero divers; Pope Flies urges peace; Solar eclipse; Socialists nominate Norman Thomas for president; U. S. celebrates Army Day; California batting beauty contest; Twin conventions at Waco, Texas; Table tennis at Indianapolis (Indianapolis only); Presidential Grand Prix in Paris.

PATH (Vol. 11, No. 76)—Army Day maneuvers; Thomas again heads baseball ticket; Fins abandon homes; California batting beauty contest; Jimmy Demaret wins golf title; British refute Ark Royal sinking; Table tennis at Indianapolis.

UNIVERSAL (Vol. 12, No. 865)—U. S. celebrates Army Day; Ark Royal in port; Fins abandon homes; Porky Pig's back at Old Tyme; Last of the horses is 1940; Socialism nominate Nor-

man Thomas for president; "Mad Arts Ball" in New York; California batting beauty contest; Troop season begins; Willie Mays wins ballad title; Ex-privetee wins in Irish Sweeps.

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man Thomas for president; "Mad Arts Ball" in New York; California batting beauty contest; Troop season begins; Willie Mays wins ballad title; Ex-privetee wins in Irish Sweeps.
**How You Are Advertising?**

**This New Series by a Theatre Ad Expert Will Help You Make It Better. Don't Miss This!**

STR proudly presents a new feature series of practical, down-to-earth and important messages on newspaper advertising of the kind that sells seats. The accompanying article introduces this new service for showmen by a showman trained in his job of doing things with copy, type and illustration. This is the opening gun at the box office of this series, and although it is not an advertiser actively engaged in running a successful business, he supplemented a valuable experience in theatre operation with an equally valuable training in writing and laying out newspaper advertising for motion picture attractions.

If you want to know how to advertise your theatre, send samples and indicate if you wish such comment to be made without reference to your name, in which case sign cut and other identification will be eliminated from samples and discussion of your advertising will be published under fictitious names. But send what samples of your advertising are possible by the constructive suggestions of a disinterested but most competent judge of theatre advertising. Follow this series and you will profit by improving your advertising, no matter how good it may be right now, by learning new tricks that bracing up on basic rules and methods which, because they're so elemental and familiar, sometimes are overlooked.

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**Theatre Advertising**

The Public’s Who, What, When & Where of Screen Entertainment

They say the place to begin is at the beginning. Constituting a beginning in this instance is entirely a matter of opinion. So, pull up a chair. This is the opening gun in a new series of articles devoted to theatre advertising, a much discussed and ever interesting part of your day-to-day theatre operation.

The articles will be informative and brief. This week well generalize a bit. Future articles will be more specific with suggestions and aids for simple yet attractive ad construction including problems of layout, copy, art, etc.

Because there are some 6,500 theatres not blessed with the assistance of an advertising department, these articles primarily will be directed to them.

As for the theatremen who claim they have no time to devote to details of advertising, this series will bring them no magic formula whereby they can discharge an important and necessary duty without effort or time. The series, however, will analyze through example and explanation, major faults found in hurried efforts and suggest the most efficient tools by which such errors can be corrected with minimum effort and maximum results. No pretension is made that everything in the field of successful advertising will be covered. This business moves entirely too fast for that.

Since the days of nickelodeon theatre advertising has often been looked for behind a successful operation. By this is not meant a belligerent of that other all-important factor, good pictures. Without a happy combination of the two it would indeed be a sorry lot for the day of the lot. However good or bad, there is never occasion for sitting back and saying, "What the devil is the difference whether my advertising is just so or not, it tells them all they want to know." It is not the day where the advertising is termed "classy." But continual attention to getting the most out of each sales medium is important. Neglect along these lines is plain injustice to your job and yourself.

As an animated example, haven't you known some chap who was smart as a whip but just couldn't get away from that look of having recently ridden out of the hills for the first time? "He had a job... maybe a good one. No doubt he was working it. Time, time, time." Plaguing. How much further would he be today if he had been the sort of fellow the boss admired and good taste impressed? The answer is simple—for the same reason you are attracted by a swell "number" or a twenty-foot doll, with a pretty piece of artwork, it pleases the eye! That same principle applies to theatre advertising. Association of neatness and well-planned advertising is as valuable as a clean and well-maintained theatre. Quietly and appreciatively noticed, the results will be definitely reflected at the box-office.

We would like to reproduce some examples of newspaper advertising on these pages. How about sending yours along? We will be glad to get them and, if you wish, your sig cut will be omitted.

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**Shorts Highlight Easter Program**

In five of the communities in which the circuit has theatres, Interstate arranged a special five-unit program consisting of the 20th Century-Fox feature, "The Blue Bird," an MGM Pete Smith Specialty, an MGM cartoon, a 20th-Fox sports reel, and news events. Reproduced in full of the ads which heralded the big Easter show.
John Carroll has returned from a three weeks' vacation in New Orleans, where he went to visit relatives following completion of his role in "Susan and God," new Frederic March and Joan Crawford co-starring picture. Carroll reports on the MGM lot immediately for conferences on a new script role.

Donald Woods, now working in Universal's "No Exit" with Wallace Ford, Mona Barel and Kathryn Adams, under the direction of Charles Lamont, is also testing for two other roles in future productions on that lot.

Stephens-Lang Productions have signed William McGann to pilot the third of the current "Dr. Christian" series, which stars Jean Harlow, with Dorothy Lovett and Frank Albertson heading the supporting cast. The new film, which is yet untitled, is slated to get under way on April 25.

After testing a dozen of Hollywood's outstanding feminine stars, Director Sam Wood and Producer Dale Van Every have signed Patricia Morison for the feminine lead opposite Fred MacMurray in Paramount's "Rangers of Fortune." The cast also includes Albert Dekker, Joseph Schildkraut and Gilbert Roland.

Nat Pendleton and Donald Meek were set for featured roles in "Nick Carter in Panama," the new detective drama to be filmed by MGM with Jacques Tourneur directing. The picture is scheduled to go before the cameras this week with Frederick Stephani as producer.

Director Roy Del Ruth is angling for Melvyn Douglas for the male lead in the Eric Pomeroy production of "Have It Your Own Way," scheduled to go into production within the next two weeks at RKO. The cast already includes Maureen O'Hara, Louis Hayward, Lucille Ball, Maureen O'Hara, Ernest Truex and Ed Brophy.

Charles Ruggles was signed by 20th Century-Fox for one of the top roles in "Elia Maxwell's Public Debutante No. 1," in which Brenda Joyce and George Murphy have the leads. Shooting starts this week under the direction of Gregory Ratoff.


Nancy Kelly has been borrowed by Universal from 20th Century-Fox for the feminine lead in "One of the Boys, Bullfighters," now before the cameras under the direction of Albert S. Kogel.

Charles Winninger has been signed by Warner Bros. for an important role in "Epi-
sode," starring Olivia de Havilland. Shooting starts this week under the direction of Kurt Bernhardt. The picture will be Miss de Havilland's first on her home lot in several months.

Gene Raymond returns to the screen shortly in RKO's "Cross Country Romance," in which he will be co-starred with Wendy Barrie. Producer Cliff Reid will send the new picture with the cameras early this summer, with Frank Woodruff directing.

With Lynn Bari and Lloyd Nolan in the leading roles, "Pier 13" is set to go into production at 20th Century-Fox in a few days. Eugene Forde will direct.

"Doomed Caravan," an original by Johnston McCulley and J. Benton Cheney, will be the second "Hopalong Cassidy" picture for the 1940-41 season. Producer Harry Sherman and star William Boyd leave for Lone Pine this week to start production on "Three Men From Texas," first of the series.

Start of Republic's "Rocky Mountain Rangers," Three Mesquiteers western, has been set for April 17. George Sherman drew the directorial assignment under the production wing of Harry Haynes.

Producer, Star and Director

Hunt Stromberg, Greer Garson and Robert Z. Leonard, respectively producer, star and director of MGM's "Pride and Prejudice," pose for a picture between scenes. Laurence Olivier is co-starred in the picturization of the classic Jane Austen novel.

Giant Set To Be Built for DeMille's "Mounted Police"

Because it's cheaper to bring the mountains to De Mille than it is to bring De Mille to the mountains, Paramount called off one location expedition and substituted plans to build a set that promises to stagger colossal-conscious Hollywood by the sheer magnitude of the project.

Piece by piece, a forest of 100-foot trees, each as high as a ten-story building, will be shipped from the San Bernardino mountains and transplanted on the back lot for scenes in Cecil B. De Mille's Technicolor opus, "North West Mounted Police." Costing about $50,000, the set will cover an area 400 feet wide by 650 feet long. In addition, five or six thousand tons of earth will be required to blanket down the synthetic mountain land.

Signed for "Meanie" Role

Morgan Conway, one of the biggest news "meanies" in Hollywood, has been cast by RKO as the leading heavy in "Millionaires in Paris," soon to go into production with Lyr Tracy starring and Linda Hayes in the feminine lead. The cast also includes Patricia Knowles, Raymond Walburn and Cliff Edwards. Ray McCarey will handle the megaphone and Howard Bennett will produce.

"Brigham Young" Starts April 15

Director Henry Hathaway will send "Brig-
ham Young" before the cameras April 15, with an all-star cast headed by Linda Darnell, Dean Jagger, Jane Darwell and John Carradine. The 20th Century-Fox production of the original Louis Bromfield story, will be produced by Kenneth MacGowan.
Laskey to Produce "Sergeant York" for Warner Bros. in a Few Months

The life story of Sergeant Alvin C. York, called by General Pershing the greatest civilian soldier of all time, will be brought to the screen by Jesse L. Laskey, who will produce the film at Warner Bros. in conjunction with Hal B. Wallis, executive producer.

New Contract for Rutherford

Ann Rutherford has been signed to a new term contract by MGM, and will be assigned "grown-up" roles in the future. She is currently working in "Pride and Prejudice."

Off for a Walk


Singing Up

Jesse L. Laskey, left, and Jack L. Warner, sign contracts under which the former joins the Warner studio to produce "The Amazing Story of Sergeant York" in conjunction with Hal B. Wallis, executive producer.

Hepburn Signed by MGM

Katharine Hepburn has been signed by MGM, with her first production to be her current stage vehicle, "The Philadelphia Story," which has just celebrated a year's engagement at the Shubert Theatre in New York. Joseph L. Mankiewicz will produce the picture.

Green Replaces Werker

Producer Edward Small has announced that Alfred E. Green has replaced Alfred E. Werker as the director on his current production "South of Pago Pago," now before the cameras with Jon Hall, Frances Farmer and Victor McLaglen in the leads.

Buck Jones for "Wagons Westward"

Buck Jones has been signed by Republic for one of the leading roles in "Wagons Westward," scheduled to go into production next week under the direction of Lew Landers. This marks the first time Jones has worked on the Republic lot.

Big Cast for U's "Syracuse"

With the signing of Jon Penner, Rosemary Lake, Reginald Gardiner, Charles Butterworth, Alan Mowbray and Eric Blore, Universal is ready to start shooting on "The Boys From Syracuse." The picture will be directed by Erich Sutherland and produced by Jules Levy. Penner, who will play the dual roles of the two brothers, gives the studio an option for two additional pictures.

Thorpe's Sons in "Rockne"

Two sons of Jim Thorpe, famous Indian athlete who once opposed Rockne on the gridiron, have been signed by Warner Bros. for roles in "The Life of Knute Rockne," Pat O'Brien starring picture which started this week. The Thorpe lads, Phil, 13, and Bill, 10, will don football uniforms as members of the between-halves boys team.

Players Set for Para's "Dime"

Three Paramount contract players were assigned roles in support of Grace MacDonald, imported from the Broadway musical comedy stage, in "Dancing On a Dime." The players are Virginia Dale, Lucian Cornell and Peter Hayes. The picture will be directed by Joseph Santley.

When they make a rain scene in Hollywood, and it starts raining, shooting stops until the sun comes out... because the manufactured rain photographs much better than the real thing. That's exactly what Director Alfred Hitchcock did the other day for one of the scenes in Walter Wanger's "Personal History," P. S. Everybody got a good soaking, including the "oldtimer."

Run into John Ford at the studio preview of Republic's swell picture "The Dark Command," and suppose John was checking up on his "Stagecoach" stars, John Wayne and Claire Trevor. Incidentally, the picture will do a great deal to put the studio right up in the big leagues... it's darn good.

Jules Levy, one of the industry's top sales executives for several years, is producing "The Boys From Syracuse" for Universal. Wonder if Jules will go out on the road with the picture, starting a new "Make 'em and Sell 'em" fad. Not such a bad idea, at that.

Toughest assignment of the season has fashion designer Gwen Watling lying awake nights, trying to figure out how to keep 20th Century-Fox's rising young star, Linda Darnell, glamorous in home-puns, as the Mormon cutie in "Brigham Young."

Several major studios are negotiating for the right to make use of the recently invented Sonovox, the device that can make Ossian Welles sound like Shirley Temple.

The life history of Ann Sheridan will go into the archives of a Southern University, according to the latest "blurb" from the Warner studio. We're willing to pass up Ann's life history if you will only leave her "OOMPH" outside the walls.

A Hot Swing Number

Kenneth Brown and Billy Lenzhart go to town on a hot swing number while Eugene Pallette, Billy Gilbert and Mischa Auer react, each in his own way, to the music.
Ma, He's Making Eyes At Me
(Continued from page 9)

The Hidden Menace

Alliance Drama 56 mins. (National Release, April 3)


Plot: Kruger, Gertrude Michael and Barr are continental variety artists. When Barr almost loses his life while doing a daring wire walking stunt, he bestows his name on an unknown performer, Clements. In Vienna, the trio appears in the same performance, and because Kruger is in love with Gertrude and is growing to love Barr as well, he makes it difficult for Clements to perform the perilous feat that had ruined his predecessor. Gertrude had once loved Barr, and Kruger had caused him to fail. This time, however, while Clements is doing his act and Kruger is manipulating the spotlight which makes him lose his balance Barr returns and confronting Kruger, causes him to fall from his perch high above the stage. Kruger is killed, Clements performs his stunt successfully, and happiness comes to him and Gertrude.

Comment: This fairly entertaining program picture's berth is in the lower dual and grind spots. It has two names known in America, Otto Kruger and Gertrude Michael, but they are not strong enough to cause any special future at the box office. The picture was evidently produced quite some time ago in London, for the film shows evidences of having been spliced with new footage in several places, causing a variation of light and dark on the screen. The story is jumpy. Only in the final moments, when the hero's life is at stake, is there a feeling of suspense. Otto Kruger is suave and sinister in the role of the villain. Gertrude Michael and John Clements perform capable enough, but it is Gene Sheldon, now well known, who wins the audience with his captivating humor. Sell it as a horrifying, ingenious, dynamic, enthraling, nerve-threading, mysterious drama to attract the thrill and action fans. Make the 3-sheet the highlight of your front display; for it has the angles to excite the patron's interest. (FAMILY) Catchline: "A frenzied magician makes a murder weapon. He kills, but they won't like it any too well." 

BOX OFFICE SLANT: THEY'LL "TAKE IT," BUT THEY WON'T LIKE IT ANY TOO WELL. 

BOX OFFICE SLANT: TO GET ANY RESULTS AT THE BOX OFFICE IT MUST BE SOLD ON THE "SENSATIONAL" ANGLE.

Children's Saturday

(Saturday Preview)

WB Drama 101 mins. (Prod. No. Not Set, Nat'l Release, May 4)


Plot: John Garfield, one of the white collar legends of the day, is up against the Father's Home. He is in the process of finishing his experiments whereby he can change herop to silk. Anne Shirley, realizing that the Father's Home is all that he has left, forces him to leave his job and return to the Sister of his former home, Lee Patrick. In the end he returns home andmarries Lee.

AUDIENCE SLANT: TO SELL IT PROBABLY BEST TO PLAY IT TO CHILDREN. FOR IT IS A VERY MODERN STORY IN A MODERN MANNER. 

Comment: This is one of the most heart-wrenching stories ever put on the screen. Wherever it is shown, it will have a thoroughly receptive and enthusiastic audience, but its box office success must depend on an unusually strong campaign. inasmuch

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For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation.
as the film is lacking in "names." Exhibitors will find it one of those "sleepers" that cause more favorable comment than most highly rated specials. Few will be able to remain dry-eyed at the predicament of the boy and his despised dog, while the majority will agree that here is a unique plot beautifully enacted by a competent cast including Billy Lee, Cor- dell Hickman, Richard Lane, Lester Mat- thews and others. Give the picture the bene- fit of a carefully prepared campaign, in which a pub- licity expert is so skilled as to control the palms with puppies as pets, etc., figure promi- nently.

FAMILY

Cathcine: "You'll be stirred as never before by this heart-warming story of a boy and his dog."

AUDIENCE SLANT: FEW, IF ANY, WILL BE ABLE TO WITHSTAND THIS CRY OF THEHEART. BOX OFFICE SLANT: IT WILL NEED A STRONG CAMPAIGN TO GET OVER.

Hidden Enemy

Mono. Drama 63 min.


Plot: MacBride, a chemistry professor, is the father of Hugh, a journalist, who has been married to a woman, Edith, whose privacy he hides from the world. After several different gangings of foreign agents have stolen the real formula or a faked one, Kay Linaker, who has been keeping the newspaper, reveals herself as a private investigator for a patriotic organization. She emerges with the formula and Hull.

Comment: Although the plot is a bit mixed up and there are several loose ends hanging, this story may hold some interest for the thriller seekers since it is taken more or less right out of the headlines. The acting is fair enough and the juveniles will probably enjoy the thrill of the story even though they will lose track of what happened to it somewhere in the middle and only pick it up again at the end of the picture—this is a type of picture that can be expected of this type of picture. The title can be tied up with health campaigms, clean-up drives and the like andlobby displays of mysterious looking chemical appara- tus will build interest in the secret formula.

FAMILY

Cathcine: "The inside on the story that was too hot to print."

AUDIENCE SLANT: THE THRILL SEEKERS SHOULD BE FAIRLY WELL SATISFIED. BOX OFFICE SLANT: WILL FIT AS WELL AS ACTION PICTURE ON DOUBLE FEATURE PROGRAMS.

Curtain Call

(Hollywood Preview)

KOD Comedy 61 min.


Plot: Donald MacBride and Alan Mowbray, Broadway producer-director, attempt to bring Helen Vinson, their one and only star, into the play. The mouning show is a country girl's play. This play, written by Barbara Read, is the worst they can find and they expect to bring Helen around when she refuses to go. Eventually, a certain Miss Davis, otherwise known as Miss Lanie, informs them that she can rewrite the play according to a certain contract, so Mowbray turns a terrible drama into a successful comedy. Barbara then decides that she'll better get home with John Archer, her childhood sweetheart, and forget all about Helen.

Comment: This is good program fare. A broad farce comedy, it will fit in nicely for the humorous parts of the average program and provide many a hearty laugh for the theatregoer. Although Barbara Read and John Archer get top billing and turn in good performances, it is Donald MacBride and Alan Mowbray, playing the Broadway pro- ducer and director, respectively, who add to the entertainment of the film with their "mugging" of the smart lines and amusing situations. This is the initial effort of Howard Benedict as producer, and Frank Wood- ruff, as director, and is a creditable job for both. Herals made up to resemble a manu- script, overprinted on both sides. "A page from 'Curtain Call,'" could be distributed in advance of showing. You can have a "play- write" set up in your window, with her typesetter—and stills of the picture. Contact Little Theatre Groups and other dramatic societies.

FAMILY

Cathcine: "The inside of Broadway show business."

AUDIENCE SLANT: A BROAD FARCE COMEDY THAT WILL PROVIDE MANY A HEARTY LAUGH. BOX OFFICE SLANT: SUITABLE FOR THE HUMOROUS PART OF THE AVERAGE PRO- GRAM.

George Washington Carver

St. George Pictures Drama 69 min.

(Release Date Apr. 15)

Cast: Dr. George Washington Carver, Betteh Van,papers,. Hul, RalJllyn S'pmigke, Tim Campbell, Raye Giltb, Prehions el'p, Mow, 'k, Dr. Arlo- d B. John Parker, Original screenplay by Robert Sharp.

Plot: Narration of the life of Dr. George Washington Carver, a Negro airmen born in slavery, struggled against heavy odds for an education and who became one of the outstanding modern contributors to agricul- ture; discoverer of the many commercial uses for the peanut and in whose laboratory was worked out problems which helped not only negro tenant farmers but industry as well.

Comment: The biography of one of the most interesting men of the times, told with pictures and through accompanying narrations. Dr. George Washington Carver appears in close-ups and narrates some of his own story. No trained actors appear—ama- teurs acting roles of characters portraying friends of the scientist, and the scientist him- self, in the pictorial story of his life. It makes interesting biography of a subject worthy of a far more adequate picturization than was possible under the limited budget restrictions which obviously hampered the producers of this film. There is no effort at entertainment. Photography and recording are below standard. Yet, the sheer force of the char- acter with which this story is concerned, his devotion to his subject, his modesty and his faith in the doctrine that work, perseverance and scientific research will help all men to a better and more useful life, these are ele- ments whose dramatic effect make the pic- ture worthy of consideration as an added fea- ture for theatres which cater to a patronage interested in serious subjects. It is, of course, certain of widespread popularity in theatres with negro patronage, but for general audi-iences it also has possibilities, especially in towns where there may be a group or an in-stitution particularly active in advancing education.

FAMILY

Cathcine: "The true story of a negro who was born a slave but who lived to be a liber-ator."

AUDIENCE SLANT: NOT POPULAR ENTER- TAINMENT, BUT INTERESTING AS BIOGRAPHY OF LIFE OF A LIVING NEGRO SCIENTIST. BOX OFFICE SLANT: NOT POPULAR NEGRO PATRONAGE. BUT GENERAL DRAW WILL DE- PEND UPON EXPLOITATION AND PARTICULAR LOCAL CONDITIONS. NOTE: THIS PICTURE WILL BE STATES- RIGHTED.
[This Week: In Production—40; Being Edited—64]
[Last Week: In Production—38; Being Edited—69]

NOTE: Asterisk (*) indicates pictures on which Advanceロー has been published—or Booking Guide for date of publication.

COLUMBIA

BECING EDITED

PASSPORT TO ALCATRAZ

DOCTOR TAKES A WIFE

MAN WITH NINE LIVES

FUGITIVE FROM A PRISON CAMP

I ABRAIDDED ADVENTURE—Travelogue Feature. Made by Mrs. On Johnson.

ISLAND OF DOOMED MEN—Peter Lorre, Roseline Rosten, Director, Charles Burton.

MAN FROM TUMBLEWEEDS—Bill Elliott, J.m Meredith. Director, Joel Lesm.

IN PRODUCTION


BABIES FOR SALE—Roseline Rosten, George Ford, Isadelle Jevihi. Director, Charles Burton.


HOWARDS OF VIRGINIA—Gay Grant, Alan Marshall, for Ceder Hardivske. Pro-ducer-director, Frank Lloyd.

METRO-GOLDWYN-MAYER

BEING EDITED

NEW MOON

TWO GIRLS ON BROADWAY

EDISON THE MAN

ANDY HARDY MEETS DESIUSTANE

WATERFLOO0 BRIDGE

20 MULE TEAM

(Gin England)

GESTAPE—Margaret Lockwood, Rex Harten-

son. Directed by Clarel Reed.

IN PRODUCTION

Pride and prejudice

SUSAN and GOD

MORTAL STORM

BOOM TOWN—Clark Gable, Spencer Tracy, Beldy Lams, Chalottie Collett. Director, Jack Conway.

TO OWN THE WORLD—Lana Turner, Lew Ares. Director, Halold S. Bucquet.


PHANTOM RAIDERS— Walter Fidegon, Rita Johnson, Nat Pendleton. Director, Jacob Torrence.

IN PRODUCTION


MONOGRA

BEING EDITED

PALS OF THE SILVER SAGE

TOMBOY

COWBOY FROM SUNDOWN

LAND OF THE SIX GUNS

IN PRODUCTION

LIBERTY RADIO—Diana Wynyard, Clive Brook.

PARAMOUNT

BEING EDITED

UNTAMED

TYPHOON (Teck).*

OPENED BY MISTAKE

LIGHT OF THE WESTERN STARS

THOSE WERE THE DAYS

HIDDEN GOLD

WAY OF ALL FLESH

SAFARI

GOLDEN GLOVES

STAGECOACH WAR

QUEEN OF THE MOB

DOWN WENT McGINITY

DATE WITH DESTINY

GHOST BREAKERS

HARRY ALDRICH No. 1.

IN PRODUCTION

NORTHWEST MOUNTED POLICE (Teck.)

—Gary Cooper, Madeleine Carroll, Preston Foster, Buette Goldard. Producer-Directo-

r, Cel O. Dettle.

I WANT A DIVORCE—Dick Powell, Joan Blondell, Frank Fay, Director, Ralph Murphy.


RKO-RADIO

BEING EDITED

MY FAVORITE WIFE

SAINT TAKES OVER

YOU CAN'T FOOL YOUR WIFE

THE RAMPARTS WE WATCH—March of Time Feature.

IN PRODUCTION

TOM BROWN'S SCHOOL DAYS

ANNE OF WINDY POPLARS

VILLAIN STILL PURSUED HER—Elna Jessica, Lewis Knowlton, Anna Mayworth. Director, Edward F. Cline.

LONE STAR LEGION—George O'Brien, Virginia Vale. Director, David Howard.

LUCKY PARTNERS—Ginger Rogers, Ronald Colman, Director, Lewis Milestone.

REPUBLIC

BEING EDITED

IN OLD MISSOURI

GRANDPA GOES TO TOWN

COVERED WAGON DAYS

WOMEN IN WAR

CROOKED ROAD

IN PRODUCTION

GAUCHO SERENADE

GANGS OF CHICAGO

DOCTORS DON'T TELL—Charles Coburn. Director, Bernard Voss.

20TH CENTURY-FOX

BEING EDITED

WAS AN ADVENTURES

SAILOR'S LADY

CHARLIE CHAN'S MURDER CRUISE

EARTHSHOCK

MARYLAND

LUCKY DISCO KID—Cesar Romero, Mary Beth Hughes, Mollye, Deyable. Director, H. Bruce Humberston.

GIRL IN 323—Philippe Etze, Joan Valeri. Director, Elmo Coste.

20TH CENTURY-FOX (Cont.)

IN PRODUCTION

LILLY OF THE WEST

MARRIAGE IN TRANSIT—Virginia Gil-

more, Joan Davis. Director, David Burton.

FOUR SONS—Don Amerhe, Nancy Kelly, Max Curtis. Director, Arnele Maya.

IN PRODUCTION

ELSA MAXWELL'S PUBLIC DEB. No. 1

—George Murphy, Brenda Joyce, Charles Buggles, Ralph Balsamy, Director, Gregory Ratoff.


YOUNG PEOPLE—Shirley Temple, Jack Oakly, Clairey Greenwood. Director, Alan Dwan.

(IN England)

THE GIRL IN THE NEWS—Margaret Lockwood, Roslyn Williams. Producer, Carol Reed.

UNITED ARTISTS

BEING EDITED

SAPS AT SEA (Hollywood)

THE WESTERNER (Goldwyn)

OUR TOWN (Lassar)

GREAT DAY (Robey)*

IN PRODUCTION


UNIVERSAL

BEING EDITED

ALIAS THE DEACON

LA CONGA NIGHTS

SANDY IS A LADY

I CAN'T HEAR YOU ANYTHING BUT
n
LOVE, BABY!

IF I HAD MY WAY*

SKI PATROL*

IN PRODUCTION

SOUTH TO KARANGA—Charles Ral-Fri, Llof Dens, Dick Foran. Directed, Hol Schuster.


NO EXIT—Wallace Ford, Kathlyn Adams, Donald Wood. Director, Charlie Lamon.

WARNER BROTHERS

BEING EDITED

FUGITIVE FROM JUSTICE

FLIGHT ANGELS

TORRID ZONE*

IN PRODUCTION

ALL THIS AND HEAVEN, TOO

SEA HAWKS

LIFE OF KNOTTEN—In-Fel O'Brien, Ronald Reagan, Gall Page. Director, William P. Conty.

BRODER RHICH—Edward G. Robinson, claus Bopay, Alan Shein, Donald Crisp, Humphrey Bogart. Director, Lloyd Bacon.

Advance Photo

FUGITIVE FROM A PRISON CAMP

Col Drama Not Set


Director: Lewis D. Collins.

Producer—Larry Damrosch.

Story Idea: Philip Terry, in love with Marlen Marsh, visits George Offman, Marsh’s brother, in order to persuade him to go straight. When the gang are captured, Terry is sent to jail with the others. Jack Holt, a humanitarian peace of-

ficer, believes Terry’s story and with Marlen sets out to prove Terry innocent and set him free.

Catchline: “In spite of circumstance, his innocence was proven.”

TURNABOUT

UA Comedy May 17


Producer-Director: Hal Roach.

Story Idea: John Hubbard and his wife, Carole Landis, always arguing about the case of the other’s one life, awake one morning to find that each has been transferred into the body of the other. Thus Carole, outwardly Hubbard, goes down to the office and Hubbard, outwardly Carole, stays home. Con-

fusion and chaos ensue, especially when Hub-bard finds he is going to have a baby. They finally appeal to the strange God Ram, who brought them to this stage, and he restores them to their old selves again.

Catchline: “How would you like to find yourself in someone else’s boot?”

LAND OF THE SIX GUNS

Mono. Western Not Set

Selling Names: Jack Randall, Louise Stan-

ley, Glenn Strange.

Director: Raymond K. Johnston.

Producer: Harry Webb.

Story Idea: Jack Randall buys a ranch, in-
tending to settle down and put away his guns forever, only to find that the property he bought is being used by smugglers to smuggle cattle across the border, and that the men responsible have involved him in their crooked work. So back he goes to his guns and his hard fighting, in order to prove his innocence and help capture the crooks.

Catchline: “Capture of the cattle rustlers brought peace and safety to the ranchers.”

ANNE OF WINDY POPLARS

RKO Drama Not Set

Selling Names: Anne Shirley, James Ellis-

ton, Henry Travers, Patric Knowles, Louise Campbell.

Director: Jack Hively.

Producer: Clift Reid.

Story Idea: Anne Shirley, appointed vice-
principal of a small school, is surprised upon her arrival, to learn that no one will give her her bed and board because of their fear of Ethel Griffies, widow of the man who founded the town. She finally gets set at Windy Poplars—and with kindness and tact succeeds to win over the town. She proves a very difficult job, until Anne and her fiancé, Patric Knowles, a young internse, save the life of one of the children, and Ethel dies from a heart attack.

Catchline: “Their fear removed . . . they all became human again.”

ADANCE Advance Photo
PARAMOUNT 1938-39

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R.K.O.-RADIO 1938-39

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REPUBLUC 1938-39

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20TH CENTURY-FOX 1939

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R.K.O.-RADIO 1939-40

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20TH CENTURY-FOX 1939

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R.K.O.-RADIO 1939-40

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Showmen's Trade Review April 13, 1940
### Paramount 1938-39 (Cont.)

#### Parade Graphics (13)

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### Paramount 1939-40

#### Parade Graphics (13)

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#### The Big Book of MGM Headliners (1939-40)

- **Showmen's Trade Review**

#### Notes

- The document contains various sections related to the production of MGM movies, including details about the movies, actors, and various reviews and ratings. It also includes a section on the Big Book of MGM Headliners from 1939-40, providing information on various MGM movies and their ratings.

### Additional Information

- The document is likely a trade review or a notebook used by the MGM studio for internal reviews and ratings of their productions.
- The information is presented in a tabular format, with columns for the names of movies, actors, dates, and ratings.
- The document is a valuable resource for understanding the reception and critical response to MGM's productions during this period.
### 20th-FOX 1938-39 (Cont.)

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| TERRITORY (26) SIX IN TECH. | | |
| Afric Squawks | 9% | 9/25/38 |
| Barstov Baseball | 6% | 9/25/38 |
| Barstov Baseball | 9% | 9/25/38 |
| Rolly Romance | 9% | 9/25/38 |
| Scotty Cupire | 6% | 9/25/38 |
| Brandt (Tex.) | 9% | 9/25/38 |
| Franke Fair | 9% | 9/25/38 |
| Elmer Gluipper (Yidd.) Good | 9% | 9/25/38 |
| Great Villain (Barth.) | 9% | 9/25/38 |
| New Opening | 9% | 9/25/38 |
| Nutty Network | 9% | 9/25/38 |
| Old Fisticuffs | 9% | 9/25/38 |
| One Gun Gary in the | | |
| A Hatful of Jokes... Fascinating | 3% | 9/25/38 |
| and the Passport... Fascinating | 3% | 9/25/38 |
| Prize Fakes... Fascinating | 9% | 9/25/38 |
| String Bean Jack | 9% | 9/25/38 |
| Their Last Laugh | 9% | 9/25/38 |
| Three Bears... Fascinating | 9% | 9/25/38 |
| Village Blacksmith | 9% | 9/25/38 |
| Walt’s Side of the Story. | 9% | 9/25/38 |

### UNIVERSAL 1938-39

<table>
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</tr>
<tr>
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</tr>
<tr>
<td>No. 70</td>
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<td>No. 72</td>
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<tr>
<td>No. 73</td>
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### MENTONE MUSICALS (13)

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<tr>
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<td>Beauty Shopper... Pop</td>
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</tr>
<tr>
<td>C.A. (US)</td>
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<td>9/12/38</td>
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<tr>
<td>Nautical Knights... Pop</td>
<td>9%</td>
<td>9/12/38</td>
</tr>
<tr>
<td>Patti Kelly... Dancing</td>
<td>9%</td>
<td>9/12/38</td>
</tr>
<tr>
<td>Rhythm Cats Good Diversion</td>
<td>9%</td>
<td>9/12/38</td>
</tr>
<tr>
<td>Side Show... Good Diversion</td>
<td>9%</td>
<td>9/12/38</td>
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<tr>
<td>Swiss Sensation... Good</td>
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<tr>
<td>Waltz of the River... Good</td>
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### STRANGER THAN FICTION (13)

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<td>No. 58</td>
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### WALTER LANTZ CARTUNES (26)

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<tr>
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<tr>
<td>Baby Kittens... Cats</td>
<td>7%</td>
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<tr>
<td>Bird of Paradise... Good</td>
<td>9%</td>
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</tr>
<tr>
<td>Bobo... Good</td>
<td>9%</td>
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<tr>
<td>Bobo and the Cat... Good</td>
<td>9%</td>
<td>8/12/38</td>
</tr>
<tr>
<td>Charlie Corkey</td>
<td>7%</td>
<td>8/12/38</td>
</tr>
<tr>
<td>Disobedient Muses... Good</td>
<td>6%</td>
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<tr>
<td>Don’t Feed the Butterflies</td>
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<tr>
<td>Little Tough Mice</td>
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<td>Rabbit Hunt</td>
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<td>Splendid Egg... Good</td>
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<tr>
<td>Snap Happy Valley... Not Laugh</td>
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<td>Sport of Arts</td>
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<td>Stibbons Made...</td>
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### SPORTS REVIEWS—THORGERSEN (6)

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<td>Clash of the Jackboots... Exciting</td>
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<td>Over the Seven Seas... Fascinating</td>
<td>18</td>
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<td>Top Notch Tomahawk... Good</td>
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### TLS 1939-40

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<tr>
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<tr>
<td>Bunting and Gallant... Good</td>
<td>8%</td>
<td>9/2/40</td>
</tr>
<tr>
<td>Carol's Home... Good</td>
<td>9%</td>
<td>9/2/40</td>
</tr>
<tr>
<td>Rhythm Junctions... Good</td>
<td>8%</td>
<td>9/2/40</td>
</tr>
<tr>
<td>T.T.C. Follies... Good</td>
<td>9%</td>
<td>9/2/40</td>
</tr>
<tr>
<td>Swiss Hotel... Diverting</td>
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<td>9/2/40</td>
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# Vitaphone-Warner 1938-39

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<td>12/16/38</td>
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# Vitaphone-Warner (Cont.)

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<td>3/25/39</td>
<td>Crowds at Home (10)</td>
<td>12/16/38</td>
<td>3/25/39</td>
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# Classified Advertising

**Accounting Forms**
- Bryson Theatre Record Ledger—Suitable all theaters; simple, complete. Price for $100.00, order now.
- George Fosdick, 4417 Stevens Ave., Minneapolis, Minn.

**Books**
- Systematizing Theatre Operation, a condensed, easy-to-read book containing every important phase of theater operation. Written by "Chick" Lewis. Sent postpaid upon receipt of $1.00 in cash, check or money order. Address, Showmen’s Trade Review, 1501 Broadway, New York City.

**For Sale**
- ATTRACTIVE WINDOW CARD FRAMES Unpainted—14 x 22 frames (lots of 10) 30 cents each; (framed) A frames (double) $2.50 each—Check or Money order—F.O.B. Hopkinsville. White Life Theatre Co., Factory Location Cadiz Road, Hopkinsville, Kentucky.

**Sitting Wanted**

**Servicing, Sound, Projection, Television Publications**
- "My servicing publications meeting with big demand!"—Thousands sent out every month! Look!: Due to such demand, now published every month, "Trout's Servicing Bulletins," covering servicing on all sound, projection, television & radio equipment. New data each month; in neat binder; written in simple to understand language by experts in each line. These bulletins cover repair, rebuilding, servicing sound, projection and television radio, also radio section, revised new, late material each month. YOU, Mr. Projectionist, Exhibitor, Manager and Serviceman should send 25c a copy now, in coin. Consultant for many theaters; over 25 years experience. Wesley Trout, Engineer, Box 575, Eaid, Okla.
Just what Loretta ordered!

Just what the doctor ordered!

You won't have to have a doctor in the house to know it's CONTAGIOUSLY LAUGH-PACKED!

Just what the exhibitor ordered!

LORETTA YOUNG • RAY MILLAND

The Doctor Takes a Wife

with REGINALD GARDINER • GAIL PATRICK
EDMUND GWENN • GEORGES METAXA

Screen play by George Seaton and Ken Englund
Directed by ALEXANDER HALL • Produced by William Perlberg

A COLUMBIA PICTURE
SHOWMEN'S TRADE REVIEW

FILE

REVIEWED IN THIS ISSUE

<table>
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<tr>
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<tr>
<td>Irene</td>
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<td>Forty Little Mothers</td>
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<td>The Man With Nine Lives</td>
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<td>Young Buffalo Bill</td>
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<td>Hi-Yo Silver</td>
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</tbody>
</table>

"BARKER"

CHARLES E. 'CHICK' LEWIS
Editor and Publisher

Vol. 32 No. 13
April 20 1940
"Hollywood Reporter says you 'stole the show'!"

"The Los Angeles Examiner says 'it was a tie'."

Everybody says "It will steal the heart of America!"

"40 LITTLE MOTHERS" IS YOUR NEW M-G-M WOW!
(Flash Reviews by wire from California)

"Nothing could prevent it from being a popular success. Surefire hit!"—Hollywood Reporter

"It can't miss!"—Daily (Coast) Variety

"Thorough enjoyment."—Los Angeles Herald and Express

"It well deserves to score a large hit."—Los Angeles Times

"M-G-M has a surefire hit."—Los Angeles Herald-Examiner

EDDIE CANTOR in the Story of "FORTY LITTLE MOTHERS" with JUDITH ANDERSON
Rita Johnson • Bonita Granville • Ralph Morgan • Diana Lewis • Nydia Westman • Screen Play by Dorothy Yost and Ernest Pagano • Directed by Busby Berkeley • Produced by Harry Rapf.
Prospect and Retrospect

It was inevitable that exhibitors and distributors ultimately would come to vast differences of opinion on selling policies and practices. No industry so complex and which has made such great strides could hope to avoid the pitfalls of temptation for each of its branches to improve every opportunity for self advancement and advantage. If the advantages are all on the side of the distributors the condition can be charged to the fact that the distributors put their house in order years ahead of the exhibitors and by so doing were able to work in unison while the exhibitors were dividing their strength and dissipating their energies in other channels.

Had it been the other way 'round, 1940 would have loomed big on the industry horizon for the theatremen. And in the years of the past decade it would have been the sellers instead of the buyers who would have been battling for equitable trade practices.

As matters stand 1940 is a critical year for exhibitors, who are at a decided disadvantage. But that is no reason why exhibitors should go around shouting invective at those on the other side of the argument. Far better to take stock of their present predicament, view the events which led up to it, and get organized—not for the purpose of putting this or that distributor out of business, but to protect their own position and improve conditions in general, consistently.

Rome was not built in a day, and neither will the exhibitors correct overnight a condition which took years to come about. To the exhibitors we can say only this: Mark you and mark you well, the relief you seek lies not in legislation nor litigation. You exhibitors alone have the power to bring about the changes which present conditions in our industry clearly indicate are due. To try to bring about desired and necessary reforms through harassing your opponents; through encouraging legislation that is inimical to the industry as a whole; through instigating countless lawsuits; through bringing about government regulation of the industry. These are the tools of the grossly uninformed and of those easily misled by platform oratory and its promises of Utopia.

Those paid directors who believe it their bounden duty to stir up trouble; those professional agitators who have little or nothing at stake other than their jobs as paid leaders; all of them, were they to inform themselves and look at the situation confronting the exhibitors would have to admit that everything they are shouting for can be had through a unified exhibitor front working constructively. Failing the willingness or ability to do this, they are content to carry on the battle of phrases and the hurling of mud, regardless of whether it falls on the guilty or the innocent, or besmirches the industry they piously profess to be engaged in saving.

Divided ranks can never achieve concentrated effort. Of what use is the fine work of small groups when alone they can accomplish so little in the face of a discordant din and disrupting assaults by those supposedly fighting in the same good cause? Of what use are honest suggestions for reforms when those who speak them are cried down by a small minority intent upon battering down rather than revising and rebuilding an industry in which they all have a stake? Should the really progressive groups put their heads together there is absolutely nothing they cannot achieve over a reasonable period of time. Most important at this time is how to bring about the merger of these progressive groups. (And our reference is not meant to include any units now affiliated with one of the two national organizations. We refer solely to the unaffiliated exhibitor bodies now functioning free from national policy as it exists at this time.)

As for the distributors' part; we do not believe they would discourage conferences with accredited independent units so long as such conferences were aimed at an amicable settlement of those trade practices which time and conditions indicate need revamping. We cannot question the distributors' declarations that they threw up their hands in disgust because their efforts were being used as a wedge by certain cliques to further schemes of self-aggrandizement and power over their exhibitor followers.

For the time necessary to effect the needed readjustment producers and distributors are going to have no picnic even if they do maintain present levels of domestic income. Which gives you a rough idea of what prosperity can do when left to its own devices. And how similar to the troubles of people who make the fatal mistake of living up to every penny they earn and, when adversity strikes, don't know how to come down to earth and the income that must be sufficient to maintain them.

This industry is bigger than any man in it. And that goes for men on both sides of the raging argument now prevailing. The welfare of the industry and the conditions which threaten it demand a rule of reason. There is no hope in the rule or ruin policy; the wishful thinking; the attitude of waiting for the law or the miracle to bring a shining solution of the problems which must be solved. Those problems can be solved by a united exhibitor front going forward on a campaign intelligently planned to achieve its objective.

—"CHICK" LEWIS.
20th-Fox Announces Titles of 26 New Season Pictures

Darryl Zanuck To Personally Produce 18 of Total; Hubbard and Wurtzel Will Each Make Four Films

Twenty-first Century-Fox’s program of 52 pictures was announced at the company’s annual convention in Chicago last weekend. Titles of 26 features that Darryl F. Zanuck would personally produce 18 pictures, four would be made by Executive Producers Sol M. Wurtzel and four by Associate Producers Lucas Hub- bard and Walter Wurtzel. The pictures will be made at the company’s studio in England. Titles and casts announced were as follows:

"Bircham Young," with Tyrone Power, Dolores del Rio, Daryll Dardell, June Darwell, Mary Astor, John Carradine, Vincent Price and others. Production is now in progress with Henry Hathaway directing from Louis Bromfield’s story. Tyrone Power will portray the protagonist, a man of supreme good fortune, speculation contrary paralleling the happenings of the days of Noah; a remake of "Down in the Sea in Ships," a story of whaling days; "The Great Profile," the subject of which is the story of a man, played by John Barrymore, who is the author of a best seller in the title role; "I Married a Nazi," the story of the American wife of a little disciple in present day Germany; "The Return," Jack Jancey in Technicolor with Henry Fonda in the title role; "Elmer Gantry No. 1," now in production with Gregory Ratoff directing from Sinclair Lewis’ novel, played by Robert Young. An outstanding new role; "Young People," now in progress with Gregory Ratoff, director, and played by George Montgomery, a leading role; "Young People," now in progress with Gregory Ratoff, director, and played by George Montgomery, a leading role; "Five Avenue," an adaptation of "The Manhattan Holiday" by P lasteen McFarlane.

Other stories from which the 52 features will be chosen are the following: "How Green Was My Valley," Richard Llewellyn’s best selling novel; "For Brevity’s Sake," by Clarence Budington Kellogg; "Darryl at 26," a documentary; "Brooklyn Bridge," The California, the Italian, the Islands; "The Return," Gregory Ratoff directing from Sinclair Lewis’ novel; "The White Storm," the story of a man, played by Robert Young, who is the author of a best seller in the title role; "Belles on the 21st Century," Irving Berlin’s new song; "I Love It With Music," Louis Bromfield’s story is being made, with Gregory Ratoff directing. "One Man, One Stri"...; "The Great American Broadcast," "Unseen," "The Dispossessed," "Women’s Life in an English Village," "Dance Hall," "The Social Contract," "The Bridge," "The Bridge Wore Cuckoo’s Nest." In the additional twenty-six pictures which will make up the new season’s program, sixty-two pictures will be four Jane WITHERS comedies, four USC Ed student features starring Oscar Romero and two productions from the company’s London studio.

SHOWMEN’S TRADE REVIEW
April 20, 1940

Hickey Named
Duke Hickey of National Screen Service’s Chicago office has been appointed chairman of the publicity commit- tee for the annual convention of Allied States Exhibitors, and an equipment demonstration will be held at the Morrison Hotel, Chi- cago, June 19-21, according to an an- nouncement by Jack Kirsch, convention chairman, and Illinois division president. Kirsch said this week that he would soon name sub-committees for the convention, which he hopes will be the biggest in Allied’s history.

Storm Will Pass Kuykendall
Industry Will Again Be On Its Way, MPTOA President Says In Bulletin; Urges Continued Vigilance on Taxes

In a bulletin dealing with numerous industry questions this week, Ed Kuykendall, president of MPTOA, sounded a number of warnings on the future of the motion picture industry. The industry at present is "like a man with his feet firmly planted in mid-Atlantic," he said, and added the question of time before the big crash.

The organization head suggested that the theatre owner take stock of himself in present the indication and see where he stands. "Are you prepared to weather the storm of the future, and when it breaks?" he asked.

"Have you thoroughly analyzed your theatre operations, so that you know exactly where it is strong and where it is weak; what you can afford to pay for productions, and what are their possibilities in the way of admission prices and in additional patronage? If the unexpected happens, will you be ready to meet it?"

Kuykendall warned all exhibitors to maintain their independence against additional taxation, despite the fact that state legislature does not meet until next year and that Congress has deferred the tax question.

At the close of Kuykendall’s bul- letin, he takes up the question of the need for an organization, which is of a special interest to the Motion Picture Research Council. He then takes up the ship industry’s claims which will not only help the local exhibitor to suppress the showing of pictures which they don’t like and don’t want the community to see, what do you think they expect from the Neely Bill?"

M. P. Associates Meet
The Motion Picture Associates, N. Y. Film organization, held a meeting at the Astor this week at which the subject of the day was the principal topic. Efforts will be made to further publicize the organization’s charitable work and obtain help from top executives of the major companies.

Use Week-end Revues
Chicago—Week-end stage revues were begun using the back stage Circuit at its Stratford Theatre, on the South Side here.

DuMont Plans Tele Station
Will Broadcast from N. Y. In Conjunction with Industry

On or before next Sept. 1, the Allen B. DuMont television company will open a powerful station in the New York area. It was announced this week by Paul Raim- bourn, treasurer of DuMont and an executive of Paramount Pictures.

The DuMont station, which will operate under a license granted by the Federal Communications Commission April 13, will be the only telecasting outfit in New York or operated in conjunction with the motion picture industry and one of only three television transmitting stations to be set up in the metropolitan area for 1940.

Programs now being prepared for next fall include sports events, latest dramatic presentations and any series by 1940’s presidential candidates and variety shows starring the top celebrities of Broadway and Hollywood.

New Jersey Allied Plans All-Day Meet
An all-day meeting will be held by Allied of New Jersey at the Chanticleer, Millburn, N. J., May 2, with the board of directors convening in the morning, while the afternoon and evening sessions will be taken up with a general membership session and a dinner and dance.

"BARKER"
(The Man on the Cover)

Here is the symbol representing a Variety Club Barker, all dressed in black, in honor of the National Convention being held this week in New Jersey.

SHOWMEN’S Trade Review
Vol. 22, No. 13
April 20, 1940
Title and Trade Mark Reg. U. S. Pat. Off.

The success of the Variety Club's National Convention is due to the three committees (top center). They are, left to right, Paul Short, vice chairman; Bob O'Sullivan, chairman, and John O. Adams, vice-chairman. In the center below is John H. Harris, National Chief Barker and from the top right clockwise are the Chief Barkers of the other convention tent cities as follows: C. J. Latta, Pittsburgh, C. Harry Schreiber, Columbus; Arthur Fradenfeld, Cincinnati; A. L. Metreci, St. Louis; Harold C. Robinson, Detroit; Nat L. Lefton, Cleveland; Robert T. Murphy, Buffalo; Jay Means, Kansas City, Marc J. Wolf, Indianapolis; Sidney Lust, Washington; Ben L. Blocky, Minneapolis; Jay Emanuel, Philadelphia; Oscar E. Olson, Milwaukee; Morrie S. Cohen, Omaha; William A. Kayes, Dayton; J. Louis Rome, Baltimore; M. A. Lighthead, Nashville; Paul K. Jenkins, Atlanta; L. C. Griffith, Oklahoma City. They all combined to make this convention the biggest of all.

VARIETY CLUBS MEET IN DALLAS

Dallas held more film folk of prominence this week end than have probably ever been gathered in one place before.

The occasion, of course, was the National Convention of Variety Clubs. It was the sixth annual meeting. "Wild West" is the motif with every visitor being given a ten gallon hat to wear as he left his train and a greeting by local barker astride cow ponies and wearing chaps, boots and ten gallon hats, being given to every celebrity, delegate and guest. Convenence from the station was by the old Deadwood stagecoach which rolled once again.

After business session on the opening day, all delegates and guests were taken on a sightseeing tour of Dallas, personally conducted by the Mayor. A cocktail party with Universal executives as hosts was next on the program.

Three big events faced the delegates on Friday. The Texas Centennial Jamboree, held at the Cotton Bowl, an old-time Texas Round-Up chow feed with the grub being served by real cowhands from authentic chuck waggons. There was plenty of entertainment planned for the eaters. Next was the Frontier Folies at the local Variety Club. The club was rechristened as a Frontier shooting match and saloon with the spirit of the old West running rampant. The Mexican fiesta was scheduled to start a little later on the floor above. Beautiful senoritas and gay cavaliers were ready to keep everyone entertained from the first run on.

Saturday morning will be devoted to a golf tournament.

Shortly after noon a ten mile parade will pass through Dallas' principal streets. The convention will be concluded with a formal banquet on Saturday night. At this time the National Humanitarian Award for 1939 will be presented to Miss Martha Berry of Mount Berry, Ga. by John A. Harris, National Chief Barker. In addition a motion picture will be shown depicting the year's activities of all Tent's. Gracie Allen, radio and picture star, will make her first campaign speech for the Presidency before the banquet guests. Among those who will attend are Miss Martha Berry, recipient of the 1939 Humanitarian Award; Father Flanagan of Boys' Town, recipient of the 1938 Humanitarian Award; James M. Murray, Lent. Gov. of New Mexico; James E. Berry, Leno, Gov. of Oklahoma; Ned Deaton, Cresson Smith and Brad Sears, Warner Bros.; Wm. Rodgers, MGM; W. D. Socity; Universal; W. Ray Johnston, Eddie Golden and Scott Dunlap, Monogram; Stanton Griffs, Ned Aquey, Leonard H. Goldenson, Oscar Morgan and Sam Dembow, Paramount; Abe Montague, Columbia; H. J. Yates and J. R. Granger, Republic; M. S. McCord and M. A. Lighthas, Males Theatres, Memphis; R. J. Wilby, Kinney-Wilby, Atlanta; Wm. Jenkins, Lucas & Jenkins Theatres, Atlanta; Roy Martin, Martin Theatres, Columbus, Ga.; Judge James Anderson, Kansas City; Harry Ballance, Fox, Atlanta; Mr. & Mrs. Henry Hull, Hall Industries, Beesville, Texas; Dan W. James, Oklahoma City; Ed Kuykendall, M.P.T.O.A. President; R. M. Kennedy, Bremingham; "Chick" Lewis, Showmen's Trade Review, New York; Mike Vogel; Billie Wilkerson; Ben Sylven; Al. Leever, Interstate Theatres, Houston; Mayor Lillie (Pinrose Bill), Tulsa; Ike Libson, Cincinnati; Eddie Miller, LAT.S.E., Houston; W. P. Moran, Southwestern Theatres, Oklahoma City; Dave Prince, United Artists, Atlanta; Kenneth C. Stengel, Rockwood Amusements, Nashville; W. B. Shuttey, Standard Theatres, Oklahoma City; Ralph Talbot, Tulsa; Mayor L. E. Thompson; W. C. Van Schaumu, Radio City Music Hall; R. L. Smallwood, New Albany; Miss H. Herman Robbins, George Dembow, Chas. Casonave, Wm. Bremner, A. J. Aronson and David Sydney, National Service Service; A. H. Blank, Raymond Blank and G. Ralph Branton, Tri-State Theatres, Des Moines, L. N. Crum, Tom Clemmons and Julius Gordon, Jefferson Theatres; R. Griffith, Magna Theatres, Dallas; L. C. Griffith and Hozac Falls, Griffith Amusement Company, Oklahoma City; H. J. Griffith, Griffith-Jackson Theatres, Kansas City; Hudson Edwards and "Will" Whittaker, Lucas & Jenkins Theatres; Arthur Edberg and E. E. Collins, Interstate Theatres; Frank P. Fonville, Oklahoma City; Lou Goldberg and John Harvis, National Chief Barker, Pittsburgh.


Convention Train Notes

Aboard Special Train enroute to Dallas Texas

The New York crew hadn't pulled out of Grand Central more than a few minutes when someone discovered there was no Ballantine's Scotch on board so a commitee inspired by Sam Dembow dispatched a wire to Charlie Berns of the 21 Club acquainting him with the catastrophe and calling for help. Charlie came through nobly and when the train pulled into St. Louis two men delivered an adequate supply with Charlie's compliments. George (Serenos) West was held in reserve in case the locomotive whistle broke down. His-bottom roar could be heard above the Battle of Jutland. Two guests of Columbus' Rolfe Jacker marveled at the friendly atmosphere among the film people. They were in the cloak and suit business where business associates always travel with a knife up each sleeve. From a modest start at hearts the card games progressed through all stages including (Continued on page 15)
MONOGRAPH WILL HAVE 50 PICTURES

Company Will Release 26 Features, 24 Westerns; Franchise Holders Convention Begins Sunday

Monograph's program for the coming year will consist of 26 features and 24 westerns, it has been revealed. The company's franchise holders will convene in Dallas on Sunday and Monday, starting its new year. Top budgets will be allotted to several of the pictures including the following: "The Pioneers," epic of covered wagon days, by James Fenimore Cooper; "The Aye," by Adam Hull Shirk, a Broadway stage play, which will star Boris Karloff; "Land of the Sky Blue Water," a musical; and "The King and the Cowboy," a Grantland Rice romance of a boy band.

Other pictures on the program are "Under Northern Skies" and "Land of the Long Shadows," by Jack London; "Dollar Chasers," by the late Earl Derr Biggers; Gene Stratton Porter's "Her Father's Daughter" and a sequel to "Freckles," by Jeanette Stratton Porter, titled "Freckles Comes Home." Three pictures will co-star Marcia Mae Jones and Jackie Moran: "The Old Swimmin' Hole," "Sweet Sixteen," and "Day Dreams."


Three series of eight westerns each will be released by Monograph. Tex Ritter will star in a group of musical westerns; Fred Scott in another series of outdoor drama and a new team composed of John King and Ray Corrigan to be known as "The Two Pal's" in the third group.

Among those who attended the franchise holders convention were: W. Ray Johnston, president; Scott R. Dunlap, vice-president in charge of production; Edward A. Golden, general sales manager; Thomas P. Loach, newly elected vice-president and treasurer; Edward G. Scheber, assistant treasurer; Nelsen V. Ritchie, manager of foreign department; Lloyd Lind, assistant to sales manager; John S. Harrington, accessories manager.

Also John Mangham, Atlanta; Ben Weinzak, Steve Bryd, Boston; Harry Berkson, Buffalo; Forrest Judd, Des Moines; George West, Harry Thomas, New York; Nate Schulte, Cleveland; Sid Blumenthal, John Franc, Dallas; Leo Fisher, Denver; William Hurbut, Detroit; Howard Mann, Los Angeles; Ben Nathanson, Minneapolis; C'arr Scott, Oklahoma City; Sel J. Frensis, Omaha; Mel Huling, San Francisco.

Amidst Newsmen's Trade Review

Honor O'Connor At N. Y. Dinner

Theatre Mgrs., Home Office Executives Honor RKO V. P.

RKO home office executives and theatre managers were hosts on Monday night of this week to John J. O'Connor, general manager in charge of theatre operations for RKO, at the Warwick Hotel in New York. The dinner marked the end of the highly successful John J. O'Connor's tour of the various theatre operations for RKO, New York.
**Showmen's Trade Review**

**Page 7**

**Kuykendall to Top Speakers At Pacific Coast Conference**

Ed Kuykendall, president of MPTO, will speak at the second annual session of the Pacific Coast Conference of Independent Theatre Owners, annual convention, to be held here May 8-10 at the Ambassador Hotel.

Robert H. Poole, general chairman, following the address of the program committee. Darryl F. Zanuck, 20th-Fox production chief, is also scheduled to address the exhibitors, talking as his subject the phases of production and the value of coordinating the three branches of the motion picture industry.

Among the other speakers, sales heads of the various distributing companies, will be: W. F. Rogers, MGM; Herman Wobber, 20th-Fox; Abe Montague, Columbia; Neil Agnew, Paramount; Charles Rango, Paramount; Neil DePinet, RKO; J. R. Grainger, Republic, and Grad Sears, Warners.

Theodore Whittemore, former chairman of the National Association of Theatres, will be present to deliver an address.

Another speaker is Merton Dye, of M-20, who will talk on "Motion Picture Production for the Stage Stage." There will be a general discussion on "Theatrical Waterfront." Several board meetings will also be held.

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There will be one trustees' meeting each day of the convention as well as a meeting on the day prior the morning preceding the concave, according to plans formulated by the program committee including Rutus Harvey and Ben Levin of San Francisco, Jack Hermann of Los Angeles, Hugh W. Griffith Takes Over Dickinson Theatres

Oklahoma City—Griffith-Dickinson Theatres, Inc., formerly the Glenn W. Dickinson Theatres, Inc., have been acquired by H. J. Griffith Theatres, it was learned here this week. Griffith has resigned as secretary and manager of the Griffith Amusement Co., and has moved to Kansas City, where he will be general manager of the H. J. Griffith Theatres, Inc. It is believed here that the Griffith Amusement Co., with Louis Griffith, its head, will be a prominent factor in the organization.

"Rebecca" Held Over 4th Week at Music Hall

David O. Selznick's "Rebecca" is being held at the Radio City Music Hall for a fourth week, it has been announced by W. G. Van Schmus, manager-director. In the entire history of the theatre this is the second picture to run a fourth week, the other only being "Snow White and the Seven Dwarfs."

**Conn. MPTO Polling Exhibits on Neely Bill**

New Haven—With Arthur H. Lockwood presiding, the Connecticut MPTO held a luncheon meeting Tuesday at Cerfani's Cafe Mellone at which the Lockwood poll on the subject of the pending picture industry bill was taken. As to the picture industry bill, 71 per cent. were in favor and 72 per cent. were opposed. As to the New Haven Stock Exchange, 77 per cent. favored and 69 per cent. opposed. As to the state of the picture business, 61 per cent. favored and 65 per cent. opposed. As to the proposed picture industry bill, 71 per cent. favored and 67 per cent. opposed. As to the proposed picture industry bill, 71 per cent. favored and 67 per cent. opposed. As to the proposed picture industry bill, 71 per cent. favored and 67 per cent. opposed.

**Important Dates**

April 31: AAAA Ball, Waldorf-Astoria.
April 21-22: Monogram franchise holders' sales meet, Baker Hotel, Dallas, Texas.
April 22-23: SMPTE Spring Convention, Chalfonte-Haddon Hall Hotel, Atlantic City.
April 25 - May 2: Will Rogers National Theatre Week.
April 28 - 29: ITO of Arkansas annual convention, Hotel Marion, Little Rock.
May 2: Picture Pioneers Spring Dinner Convention, New York.
May 2-5: Pacific Coast Conference convention, Los Angeles.
May 12-14: National Film Carriers association convention, Park Central Hotel, New York.
June 6-8: North and South Carolina Theatre Owners Ass'n convention, Ocean Forest Hotel, Myrtle Beach, S. C.
June 24: MPTO of Va., midsummer convention, Chamberlin Hotel, Old Point Comfort.

Braden of Whittier, Poole, and Nathaniel Tanchuk

Business sessions will take place on the afternoon of May 8, the morning and afternoon of May 9, May 10, and the morning of May 10. For the benefit of all attending, a tour of the studios has been arranged, as well as a banquet and dinner meeting in the evening.

The speakers will be supplemented by Poole, Brusen, A. West Johnson, Fred Williams, Fred Fleischer, W. G. Ripley, and J. H. Hone of the PCCITF, and George Dembowski of National Screen Service.

**“Exhibs Must Help”—Schenck**

Chicago—Exhibitors, as well as the problems facing the motion picture industry, have been told by Joseph M. Schenck, 20th-Fox board chairman, who was the keynote speaker at the annual convention of the Motion Picture Exhibitors League, held Monday night following the company's annual sales convention here.

"Exhibitors must be sympathetic to the producers and distributors and share the burden with producers by giving proper terms for pictures and exhibiting the results," Schenck said. "As far as we are concerned, if the industry is to exist as it is today—exhibitors must help us pay the freight."

Zanuck discussed the D-11 line-up, emphasizing that showmanship would be the production keynote. He said his company was facing a year of many changes, but was "facing it courageously," and was "not currying in any respect.

"We are giving to every one of our picture all the resources of the company," he said. "When I tell you that we will have 20 pictures, that will cost a million dollars or more each, you can understand what I mean." He added that the program coincided with Schenck's remarks about fair treatment for pictures from exhibitors, declaring that "we cannot cut production costs at the studio without greatly impairing the quality of our pictures, and this we refuse to do; but if exhibitors expect big pictures, they must help us with proper terms and extended playing time."

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Gov't to Call Film Heads

Six to be Subpoenaed by D of J in Equity Suit

The Government was authorized this week by Federal Judge Henry W. Goldard to subpoena Charles S. Dreyfus, William J. Schenck, Darryl F. Zanuck, Louis B. Mayer and Ernest V. Redfield to appear as film industry witnesses in an antitrust suit which the U. S. marshals are seeking to file against the studios for operating a monopolistic system. The scope of the suit is still under local and state governments for the purpose of exercising control over the trade in motion pictures.

The suit was filed in Federal Court last week by the U. S. Attorney general, Attorney General of the United States, against the studios for a determination of the power of the motion picture industry to control the1 sale of films to the public, and for the enforcement of the antitrust laws of the United States.

Sec. 1. The suit shall be unlawful for any person, directly or indirectly, to control or own, manage, supervise, direct or operate, wholly or in part, any motion picture theater located in any territory therein, and the District of Columbia, or to have any interest, direct or indirect, legal or equitable, through stock ownership or otherwise, in any such motion picture theater or theater.

Sec. 2. For the purposes of this Act, the term "motion picture theater" shall be deemed to mean any place where motion pictures are publicly exhibited and the term "motion picture industry" shall be deemed to mean the trade of making, distributing, and exhibiting motion pictures and the business of producing motion pictures.

Sec. 3. The commission, in the exercise of its powers and duties, shall have the power to conduct investigations, make reports, and recommend such measures as it deems necessary to the Congress of the United States, and to the President of the United States, for the purpose of facilitating the administration of this Act.

Sec. 4. The provisions of the Act shall not apply to the sale of motion pictures to the public, or to the distribution of motion pictures to any person, corporation, or association for exhibition in a theater owned or operated by such person, corporation, or association, or for exhibition in any other theater than that owned or operated by such person, corporation, or association.

Sec. 5. The provisions of this Act shall not apply to the sale of motion pictures to any person, corporation, or association for exhibition in a theater owned or operated by such person, corporation, or association, or for exhibition in any other theater than that owned or operated by such person, corporation, or association.

Sec. 6. The provisions of this Act shall not apply to the sale of motion pictures to any person, corporation, or association for exhibition in a theater owned or operated by such person, corporation, or association, or for exhibition in any other theater than that owned or operated by such person, corporation, or association.

Sec. 7. The provisions of this Act shall not apply to the sale of motion pictures to any person, corporation, or association for exhibition in a theater owned or operated by such person, corporation, or association, or for exhibition in any other theater than that owned or operated by such person, corporation, or association.

Sec. 8. The Act shall become effective eighteen months after its enactment.
Make More Money on May’s Two “M” Days

But Your Activities for Mother’s Day and Memorial Day Should Be Dignified and Impressive

TWO days stand out above all others in May—Mother’s Day and Memorial Day. The former comes this year on May 12, the latter, as always, on May 30. On both occasions you should assure yourself of extra business, through the manner in which you do it, must of course, be carefully considered. Your activities should be not so much a matter of direct selling as creating and participating in activities that will bring goodwill to your theatre.

We are going to deal first with Mother’s Day. Like the merchants, who will be displaying special merchandise and appealing to the rest of the family not to “forget Mother,” you, too, must capitalize on the day. Even if it were not for this, there would be the apparent fact that the majority of your audiences consist of women, and that most of those women are mothers.

Be Sure to Have a Good Show

Before you can sell, you must have something worthwhile to offer. In this case, it must be an excellent all-round program, not sticky or sentimental by any means, but entertaining that’s clean and wholesome, perhaps amusing, from the first reel to the last. Know beforehand what you are going to play will mean a lot. Opening the season with a soft issue not only for the sake of the children, but for the short subjects as well as for the feature.

Stick with a florist, arrangements should be made to present a carnation to every mother attending your show. Let him announce the presentation by means of a display in his window and throw in the necessary newspaper advertising. In return, you can use a display of flowers and a credit card in the lobby.

Mothers could be invited free to the Sunday matinee at a specified time if accompanied by at least one son or daughter. The best time, would be from two to three o’clock, but that depends on your operating policy. If you can charter a bus or tie up with an auto dealer, arrangements might be made to take those who wish on a tour of the town after they’ve seen the show. And incidentally, you might limit your offer to mothers over a certain age, if you don’t want to be mobbed.

Put Whistler’s Painting in Lobby

One of the best known paintings used to designate Mother’s Day is Whistler’s portrait of his mother. A reproduction should be on display in the lobby, surrounded by photos of mothers of famous personalities.

Run a trailer at least a week in advance expressing the proper sentiments toward Mother’s Day. Let local mothers know that you are honoring them by the way that you have planned special entertainment for them. This can be done by means of newspaper ads, tieups, programs, etc. Tie up with a photographer on a contest in which the most typical photograph of a mother wins first prize. You might use this photograph in your campaign. Do your best to make May 12 a day that every mother in town will remember for many years to come. And they’ll not forget you, either.

Let’s deal now with Memorial Day, which this year comes on Thursday (May 30) and is observed in all the States, Territories, District of Columbia and colonial possessions, except Alaska, Arkansas, Florida, Georgia, Louisiana, Mississippi, New Mexico, North Carolina, South Carolina, Tennessee and Virginia.

It is not a day for beating the drum of exploitation, but rather an occasion on which you can win no small amount of good will. As in the case of Mother’s Day, select your attractions with care. In the past, some subjects have been produced tieing in with Memorial Day, but we doubt very much if they are still available at this late date. Nevertheless, make a round of the exchanges and see what they have available.

Stop the show some time during the day and have a local dignitary, appearing on the stage, urge the audience to pay silent tribute for a moment to those who gave their lives for our country. A member of the American Legion or Veterans of Foreign Wars could sound taps. The trailer companies can furnish you an excellent trailer of tribute, suitable for screening just before the dignitary appears.

Memorial services are generally held out doors, but in case of rain, or even for those who desire, you might donate your theatre for this purpose, to take place during the morning hours. Let stories to this effect run in the newspapers, and make it a citywide observance in which various amateur and professional entertainers, etc., participate. By planning the services so that they will end just about the time your theatre opens for the regular matinee, you will be assured of the afternoon attendance of many of those who took part. Disabled veterans could be your guests during the afternoon, this gesture be announced in the papers.

Both Mother’s Day and Memorial Day are events that will mean extra patronage at your theatre, but if you go about things with them in a dignified, yet impressive, manner.

Selznick Gets Photoplay Gold Medal for GWTW

The May issue of Photoplay magazine last week announced its famous annual Gold Medal services award, having been presented to David O. Selznick for the Selznick-International production, “Gone With the Wind.”

Despite the film’s late release at the end of last year, it was voted the outstanding picture of the year by the magazine’s readers. One reader not only acclaimed it the best picture of the year, but includes it in any other photo.

Since 1920 Photoplay has selected a Gold Medal winner annually. “Hamoroesque” received the first award. The complete list of winners is on record in the magazine.

Essay Contest Highlights Walsh’s Edison Campaign

An essay contest for high school students on the subject, “Thomas Edison’s Contribution to Progress in America,” was one of the highlights of Bill Walsh’s campaign for “Young Tom Edison” at the Comerford, Wilkes-Barre, Pennsylvania.

The contest was conducted by the high schools themselves with the cooperation of the local Record. Heads of the English and Science departments of the schools issued bulletins to all their teachers and these bulletins were prominently displayed throughout the school. The Record gave plenty of space to the contest and published the winning essay. Walsh was assisted by Ed Gallner, M-G-M exploiter.

In cooperation with a local bank, which has a weekly evening radio program, a radio contest was held several days before playdate. The theme of the evening was dedicated to the memory of Thomas Edison and his favorite music was played. The feature of the program was a special Edison’s tribute to his mother and the announcement of a contest for best tribute sent in by listeners.

Tieups, all based on suggestions made in the “Edison” pressbook, were made with dealers of clocks, electrical appliances, radios, cameras, refrigerators and batteries, among others.
Spring Is Here, and With It a New Tabloid Program from Down Tennessee Way: Cashier's Poem

Here are many signs of spring these days. Only the milliners had to cautiously cross a wooden plank which protected a newly painted floor. And now, as we gaze out the window, we can see flowers brightening up the large Wrigley sign just across the street. Birds are twittering about. But when the number of programs received at our desk begin to dwindle, then we can be sure that spring is here, and that some of the Program Exchange members have spring fever.

Such isn't the case right now, however. No sir! Right now we have so many programs it makes us dizzy to look at them. We had planned to begin at the top and go right down to the bottom of the pile, but on second thought we have decided to just reach into the pile and pick them "at random." So here goes.

Sidney P. Ray's "House Across the Bay," "Three Cheers for the Irish" and "Your Tom Edison" comes up first. Because the paper he uses is a heavy stock, Sid can use both sides without the danger of offset. And we feel nice about putting the single sheet is that any one who gets it must see one side or the other. Just for safety's sake, if we were Sid, we'd put "over" in parentheses at the bottom on each side.

Well, let's pull out another. This one is from Walton Bonds, manager of the Milan Theatre, Milan, Tenn. Gosh, we can't remember how long it has been since we last heard from Walton, but he hasn't been idle in the meantime. He has gone in for the tabloid style of program, patterned after Orris Collins' Cinemag. As a matter of fact, Cinemag is a good pattern to use, and because of it Walton has succeeded in making up a darn good looking little newspaper which he calls the Milan Theatre Movie News.

Nor has he done so badly on advertising, either. It looks like surprise to see a steady increase in this form of revenue as the weeks go by. In one issue we found an insert advertising a "new tabloid style washing machine" and we also found a "personal" ad: some fellow was going to California, and was willing to take a couple or driver to share expenses.

Columns on Hollywood Flashes, Tidi-Bits and School Notes are among features of the publication. There are some local items, too, and several scene cuts to balance illustration and copy. We think it would be a good idea if Walton had someone write a general column about the movies, local events, etc. In Cinemag, for example, such a column is Over the Line. And, incidentally, Cinemag has scooped all other theatre programs in publishing Walter Winchell's column weekly. Through the Milan Theatre Movie News, we can only say that the first few copies show promise of even better things. Congratulations to Walton Bonds. We hope he keeps up the good work.

Next program out of the pile is that of Milton Bundt, manager of the Garden Theatre, Richmond Hill, L. I. Has anyone ever thought of using a linien finish? Milton did, and it adds class to his weekly house organ. Inside is a two-week directory for the Garden, Casino, State, Park and Farrell theatres in Queens. Thus, in one program, the prospective moviegoer can easily choose the entertainment which suits him best.

Thanks to C. S. Laird for that calendar program in behalf of his Madison Theatre at Madison, Kansas. Titles of the attractions stand out like a house on fire. To protect himself, Laird takes space at the top of the calendar to call his patrons that "we reserve the privilege of changing any show on this program without notice - which the newspapers or weekly programs for any such changes." And in another bit of space, he assures "ours is a business of making people happy, and we are proud indeed of having the privilege and pleasure of showing big pictures." It has been a good week for you, Laird, so won't you make it a little more frequent?

Darn if another calendar doesn't come up - this one from R. J. Edwards, manager of the Westex and Olney theatres, Olney, Texas. Edwards gets in a good catchline for each picture, and sets aside certain days as "one-cent days" and "15-cent days." He's got a sharp line of merchant advertising, too, which means that the cost of his calendar must be indeed low. A 4-piece bedroom suite is being offered free to the person holding the lucky number, but doggone, the luck, we already have our bedroom suite.

Comes a note from W. S. Samuelson down in Arp, Texas, that his program cover ("Dreams for Sale"), which we mentioned in these columns a few weeks ago, has been reprinted from STR. We're blushing with shame, but we don't remember it. The poem, he advises, was written by Miss C. Cira, manager of the Sunshine Theatre, Albuquerque, N. M., who gave him permission to use it. We always knew that some city had hit it big, anyway. Miss Cira deserves credit for a fine bit of poetry, and we are happy to accord that credit to her.

Samuelson has another clever cover on his program this week. In fact, it's so clever we're reproducing it on this page.

That Philosopher's Back Again

If we don't know who draws the cartoons for Manager W. S. Samuel's program covers, but it's certainly not uniqueness and richness are their virtues. Whatever's the vogue, Samuel epitomizes on it. Here he's done it on the "Confucius says" covers, pointing out that Confucius couldn't say enough about this week's grand selection of pictures.

Prairie Schooner Bally Sells
"Virginia City" in Salt Lake City

A novel street ballyhoos attracted maximum attention to the Centre Theatre's engagement of "Virginia City" in Salt Lake City.

Charles Fincus, manager of the house, discovered an old vaudeville program which was used in the 1850's on the trails between Salt Lake City and Omaha. He banned the ve-

SHOWMEN'S TRADE REVIEW
April 20, 1940

RALPH Q. BARTLETT, formerly in Jackson- ville, Ill., is the new city manager for Fox Theatres in Miami, Fla. BART- LETT, who succeeds J. R. BURFORD, on a three months leave of absence from the company, held the same post for the past three and one half years in Jacksonville.

MARTIN C. BURNETT, manager of Loew's Theatre, Dayton, Ohio, for several years past, has been transferred to Pittsburgh to succeed CHARLES KURTZMAN, named division manager for New England. HARRY E. LONG, division manager in Ohio for Loew's, has resigned because of ill health.

CHARLES RAYMOND, former general manager of Metro's British theatres, will succeed him. SAM GILMAN, manager of Loew's in Harrisburg, succeeds BURNETT in Dayton and WILL ELDRED, manager of the Bijou in New Haven, replaces GILMAN in Harrisburg.

FRED FORD, manager of the Malco Thea- tre, Memphis, Tenn., formerly on M. A. Light- man Theatre but now on the Loew Circuit, has joined RKO as exploitation representa- tive serving Memphis and New Orleans territories.

SUVERN ALLEN has been promoted to manage the Strand Theatre in Spartanburg, S. C., for Wilby-Kincey. He succeeds DAVID GARVIN, transferred to the Forsythe, Win- ston-Alex, N. C.
"Two Girls on Broadway" should be a showman's delight—the picture bearing that title, we mean. It has a musical background and three swell trouper in the persons of Lana Turner, Joan Blondell and George Murphy. It's the type of entertainment that folks out in the hinterlands will come to see, if you let them know about it.

The biggest show world news of '40 was Lana Turner's marriage to the King of Swing, Artie Shaw. Therefore, with her heading the cast, you've got the first important angle on which to hinge your campaign.

Through a newspaper or high school or college paper, conduct a contest on the question, "Is Lana Turner the Modern '31 Girl?" Fan photos could be offered as prizes.

In a tieup with a department store, a large cutout of Lana in dancing attire could be displayed on the main floor. With a woman attendant on duty, those girls who wished, could be measured to see if their measurements are exactly like Lana's. If so, they might be given some attractive piece of merchandise, such as a pair of gloves or a pair of stockings, provided of course, they have purchased other articles. In return for this gesture on the part of the store, you could place a credit card in the lobby and also mention the stunt in your ads. The store, too, should give it prominent display in its advertising.

**Honor First Baby Girl**

Gifts might also be promoted for the first baby born during the engagement of "Two Girls on Broadway," provided it's a girl and named Lana, in honor of the star. Remember that every store donating a gift will surely advertise that fact by means of newspaper ads and window displays, which means wide coverage for you.

Style stills are available, thus furnishing you with ammunition for more tieups, more newspaper publicity, especially since Lana is the subject of each still. Three of them, incidentally, show her wearing new season hats. When a millinery shop proprietor sees these photos, you don't have to use any persuasion.

Don't pass up the publicity stories about Lana in the press sheet. If you can't plant them in the newspaper, perhaps you can use them in your house program. It would be best, however, to approach the feature editor and get him or her to use the material as is, or to write his or her own story from it.

It's always smart showmanship whenever you have the chance (and you do in this instance) to get a flock of stills, either of Lana or a scene from the picture, and cut them into sections. On the back of each section is a notation that if the holder can find other persons who have the missing parts, the picture should be assembled and brought to the box office, where guest tickets will be given those whose sections match.

An attractive full-length pose of Lana might be blown up to life size and placed in the lobby, with men invited to have their pictures taken with Lana. You could tie in with a photographer to take the pictures in exchange for plugs in your ads, programs, etc. On the other hand, if an artist is available, he might sketch the subjects. If you want the stunt to fit the title, you could make a blowup of Lana and Joan, inviting the men to pose with "Two Girls on Broadway."

Most girls have their dreams about New York and Broadway. There are few who do not hope that the thrill of some day walking down the Great White Way. If you could spend a day in New York, contest details could state, "what would constitute your program of activities? Write a letter of not more than 100 words telling the things you would do. The most interesting will receive free tickets to see, etc."

Here's a Classified ad stunt that could run a number of days. Each day, announce that the names of two lucky girls are hidden somewhere in the classified columns. The girls upon finding their names, take a copy of the paper to the establishments in whose ads the names appeared, identify themselves, and receive guest tickets. If, by chance, the name of an important street in your town is Broadway, you could select two names of people who live on that street from the telephone directory each day, presenting tickets to a feminine member of the family.

Interest in the picture could be heightened by a "search for 'Two Girls on Broadway.'" Announce that two young ladies will be at a certain location at a certain time, after which they will go on a tour of the city by auto, bus, street car, taxi and on foot. During this tour, they will be at certain parts of the city at certain times. If the two girls can elude their pursuers, all well and good. But if they're caught, and if the catcher has a copy of that day's newspaper and says "You are 'Two Girls on Broadway,'" he or she receives tickets or a cash prize, as you wish.

Have a man walk through the business district with a sign on both front and back. He stops occasionally to consult a watch, looks up and down the street, and walks back and forth. The sign in front reads: "I have a date with ——." The sign in back reads: "Two Girls on Broadway" at the Blank Theater.

You might conduct a Broadway contest. List some well known sights, and ask contestants to give their location. Or jumble the sights and locations with readers being required to correctly match them. If you have access to an advertising photograph of Manhattan, you could have your artist number some of the important buildings. Below the photo list the numbers. Present prizes to those who placed the names of the buildings after their respective numbers.

Don't forget music promotion. There are themes songs in the picture, and since the title conveys a note of glamour and gayety, such promotion is worthy of special effort. You can get stills that will aid you in promoting windows from florists, dancing schools, jewelry and hosier shops, music stores, drug stores, etc.

Inasmuch as George Murphy wears a straw hat in "Two Girls on Broadway," and inasmuch as May 15 is Straw Hat Day, you can, if your engagement falls on or near this date, tie up with a men's shop for promotion of a few hats to be given to those men who turn in throwaways containing the numbers posted in the window. A mat for this purpose appears in the press book.

A window featuring watches might feature stills from the picture and this tie-in copy: "You'll always be on time for that date with 'Two Girls on Broadway' if you depend on a (make) watch."

Silhouettes of buildings, with lights in windows twinkling on and off; large cutouts of the principal characters; cut-out musical notes strung from the lobby and used as a motif for your displays—these are the elements that should stand out in your front and lobby for the remainder of the engagement.

We believe you can make money with "Two Girls on Broadway." It has all the angles for the smart showman to use in his campaign.
Irene

(Play)

KRO-Radio

Musical-Comedy

10 mins.

(Prod. No. 24, Nat'l Release, April 20)


Plot: Sent by her employer to do an errand at the home of wealthy Billie Burke, Anna Neagle finds young Billie, a friend of her son, Billie, with whom she has been disassociated since his present job, Milland invests in Marshall's dress shop in order to give Anna employment there as a model. Assigned to model a gown at a charity ball, she runs into the one she is to wear, and appears instead in a quaint blue dress. She is a big hit. An aristocratic guest places her as the niece of a wealthy Irish woman, and Irene does not deny the relationship. To capitalize on the furore this has created, Young, manager of the dress shop, sets up her in a Park Avenue suite so she can mingle with society and display "Madame Lucy" gowns, Milland, who has been away and knows nothing of what has happened, is left to handle the débacle by himself, powerless to stop it. A jealous model tells the truth, and a columnist exposes the whole scheme. When real employer is Milland, with whom she has fallen in love. Feeling she has been made a fool of, she listens to Marshall's plea of marriage. But she realizes her heart lies elsewhere, and Marshall realizes he loves an old friend. Anna and Milland are reunited.

Comment: Seeing "Irene" will recall to many theatregoers the many fine musical comedies that followed after the success of the sound film, "Irene" is a delightfully entertaining film of the musical comedy type. It has a love story that is as old as the hills, but is told with a freshness that makes it appealing. The performances of Miss Neagle as the happy-go-lucky Irish heroine, the story moves briskly against a fashionable Park Avenue background, and has been well photographed, with the "Alise Blue Gown" Technicolor sequence one of the most beautiful of the screen has ever offered. Co-starring with Miss Neagle, Ray Milland is excellent as her wealthy young admirer, and good support is lent by Roland Young, Alfred Lunt, Mrs. Robinson, Bette Davis, Arthur Treacher, Marsha Hunt, Isabel Jewell and Doris Nolan. No matter what your situation, "Irene" is a musical comedy on which you can depend to delight and entertain your patrons. Chief among your activities will be tieups with music shops, fashion shops, beauty salons, etc. The title lends itself to some unique street stunts.

(FAMILY)

Catchline: "The gay and tune-touched romance of the girl in the blue Gown.

Forty Little Mothers

(MGM)

Comedy-Dr.ma

87 mins.

(Prod. No. 34, Nat'l Release, Apr. 26)


Plot: Eddie Cantor, a high-minded, baby-minded-out professor looking for a job at the water front, finds a deserted baby and takes it home with him. One of his former classmates, Ralph Morgan, gets him a job in a girls school. He takes the baby with him, but keeps him hidden in his room because children are forbidden on the campus. The girls at the school resent Cantor's replacing their old teacher, so they do all in their power to drive him out, until they accidentally discover the baby. Then they promptly take over his care and see that Cantor keeps his job.

Comment: One of the most appealing, heart-warming pictures ever produced, everything about it is excellent—there's a new Eddie Cantor playing his first dramatic role and doing it exceptionally well; there's a score of pretty girls; a fine, wholesome story and last, but not least, an amazing eight-months old baby who steals the show. It is sure-fire entertainment and should score a hit at the box office. It is one of the most wholesome films ever made, and the baby are particularly good, being human and sympathetic, and most audiences who see the film, will find themselves falling for that baby. Rita Johnson, Bonita Granville and Judith Anderson are splendid, but the standout performance is Nyla Westman, who is swell as the old maid spinster. Busby Berkeley's direction is competent. There is only one song, "Little Carly Hair" in a Hone Chair, rendered by Cantor, which is quite tuneful. Announcements might be sent out, inviting theatregoers to come and see Eddie Cantor, "Hit Chum." A prize could be given to the first baby born, after the picture opens. Those who are interested, may contact "Chum," getting newspaper cooperation. Young girls clubs, women's organizations and schools should be contacted.

(FAMILY)

Catchline: "Eddie Cantor finally gets his baby boy.

AURIDENCE SLANT: THE HORROR FANS WILL FALL FOR THIS ONE Hook, LINE AND SINKER.

BOX OFFICE SLANT: IT WILL NEED SUPPORT IN ANY SITUATION IN WHICH YOUR HORROR Picture CAN STAND ON ITS OWN.

Young Buffalo Bill

Republic

Western

59 mins.

(Prod. No. 905—Nat'l Release, April 12)


Plot: Rogers and his pal, Hayes, come to New York for a job with the United States Cavalry. They learn that the government wants to take a survey of the land to establish boundaries, a move which is opposed by Sothorn. For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation—See Page 14
Spanish land owner, and his daughter, Pauline Moore. Barrette, a trusted friend of the family, in reality seeks to gain a gold mine located in the northern section of Sotheel's land. When Pendleton convinces Barrette to get Andrews to lose him to lose at gambling, and in lieu of payment forces him to declare that the northern section is for sale. He finally earns the trail of Barrette, learn he is leader of a band of Indians, capture him just as he and the Indians attack Pendleton's Rangers.

Comment: Here's a valuable field day for the action fans. Injuns—skullduggery—shoot-in—fast riding—nothing has been left out, except it's the mortgage on the ranch and the rustling of cattle. Except for one or two exaggerations, this western is thoroughly believable, engrossing and exciting as it moves along. Rogers still retains that ingratiating charm and modesty that makes him the most genuine of all cowboy heroes, and he sings well. As his foil, George "Gabby" Hayes is his usual self, garnering a few laughs now and then, while Pauline Moore is a lovely heroine with little to do, but does that little bit capably. Other good performances are given by McEllicott, Cox, Godoy, Dixon, Eulitt, Andrews.

Hi-Yo Silver

Republic Western 69 mins. (Prod. No. 129—Nat'l Release, April 19)


Plot: Andrews, head of a gang of maudrels, kills a special investigator who has been sent to Texas from Washington, and assumes his identity. He runs things with a high hand until word reaches Washington, where the President (McGlynn) appoints Cleveland Ad- ministrator of Texas. On his arrival, Cleve- land and his daughter, Lynn Roberts, are taken in by Andrews, and although learning of his ruthlessness, Cleveland is forced to sign over to Andrews the authority to Andrews the injustices, the Lone Ranger (Powell) organizes the Texas Rangers, the nucleus of which con- sists of a Ranger, Taliaferro, the trusted Indian friend, Chief Thunder-Cloud, and himself. One by one the Rangers are killed, but Powell survives to bring Andrews and his gang to justice.

Comment: Utilizing the left-over footage of Lone Ranger serial, and adding shots of Ray- mond Hatton relating the story to his grand- son, the film editors have done a fine job in editing their material into a fast-moving, thor-oughly entertaining western. Although juvenile in its appeal because of the "hiyo Silver" slant, which is "bread and butter" to every kid from San Diego to Boston, the picture is nevertheless satisfactory film fare for the adults, too. It has been expertly directed by William Witney and John English, and con- vincingly performed by a competent cast. Despite its longer-than-usual western running time, the programmers, Townley, in excitement and suspense, and Alberto Colombo's musical score effectively enhances every scene. You can be sure of the pick of the week, now that "Hi-Yo Silver" has been released. The bright red horse and his black and white comrade are other tie-up sources.

Grandpa Goes to Town

(Hollywood Preview)

Rep. Comedy Drama 66 mins. (Prod. No. 922, Nat'l Release, April 19)


Plot: The "Higgins" home, sold, Lucille Gleason (Mrs. Higgins) at once sinks the money in a broken-down hotel in a western ghost town. They visit it, and plan to leave in disgust, when Garry Owen, gangster on the run, and his men show up as their first guests. The daughter, Russell Gleason, overhears two men exclaiming about a gold strike and runs back too soon to learn it is a scene being made for a picture. He tells the postman, who spreads the news and the town booms. The daughter, Lois Ranson, becomes interested in Douglas Meins, the钫ый director. Supposing the daughter, Lois Ranson, becomes interested in Douglas Meins, the钫ый director. Supposing the of the gang of miners threaten violence to the men of the family unless a gold strike occurs. Maxie Rosenbloom and Walter Samuels substi- tutes in fight before the camera with Arturo Godoy, and is knocked out. Grandpa (Harry Davenport) to the father: "I shot one ore vein is found. With one man to hold the miners back, the gang tries to register first. Grandpa escape, follows, and with the aid of Meins' movie magic captures the crooks.

Comment: Because this was used as a vehicle to screen the prize fighter Arturo Godoy, it is fitting in a number of scenes with little or no bearing on the general plot, this may be less popular than others in the Higgins family series. When he gets on the screen, Harry Davenport as Grandpa man- ages to get a maximum of laughs from a farce plot. Lois Ranson, as the daughter, also in-
**COLUMBIA**  
BEING EDITED  
PASSPORT TO ALCATRAZ  
DOCTOR TAKES A WIFE  
FUGITIVE FROM A PRISON CAMP  
ISLAND OF DOOMED MEN!  
I MARRIED ADVENTURE—Travelogue Feature. Made by Mrs. On Johnson.

**MAN FROM TUMBLEWEEDS**—Bill Elliott, Ilia Meredith, Director, Joe Lewis.

**LONE WOLF MEETS A LADY**—Warren William, Esther Muir, Director, Sidney Sikow.

**BABIES FOR SALE**—Rebah Hudson, Glenn Ford, Isabelle Jewell, Director, Charles Burton.

**IN PRODUCTION**  

**HOWARDS OF VIRGINIA**—Gary Grant, Alan Marshall, Sir Cedric Hardwicke, Producer-director, Frank Lloyd.

**BLOCK K—Bill Elliott, Ilia Meredith, Director, Joe Lewis.

**SINGAPORE**—Molly Doughty, Miriam Hopkins, Director, Al Hall.

**METRO-GOLDWYN-MAYER**  
BEING EDITED  
NEW MOON**  
EDISON THE MAN**  
ANDY HARDY MEETS DEBUTANTE**  
WATERLOO BRIDGE**  
20 MULE TEAM**  
PRIDE AND PREJUDICE**  

(In England)

**GESTAPO**—Margaret Lockwood, Rex Harrison. Directed by Carol Reed.

**IN PRODUCTION**  
SUSAN AND GOD**  
MORTAL STORM**  
BOOMTOWN**—Clark Gable, Spencer Tracy, Hedy Lamarr, Claude Rains. Director, John Ford.

**TO OWN THE WORLD**—Lana Turner, Lew Ayres. Director, Harold B. Raurot.

**STRIKE UP THE BAND**—Mickey Rooney, Judy Garland, Douglas McPhail. Director, Busby Berkeley.

**PHANTOM RAIDERS**—Walter Pidgeon, Rita Johnson, Pat Pendleton. Director, Jacques Tourneur.

**OLD LADY 31**—Charles Coburn, Billie Burke, Ben Bolt, Booth Castello. Director, Robert Stratton.

(In England)


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**RKO—RAdio**  
**BEING EDITED**  
**MONOGRAPH**  
BEING EDITED  
PALS OF THE SILVER SAGE**  
TOM SPODE*  
COWBOY FROM SUNDOWN*  
LAND OF THE SIX GUNS*  

(In England)

**LIBERTY RADIO**—Diana Wynard, Clive Brook.

**PARAMOUNT**  
BEING EDITED  
UNTAMED (Teddy)**  
TYPHOON (Teddy)**  
OPENED BY MISTAKE**  
THOSE WERE THE DAYS**  
HIDDEN GOLD**  
WAY OF ALL FLESH**  
SAFARI**  
GOLDEN GLOVES**  
STAGECOACH WAR**  
QUEEN OF THE MOB**  
DOWN WENT MIGHTY**  
DATE WITH DESTINY**  
GHOST BREAKERS**  
HENRY ALDRICH No. 1**  

(In Production)

**NORTHWEST MOUNTED POLICE**—Teddy*  
I WANT A DIVORCE—Dick Powell, Jean Blondell. Director, Ralph Murphy.

**NIGHT AT EARL CARROLL'S**—J. Carroll Naish, Earl Carroll Girls, Anthony Quinn, Director, Kurt Neumann.

**RANGERS OF FORTUNE**—Fred MacMurray, Patricia Morison, Albert Dekker, Director, Sam Wood.

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**RKO—Radio**  
**BEING EDITED**  
**MY FAVORITE WIFE**  
SANTA TAKES OVER**  
YOU CAN'T FOOL YOUR WIFE**  
VILLAIN STILL PURSUED HER**  
THE RAMPARTS WE WATCH—March of Time Features.

(In Production)

**TOM BROWN'S SCHOOL DAYS**  
ANNE OF WINDY POPLARS**  
PRAIRIE LAW—George O'Brien, Virginia Vale. Director, David Howard.

**LUCKY PARTNERS**—Gene Rogers, Ronald Colman. Director, Leslie Missenon.

**THOUSAND DOLLAR MARRIAGE**—Lynne Hartsfield, Dennis O'Keefe. Director, Arne Noren, Director, Leo Goodwin.

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**UNIFIED ARTISTS**  
BEING EDITED  
**SAFES AT SEA** (Radio)**  
**THE WESTERNER** (Radio)**  
**OUR TOWN** (Radio)**  
**TURNABOUT** (Radio)**  
**GREAT DICTATOR** (Charlot)—Charles Chaplin, Paulette Goddard, Producer-Director, Charles Chaplin.

(In England)

**THE JUDGE**—Charles Benda, Charles Laughton, Claude Rains, Bette Davis, Basil Rathbone, Director, W. S. Van Dyke.

**IN PRODUCTION**  
**SOUTH OF PAGO PAGO** (Small)—Jon Hall, Victor McLaglen, Frances Farmer, Director, Alfred E. Green.

**FOREIGN CORRESPONDENT**—Joel MacCrea, Herbert Marshall, Lionel Atchison. Director, Alfred Hitchcock.

**UNIVERSAL**  
BEING EDITED  
**ALIAS THE DEACON**  
**LA CONGA NIGHTS**  
**SANDY IS A LADY**  
**I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY**  
**IF I HAD MY WAY**  
**SKI PATROL**  
**YOU'RE NOT SO TOUGH**—Dead End Kids. Nat Greer. Director, Joe May.

**ONE OF THE BOSTON BULLERTONS**—Nancy Kelly, Edward Young, Robert Cummings. Director, Al Rogell.

**BOYS FROM SYRACUSE**—Allan Jones, Martha Raye, Joe Penner, Rosemary Lane. Director, Edward Sedgwick.

**IN PRODUCTION**  
**SOUTH TO KARANGA**—Charles Bickford, Lilli Dests, Dick Foran. Director, Hal Roach.

**BAD MAN FROM BUDGET**—Johnny Mack Brown, Bob Baker, Flatley Knight. Director, Ray Taylor.

**NO EXIT**—Walker Ford, Kathryn Adams, Donald Woods, Director, Charles Lamont.

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**WARNER BROTHERS**  
BEING EDITED  
**FUGITIVE FROM JUSTICE**  
**FLIGHT ANGELS**  
**TORRID ZONE**  
**BROTHER ORCHID**

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**THE ENCYCLOPEDIA OF EXPLOITATION**

**THE TEXTBOOK OF SHOWMANSHIP.** A practical manual by showmen for showmen. A wealth of ideas for picture selling. Sound information on theatre administration. Expert advice on methods and practices. Both the experienced theamteer and the younger men working their way up to places of responsibility in theatre operation will find this book the best investment they ever made.

$3.50 per copy. (Cash or Check or Money Order with order)

Showmen's Trade Review—1501 Broadway, New York, N. Y.
Editor, Showmen's Trade Review:

I find that the pictures that really click at the box office are the ones that please the masses wherein is combined a good love story, plenty of humor and adventure. These are also the ones that make good box office stars. When producers put stars in a poor story in an effort to put it over they have only harmed every one concerned, even the patrons.

Such pictures as "Jesse James," "Dodge City," "Test Pilot," "Kentucky," "Alexander's Ragtime Band," "Hardy Family Series," "Minnie, Thin Man Series and others of this type are the ones that appeal to the masses.

People go to a show to relax and be entertained and the pictures that do this are the ones that bring in the shekels. Pictures that appeal to the MASSES and not to CLASSES are what it means to the exhibition to keep books with black ink.

A Texan

Editor, Showmen's Trade Review:

There was a time when if you announced a picture with Wheeler and Woolsey, Joe Brown, Will Rogers, Shirley Temple and others that patrons would pack the theatre even though it was a poor effort and not one of the best pictures. Will Rogers died and other stars have slipped through poor stories and failed to develop any new ideas for the stars. Today Gable, Taylor and the rest of the stars mean nothing to our patrons unless they know it is an outstanding picture or a story they have read and wish to see. A good picture with a good story is a good draw even though it does not have top stars in the cast. It is time that the salaries paid to these supposed-to-be-top stars were cut. My business this year from January 1st to November 1st was off $3000 from last year and film rental for same period was $200 higher after we had received some reductions on rentals. Had to borrow money from bank and give mortgage on equipment to pay expenses. Now they want more money for pictures because of the loss of revenue from Europe. We can’t do it and keep going. Cut the stars, produce fewer and better pictures for American people and show some consideration and cooperation for the small exhibitor. There is also much unfair protection given to chains.

Illinois theatreman

Editor, Showmen's Trade Review:

Producers should be more careful with little details that spoil the illusion of patrons and that remind them of their make-believe. Example: Men driving car at fast speed and looking at other person in car for 30 seconds or longer without watching the road or street they are supposed to be driving on.

It seems to me that if producers would use more common sense they would produce better pictures at no additional cost. For instance "Hollywood Cavalcade" was a fair picture but the thing that Alice Faye shines on is her blues singing. They did not capitalize on her most valuable asset at all. A couple of old-time songs of from 10 to 20 years old would have worked into almost any part of the feature. "Alexander’s Ragtime Band" was a big success for its old songs and the manner in which they were sung by Faye, such as "Take Me Back To Old Virginia," etc. The place where Ameche walked out from the bouquet would have had a real punch and heart throb if it was something that makes you sing along.

Pictures would be more appealing if taken in natural settings. For example "Montana Moon" was the biggest grosser Joan Crawford ever made. Patrons like the outdoors and most all people are already confined indoors, etc. It's almost a shame the money that is spent on spectacles with a foreign setting such as "The Rains Came." With all the floods that we've had in our own country it seems foolish to waste such settings on foreign atmosphere. The picture would have grossed twice as much had it been American. The love end of the story did not make a bit of difference whether in India or U. S. A. and with a slight change of plot it could have been a real smash hit.

Producers like Loew's, Inc. should either operate theatres or produce pictures, but should not monopolize both. More grosses would result for the producers.

Western New York exhibitor

Editor, Showmen's Trade Review:

The biggest handicap and unnecessary evil for the exhibitors and distributors alike is unreasonable clearance.

New England exhibitor

Editor, Showmen's Trade Review:

There’s too damn much publicity about how much stars make in salary. This makes the average neighborhood theatregoer cringe with his $15.00 stipend, and the theatre owners are hurt too when they eke out so little profit on most pictures.

My main gripe: STOP DOUBLE FEATURE SHOWINGS by making better and longer features if necessary. The punk part of a double bill is what is killing patronage in the single bill theatres—a three and a half hour show is boring and does not mean "entertainment."

Tennessee Circuit

Convection Train Notes

(Continued from page 5)

table stake poker and five hundred pinaclo. Julius Cohen & Requeman, Texas, was almost sorry he hadn't remained in the peaceful surroundings of the Panhullie. Grandpappy Eddie Golden was trying to figure out how he could keep the Monument Convention from moving in on his daughter's wedding in Califormia. Harry Thomas gained another ten pounds trying to fill an inside straight without success. Dave Palfreyman of the Hays office was in great demand from exhibitors who needed help on legislative and labor matters. Dave never said no. Sam Dembow gave some of the boys a few lessons in the art of hearts and after the second session formed a partnership with "Chick" Lewis. On last report the firm was prospering. The Indianapolis car was reluctant about joining up with the New York boys. They probably feuded on an exchange Buitkeleg. Carl Losen- man and Ben Kalmenson of Warners deserted the card players and retired early in the evening, but the night howis kept going until 5:30 A. M. John F. Pinn of Variety became so engrossed in a book that he even forgot to eat at midnight. Maybe he found it a refreshing relief after Variety's slanging. At St. Louis the station looked like an industry turnout. Close to three hundred Dallas-bound delegates converged on the Convention special train. Six managers from the Pittsburgh territory won free trips to the Convention for outstanding box office business during a special closing and two theatre operating honors. The Harris Circuit awarded two trips and the Warner zone awarded four. The winners were Al Singer of the Strand, Lou Fordan of The Memorial McKeesport, Pat Notaro of Sharon, Dick Brown of Rouldawn Theatre, Marty Henderson of the Win, Penn and Eagle Brothers of Houston. Old Johnny Harris was the center of all activity since the gang joined up at St. Louis and from there to Dallas he was the fountain of information about everything pertaining to national and local Variety. Getting late and time to file this special report from the Convention train, so we'll re-use the rest of the gossip until we get back to New York.

IN OLD MISSOURI

WEAVER BROTHERS and ELVIRY

JUNE STOREY
MARGORIE GATESON
THURSTON HALL
THE HALL JOHNSON CHOIR
DIREC TED BY FRANK MON DALL
REPUBLIC PICTURES

"Get out of my bedroom! Can't I have any privacy?" 

"We ain’t leavin', Mr. Pittman, till we’ve spoke our peace!"

"Let's get the crowd up there!"
Hollywood Recreation (Good)

Col. (1856) "Screen Snapshots" No. 6 10 mins.

Comment: A good edition of the Snapshots of Hollywood and some of its stars. Places visited: Rex Ball Park; Lakeside Golf Course; Monkey Island; Ocean Park and Pool Club. Buster Keaton supplies the "Comedy as a sightseer whose 'rubber-necking' is everywhere". Gay Nick, Ben Mayfield, Robert Taylor, Bing Crosby, Gary Cooper, Bob Hope, Shirley Ross, Ruby Keeler, Dixie Dunbar, Jean Sahlin and Rita Hayworth are seen in flashes. Feature the "see Hollywood stars at their favorite places plan".

The Berth of a Queen (Interesting)


Comment: Views of the shipbuilding yards on the River Clyde showing the building of the Queen Mary at various stages from the rolling of first steel plates to completion; its launching with the Queen of England officiating, and the arrival in Calcutta. After each scene is a chorus of German sub. In view of headlines about naval warfare the red has topical interest and should appeal. Exploited as the graphic story of an exciting sea saga, capitalizing on the surprise maiden voyage to New York.

Unveiling Algeria (Fair)

Col. (1956) Columbia Tour No. 6 10 mins.

Comment: Good black and white photography revealing panoramas and street scenes in Algiers. Threatening is the routine travel sort, but the subject has interest especially in the good contrast of the new and very modern French city and the old Moslem quarter which retains its ancient architecture and customs, though existing in the heart of the modern metropolis.

Greyhound and the Rabbit (Filler)

Col. (1509) Color Rhapsody No. 9 7½ mins.

Comment: The technicolor is good, the animation fair and the scenario poor. It is all about a greyhound race with the action cutting from an excited radio announcer to views of the dog taking and close-ups of the rabbit and the hounds which are supposed to chase it. Not much imagination here.

Stranger Than Fiction No. 74 (Good)

Univ. (4379) Stranger Than Fiction 9 mins.

Comment: The oldest drug store in the U.S., an armless artist; the preservation of such scenes are chief among the clips, although as a whole the real is very good. Ti eps with shoe and art shops as well as pharmacies are advised.

Practice Makes Perfect (Dull)

Col. (1752) Fables Cartoon No. 3 6 mins.

Comment: Scrapy at piano practice, with guns built around interuptions by a kid brother and finally a chase sequence. It is run-o-the-mill cartoon comedy, weak on the humor side but plenty active. Exploitation should follow routine for this series in program and lobby announcements.

NEWSREEL SYNOPSIS

(RELEASED SATURDAY, APRIL 20)

PARAMOUNT (No. 67)—British transport loads troops; German spies inspect Canadian army; French Alpine forces in training; Churchill inspects British shipyards; French-British navy on blockade duty; Tension in Balkans; Belgium prepares; Fritz Thyssen in Paris; Girl barbers shave French soldiers; Artist replaces cameraman; Opening of baseball season throughout nation; Jamaican races.

MOVISTONE (Vol. 22, No. 64)—Holland and Belgium troops reviewed; Danish troops inspected before German invasion; Troops called up in England; Women's Corps inspected; Duchess of Kent visits Women's Naval Reserve; French Alpine forces in training; Spain celebrates fall of Madrid; Italian inspect Moroccon troops; Jolitsen blossoms in Virginia; Polo game in Hollywood; Opening of baseball season throughout nation; Jamaican races.

PATHE (Vol. 11, No. 79)—Roosevelt launches baseball season; Mayor Zedder of Milwaukee inaugurates; Danube floods Balkans; Girl barbers shave German soldiers; Canadians inspect German alien; Fritz Thyssen in Paris; Germany defeats neutrality; Jamais quatre.

UNIVERSAL (Vol. 12, No. 86) — Belgian coastal defense; Italian air-corps maneuvers; Belgian floods; U. S. volunteers in France; Fritz Thyssen in Paris; Girl barbers shave soldiers; Army pursuit planes tested; Cans washed ashore in N. J.; Fashions; Polo game in Hollywood; Memphis memorials; race; Baseball; Boston vs. Washington, Philadelphia vs. New York, and Philadelphia.

NEWS OF THE DAY (Vol. 11, No. 262)—British ship inspects forces; Tension in Balkans; Queen Wilhelmina visits Holland in crisis (except Atlanta, Milwaukee, and Philadelphia); Florida fish census; Gen. Gamelin arrives in Paris; Admiral Zeldor of Milwaukee inaugurated (Milwaukee only); Canine fashions; Baseball starts; Jamaica races.

FIRST RUN SHORT PRODUCT

BROADWAY, NEW YORK

(Week Beginning April 20)

CRITERION—Money Squawwys (Col.); Rough Riders (Col.); A Brass Button (Col.); A Queen (Col.) rev. this issue.

GLOBE—The Singing Dude (Vita.); rev. 6-13-40; Africa Squawks (Vita.); rev. 2-24-40.

PAULINO—The Subway (Col.) rev. 5-1-40; Black When A Neg Was Only A Horse (Col.) rev. 6-13-40.

RIALTO—Battle Ships of England (RKO-Bl. of T); 9-10-39; RIVOLI—Overture to Alida (Guaranteed Pictures); rev. 5-10-40; The Story of a Band (MGM); rev. 5-10-40.

STRAIGHT—Fugitives (Vita.); rev. 5-12-40; Public Itterbug (Vita.).

CHICAGO LOOP

(Week Ending April 20)

APOLLO—Blue Streak (Para.); Cross Country (Para.); rev. 4-13; GARRICK—No Parking (Vita.); rev. 4-13; ROOSEVELT—America's Youth—1940 (RKO-Bl. of T); rev. 4-13-40; Stateline's Honest (Para.).

UNITED ARTISTS—Unusual Occupations No. 4 (Para.); Sea Scouts (RKO-Diasney); rev. 5-7-40.

RELEASING NOTES

Stranger Than Fiction No. 75 (Good)

Univ. (4380) Stranger Than Fiction 9 mins.

Comment: Most of the items in this issue are interesting. The most outstanding are those dealing with the graveyard for horses in Kentucky and the cat who works for his supper. By local artists. Cover few of the various clips in advance of your playdate, you may be able to find the sources for tieps.

Going Places No. 74 (Interesting)

Univ. (4359) Going Places 9 mins.

Comment: Barbados, the famous island in the Caribbean, with its scenes of beauty and interest for the tourist, is the topic of this short subject, which audiences are certain to enjoy. By local artists. If the horse season is nearing, you can seek the cooperation of travel agencies in exploiting it. Tie up with geography classes.

Folies Parisenne (Just Fair)

Univ. (4228) Musicals No. 8 18 mins.

Comment: Against the background of a Paris nightclub several acts of vaudeville take place, including Apache dancers, can-can dancers, comedians, acrobatic dancers, etc. It isn't terrible, but then it isn't so good, either. It'll just fill that gap in the program, that's all. List the "acts" in your billing.

Terry and the Pirates (Average)

Col. Serial (15 chaps.) 1st chap, 29 mins.

Others 20 mins.

Comment: Based on the Milton Caniff cartoon strip, with William Tracy, Granville Owen, Joyce Bryant, Allen King, Victor De Camp, Sheila Darcy, Dick Curtis and others. The basis of the action is an expedition into jungles of Asia by an archaeologist seeking information about a lost civilization. His son (William Tracy) and the archaeologist's assistant (Granville Owen) are both adventurers into the jungle. Fang (Dick Curtis), a piratical half-caste, sends henchmen to break up the safari and deliver the boy to his father. They are attacked, a trained gorilla
being used to help the villains, and the chapter closes with the boy and his small group fleeing from the villainous band. What thrills develop later are for later consideration, of course, but the serial starts out unpromisingly as to plot idea and production. However, there is plenty of physical action, and the chapters should satisfy the younger Saturday-matinee crowds. Build exploitation on the comic strip, getting special play if this appears in local paper. The hero is a camera fan, so get items on this angle with photo supply dealers.

Freddy's Cartoon Show, Well Sold, Goes Over Satisfactorily

For the senior graduates of Woodrow Wilson High School, Jimmy Freddy, manager of the swank Lakewood Theatre, a Dallas neighborhood house, put on a special presentation of "Moments of Charm of 1940." Through his gesture he won the students' goodwill.

At another time Freddy put on a special cartoon show which was sold via heralds, a special trailer, top marquee billing and extra newspaper advertising space.

20th-Fox to Make 52 Shorts for '40-41

An increased use of Technicolor in 20th Century-Fox short subjects was forecast by Herman Wobber, general manager of distribution, in an announcement made last week at the company's annual sales convention. In addition to the regular semi-weekly issues of Movietone News, the company will release 52 single reel subjects during the coming year, Wobber said.

Truman Talley, producer of Movietone News and short subjects, in amplifying Wobber's statement, said that because of the success enjoyed by the Technicolor short subjects and because of the additional revenue they brought in, an expansion of the program in that direction would be made for the coming year.

On the 1940-41 short subject schedule there will be four issues of "Lowell Thomas' Magic Carpet of Movietone;" four "Vvyyan Donner Fashion Forecasts" in Technicolor; four "Adventures of a Newsreel Cameraman;" six "Ed Thorgersen Sports Reviews," with at least three in Technicolor; four "Father Hubbard's Alaskan Adventures;" and 26 Terrytoons, half of which will be in Technicolor.
Program Notes From the Studios...

JAMES CAGNEY's next starring vehicle, "City For Conquest," adapted from AREN KANDEL's best seller, will go into production at WARNER BROS. on May 20. Cagney just completed "Torrid Zone," in which he appears with PAT O'BRIEN and ANN SHEARER. ROBERT ROSSEN has been assigned by the studio to work on the screenplay.

WILLIAM BOYD's leading lady in his first "Hapalong Cassidy" picture for the new season will be ESTHER ESTRELLA, dusky senorita born in Los Angeles. Producer HARRY SHEARMAN expects to start shooting very shortly on the film, titled, "Three Men From Texas," with LESLIE SELANDER directing.

Director EVERE SUTHERLAND started production on Universal's "The Boys From Syracuse" with an all star cast including ALLEN JONES, JOE PENNER, MARTHA RAYE, ROSEMARY LANE, IRENE HERVEY and ALAN MOWBRAY. JULIE LEVY is the producer.

GORDON JONES heads the cast of SIGMUND NEUFELD's first picture for Producers Releasing Corporation, "I Take This Oath," now in production under the direction of SHERMAN SCOTT. Others in the cast are JOYCE CROMPTON, CRAIG REYNOLDS, J. FARRELL MACDONALD and GUY Usher.

"The Return of Frank James" is set to go before the cameras at 20th Century-Fox within the next three weeks with BETTY FONDA in the title role, the same character she portrayed in the 1929 boxoffice champion, "Jesse James." DARBY FRENCH has announced that FRITZ LANG will direct the picture.

IAN HUNTER is the latest player signed for JOHN FORB'S "The Long Voyage Home," joining a cast which includes JOHN WAYNE, THOMAS MITCHELL, DARBY FITZGERALD, WARD BOND, ARTHUR SHIELDS and J. M. KERRIGAN. The picture will be produced at the WALTER WANGER studios.

CHARLES BARTON has been assigned to direct Columbia's "Five Little Peppers Abroad," next EDITH FILLMORE's starring. BARTON recently completed "Babies for Sale."

GENE ADELM'S next starring vehicle for Republic, "Melody Ranch," will go before the cameras on May 10, with FRANK MCDONALD directing. JUNE STORY will be seen in the feminine lead, and SMILING BURTNE will handle the comedy role. BETTY BURRIDGE is working on the screenplay.

OLYMPA BRADNER arrived back in Hollywood to start her role of the native girl in "South of Pago Pago," EDWARD SMITH'S latest production for United Artists release. ALFRED E. GREEN is directing.

"First Assignment," co-starring MARCIA MAC JONES and JACKIE MORAN, will begin shooting at Monogram late this month. DOROTHY REID is adapting the story from an original by MONTE COLLINS and JACK LEONARD. The studio also announced that an untried FRANKIE DARRO feature will start in a few days.

HOL ROACH is considering JEAN MURRAY for the leading feminine role in his forthcoming production of "Captain Caution," which RICHARD WALLACE will direct.

GEORGE SANDERS, who just completed the title role in RKO'S "The Saint Takes Over," has been set for one of the top spots in WALTER WANGER'S current production "Foreign Correspondent." The picture is being directed by ALFRED HITCHCOCK.

PARAMOUNT'S "Rangers of Fortune," with FRED McMURRAY, JOSEPH SCHILDKRAUT and GLENN ROLAND heading the cast, goes before the cameras this week under the direction of SAM WOOD, who recently completed SOLO LEWIS' "Our Town." WOOD is on loanout from SAMUEL Goldwyn.

With present world affairs accentuating American patriotism, RKO is negotiating with AL ROGELL for him to direct his original, "If This Be Treason," based on the life of NATHAN HALE for future production. ROGELL is now megaphonizing "One of the Boston Bullets," for Universal.

DALTON TRUMBO'S latest original story, "Man with a Shovel," was purchased by 20TH-CENTURY FOX for early fall production.

With CHARLES COUGHLIN, BILLIE BURKE, BETULAH BOND AND HELEN BROOKER in featured roles, camera work started this week on MGM'S "Old Lady No," under the direction of ROBERT SINCLAIR. The story is RACHEL CROHNS' famous stage hit.

Instructions

Rochelle Hudson, Rober Wilcox and Peter Lorre (left to right) get instruction from Director CHARLES BARTON (seated before camera) for a scene in Columbia's "Island of Doomed Men." Lorre has recently been signed for two more Columbia pictures. This is Barton's fourth directional assignment for the studio.

On the Set

Producers GENE TOWNE AND GRAHAM BAKER, right, are pictured with FREDDIE BARTHOLOMEW and his aunt CECILY (MILICENT ЕСХDOWNS) on the RKO-Radio set of "Tom Brown's School Days," screen version of the widely-read THOMAS HUGHES novel in which BARTHOLOMEW shares top honors with Sir CEZAR HARDWICK, JOSEPHINE HUTCHINSON AND JIMMY LYDON.

Shearer-Taylor for "Escape"

MGM has announced that NORMA SHEARER and ROBERT TAYLOR will be co-starred in the motion picture version of ETHEL VANCE'S best-selling novel, "Escape," under the direction of MERVYN LEROY. The picture is scheduled to enter production next week with LAWRENCE VIENKARTEN producing.

Miriam Hopkins in "Singapore"

"Singapore," SAMUEL BISHOP'S initial production for Columbia is set to go before the cameras in a few days with MIRIAM HOPKINS playing opposite MERVYN DOUGLAS in the co-starring roles. The picture, which will be directed by ALEXANDER HALL, is a romantic action comedy.

Fields to Make "Bank Dick" for U

Dispensing with rumors concerning his professional plans, W. C. FIELDS has signed a new contract with Universal, and will be starred in a special production, tentatively titled "Bank Dick." This will be Fields' first solo-starring picture since he made "Poppa" for Paramount in 1936. Actual filming of "Bank Dick" is scheduled to start in July.

Chester Morris at Republic

CHESTER MORRIS has been added to the cast of Republic's "Wagons Westward," now set to begin production. Morris joins a cast which includes ANITA LOUISE, ONA MONSON, BUCK JONES, GEORGE HAYES, DOUGLAS FOWLEY AND GUINN WILLIAMS. The story is an original by JOSEPH MONCURE MARCH AND HARRISON JACobs.
**WANDERING AROUND HOLLYWOOD**

with the "Oldtimer"

Meet the walkout champs of the industry, the Ritz Brothers. First it was "Three Wise Men" at 20th Century-Fox; then Republic's "The Hit Parade of 1940"; and their latest stroll, Universal's "The Boys From Syracuse." The trio is way out in front for the "pick-em-up-and-try-em-down" Oscar.

Visiting with Director Charlie Lamont on the set of Universal's "No Exit," and watched Donald Woods and Mona Barrie go through a very cute sequence. Seems like we are always paying Charlie a call, but suppose it's because we like the way he works. Our visiting with Charlie record is now around 90½%.

Pop Sherman has everything in readiness for his first "Hoppity" of the new season, but it looks like he will have to wait until William Boyd recovers from his poison oak infection. Wonder what Bilt's fans would say if they heard of his plight... and it's too-o-o-one they wouldn't believe it.

Director Richard Thorpe spent several weeks on the desert shooting scenes for MGM's "20 Mule Team." Now that's in the bag, Thorpe has left for a desert retreat in order to uninterruptedly devote his time to reading various stories, from which to select his next assignment. He sure must love it "hot."

Here's something to look forward to. Maxwell Reed, who was known as "Slapie Maxie" before he went into society, will co-star with Elsa Maxwell, famous party thrower, in a short subject "The Big and the Lady." Maxie will show Elsa how to throw a punch. and Elsa will duck, we hope.

If certain studies don't wise to themselves, one of these days they are going to run a press preview without the press... and we're not kidding. This is just a little hint we were asked to print by several of the top Hollywood moguls who are getting fed up on being pushed around.

**"Brigham Young" Starts**

20th Century-Fox' production of "Brigham Young" with a cast headed by Tyrone Power, Linda Darnell and Dean Jagger, went before the cameras last week under the direction of Henry Hathaway, with Kenneth Macgowan as associate producer. The original story was written by Louis B. Mayer, and the screenplay by Lamar Trotti. Others in the cast include Mary Astor, Jean Rogers, George Murphy and Diane Fischer.

**Informal Dinner**

The end-of-the-day dinner in Paradise Creek, MGM's Death Valley headquarters for location scenes in "Twenty Mule Team." The Boerry family gets together in this scene, with Noah, Noah, Jr., William and Wallace. This is the first time the four Boerrys photographed together.

**Between Takes**

While the camera crew lined up for the next shot for Paramount's "I Want a Divorce," writer, director and starting team relax on the set and swap the latest stories and gossip. Left to right; Frank Butler, scenarist; Ralph Murphy, director; and Dick Powell and Joan Blondell, married in reel life as well as in real life.

"Memories" to be Directed and Played by Unknowns

Lucien Hubbard, who only recently came on the 20th Century-Fox lot as an associate producer under Darryl F. Zanuck's supervision, has been going in strongly for new talent. "Street of Memories," his first production on the lot, is the first feature-length script done by Fred Rinaldo and Robert Lees. Hubbard has also signed Sheppard Traube, who has never done a feature before, to direct it. Furthermore, the exact time of the production will be headed by unknowns.

The studio also announced that it has purchased "The Cross County Cracker," by Ed Verdier and Alan Brady, both new to the industry, for Hubbard to produce.

**Heisler Wins Long-Term Contract**

Losing no time in tying up the services of the man who directed "The Biscuit Eater," Paramount awarded a long-term directorial contract to Stuart Heisler. Studio production executives are conferring with Heisler on a second assignment. Three important stories are up for consideration.

**Morros Forms New Company**

A new producing company, National Pictures Corp., has been formed by Boris Morros and Robert Stimson. First picture will be "Second Chorus," featuring Paul Whiteman and his band, which will go before the cameras late in June with Henry Potter directing. Boris Morros Productions, Inc., is in the process of being organized. No releasing deal has been set for the new company's output.

**Korda Retains Birdwell**

Alexander Korda announced the retention of Russell Birdwell and Associates to handle publicity, advertising and exploitation for his company, starting at once on the film, "The Thief of Bagdad." Korda is now in Hollywood, preparing for further production on the picture, most of which already has been filmed overseas.

**RKO Starts Four Pictures**

Four new pictures went before the cameras at RKO this past week, namely, "Have It Your Own Way," with Maureen O'Hara and Louis Hayward; "The Thousand Dollar Marriage," with Leon Errol and Dennis O'Keefe; "Millionaires in Prison," with Lee Tracy and Linda Hayes; and "Cross Country Cracker," with Gene Raymond and Wendy Barrie.

The Star's Birthday

Betty Davis serves Director Anatole Litvak with cake at her birthday party on the set of Warners' "All This and Heaven, Too" in which she co-stars with Charles Boyer.

"Tortilla Flat," Steinbeck Novel Purchased by MGM

"Tortilla Flat," the story of the Paisanos of Monterey which first established John Steinbeck as one of the most important of contemporary American novelists, has been purchased by MGM and will be placed in production as soon as Benjamin Glazer's screenplay is completed.

"Tortilla Flat" is the history of Danny, the Paisano—a mixture of Spanish, Indian, Mexican and Caucasian bloods—who lives in the hill district above Old Monterey and sheltered in his squaid house an oddly assorted group of friends who do good lawlessly and evil laughingly, and are deplorably funny and pathetic.

The color, humor and heart-tugging qualities of the Steinbeck best-seller are expected to result in one of the year's most unusual pictures.

Director and cast will be announced by the studio shortly, with present plans calling for top names in every respect.

Sheridan-Raft Co-Starred

Ann Sheridan, last seen in "It All Came True," will be George Raft's leading lady in "They Drive By Night," to be produced at Warner Bros. from the A. I. Bezzerides novel entitled "Long Haul." Raoul Walsh will direct the new picture.

Randall Starts Another

"Riders From Nowhere," with Jack Randall in the leading role, went before the cameras at Monogram under the direction of Raymond K. Johnson.
BROTHER ORCHID

WB Drama Not Set

Selling Names: Edward G. Robinson, Robert Benchley, Charles Lane, Donald Crisp, Humphrey Bogart.

Director: Lloyd Bacon.

Assoc. Producer: Mark Hellinger.

Synopsis: Edward G. Robinson gives up his leadership of a gang of racketeers, apparent with his successor and goes to Europe. He stays there five years, finally returning to this country, broke. Trouble breaks out when he tries to remove the new leader; so he is taken for a ride. Nicked in the shoulder by a bullet, he awakes to find himself in a monastery, with the brothers welcoming him and naming him Brother Orchid. Robinson finds life very peaceful there, so he decides to remain.

Catchline: "With no future in the racket ... he tried being a sportsman with class."

NORTH WEST MOUNTED POLICE

Para. Drama Not Set

Selling Names: Gary Cooper, Madeleine Carroll, Paulette Goddard, Preston Foster, Robert Preston.

Producer-Director: Cecil B. DeMille.

Story Idea: Gary Cooper, a Texas Ranger, trails a fugitive into the wilds of Canada. He finds himself caught in the historic Riel Rebellion of 1885-Canada's Civil War, the one major episode in which the magnificent North West Mounted Police acted as a body. Preston Foster, hard-bitten sergeant of the Mounted is out to get the same man, and also to win the same woman, Madeleine Carroll, a frontier nurse. Robert Preston, a young recruit of the Mounted is Madeleine's brother and Paulette Goddard is a tempestuous savage, in love with Preston.

Catchline: "The Cisco Kid hunts down a mysterious bandit impersonating him."

LUCY CISCO KID

20th-Fox Drama June 28

Selling Names: Cesar Romero, Evelyn Venable, Mary Beth Hughes, Chris-Pin Martin, Johnny Sheffield.

Director: H. Bruce Humberstone.

Associate Producer: John Stone.

Story Idea: Cesar Romero and Chris-Pin Martin, his friend, enter Johnny Sheffield, little ten year old, tell a crowd of people in a saloon, that his mother, Evelyn Venable, had just been the victim of another raid on her ranch by the Cisco Kid. Puzzled by the mysterious bandit using his name, Romero offers his services as an assistant to Evelyn and thus uncovers the crookedness of the town judge.

Catchline: "The Cisco Kid hunts down a mysterious bandit impersonating him."

MARRIAGE IN TRANSIT

20th-Fox Drama May 31

Selling Names: Virginia Gilmore, Robert Sterling, Joan Davis.

Director: David Burton.

Associate Producer: John Stone.

Story Idea: Robert Sterling forgets his dream to save his money and buys a flying field, when he marries Virginia Gilmore. Virginia slipping and saves to help Sterling. Even when she knows she is to become a mother, she doesn't tell him because of the money involved. But Joan Davis, his girl-friend, breaks the news to him. Sterling then gets a job as test pilot, so that he can raise enough money for a good doctor. After everything is over, they do all their planning together for their "American-Junior." Catchline: "A blessed-event changed all his dreams."

"Lights Out" Angle Features
Campaign on "The Hunchback"

Manager C. M. Morehead, of the Fox America Theatre, Ft. Collins, Colorado, held a special "Lights Out" midnight matinee during his run of "Hunchback of Notre Dame." In special advance newspaper publicity and ads, manager Morehead featured the "lights out" angle and challenged the public to see the picture in a darkened theatre at midnight. Extensive advertising and publicity campaigns were conducted by Morehead on this picture which included special window displays, huge cut outs, unusual lobby set pieces, window cards and posters, as well as increased newspaper ad space.

Cartoon Strip Will Include
"Ghost Breakers" Characters

Opening a new channel of picture exploitation, Paramount has made a trip with Jefferson Machamer and the McNaught Syndicate whereby Machamer's daily cartoon strip and Sunday feature will carry a three weeks continuity revolving around Bob Hope and Paulette Goddard, stars in "The Ghost Breakers." The continuity will appear just before release of the picture, and will run in sixty newspapers in key cities, reaching a total circulation of 35,000,000.

Scenes of Kansas Opening of "Dark Command"

In the lower picture a part of the parade and the huge crowds which gathered to watch it, can be seen. It was a triple world premiere in Lawrence, Kansas, scene of the action of Republic's "Dark Command." Among the celebrities present were: Wendy Barrie and Herbert J. Yates (left) and Mayor Charles B. Russell of Lawrence, Kansas, June Storey and James R. Ganninger, president of Republic (right). The picture is set to open at the Roxy, New York, soon.
**ASTOR PICTURES**

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**FINE ARTS**

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20TH CENT. - FOX

1939-40 (Cont.)

Title
Since Wives or Their Cats (V-D)
Advent, They're Not So Far Away (W)
No Hope for the Hopeless (W)
Clouds of Witness (K-D)
State Price (D)
I'll Be Your Man (D)
Hedda Hopper's Hollywood (D)
Fanny (W)
Mr. Man (W)
Dusty Trail (W)

Year as Cast Member
1939-40
1939-40
1939-40
1939-40
1939-40
1939-40
1939-40
1939-40
1939-40
1939-40
1939-40

WARNER BROS.

1938-39

Title
Happiness Is a Thing Called Joe (F)
Trouble in Troy (F)
Black Friday (F)
The House of Rothschild (F)
Train Robbers (F)
The Adventures of Don Juan (F)
Daydreams (F)

Year as Cast Member
1938-39
1938-39
1938-39
1938-39
1938-39
1938-39
1938-39

MISSCELLANEOUS

Boy Day (D)
Black Beauty (D)
The Big House (D)
The Case of the Lucky Loser (D)
The Beautiful Years (D)
The Starlighters (D)

Year as Cast Member
1939-40
1939-40
1939-40
1939-40
1939-40
1939-40

FOREIGN LANGUAGE

Return From Yesterday (D)
Death of a Gentleman (D)
Death of an Infidel (D)

Year as Cast Member
1939-40
1939-40
1939-40

BING

"Hitler, Our Captain (D)"
You Shall Have Music (M-D)
From an Invisible Man (D)

Year as Cast Member
1938-39
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SHORRENS' TRADE REVIEW

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### SHOWMEN'S TRADE REVIEW

#### APRIL 20, 1940

**PARAMOUNT 1938-39 (Cont.)**

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**PARAMOUNT 1939-40**

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**HEADLINERS (11)**

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**COLOR CRUISES (7) | 7 | 6/24/39 |
| Zambia | Good | 7 | 6/24/39 |
| Costumes of the World | Good | 7 | 6/24/39 |
| Circus | Good | 7 | 6/24/39 |
| Florentine | Good | 7 | 6/24/39 |
| Republic of Panama | Excellent | 7 | 6/24/39 |

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| Zambia | Good | 7 | 6/24/39 |
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### SHOWMEN'S TRADE REVIEW

**April 20, 1939**

#### VITAPHONE-WARNER 1938-39

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| **VITAPHONE VARIETIES (12)** |  |  | **BROADWAY BRIEFS (10)** |  | |
| Crows | 10 | 11/25/38 | Crows | 10 | 11/25/38 |
| Day Of The Famous Characters | 10 | 11/25/38 | Day Of The Famous Characters | 10 | 11/25/38 |
| Gag Gags | 10 | 11/25/38 | Gag Gags | 10 | 11/25/38 |
| High Horse | 10 | 11/25/38 | High Horse | 10 | 11/25/38 |
| How To Start | 10 | 11/25/38 | How To Start | 10 | 11/25/38 |
| Itch | 10 | 11/25/38 | Itch | 10 | 11/25/38 |
| Knob Hunters | 10 | 11/25/38 | Knob Hunters | 10 | 11/25/38 |
| Mean Streets | 10 | 11/25/38 | Mean Streets | 10 | 11/25/38 |
| Seeing Eye | 10 | 11/25/38 | Seeing Eye | 10 | 11/25/38 |
| Voodoo Fire | 10 | 11/25/38 | Voodoo Fire | 10 | 11/25/38 |

| **BROADWAY BRIEFS (10)** |  |  | **BROADWAY BRIEFS (10)** |  | |
| Alio in Wonderland | 20 | 11/25/38 | Alio in Wonderland | 20 | 11/25/38 |
| Day Of The Famous Characters | 20 | 11/25/38 | Day Of The Famous Characters | 20 | 11/25/38 |
| Gag Gags | 20 | 11/25/38 | Gag Gags | 20 | 11/25/38 |
| High Horse | 20 | 11/25/38 | High Horse | 20 | 11/25/38 |
| How To Start | 20 | 11/25/38 | How To Start | 20 | 11/25/38 |
| Itch | 20 | 11/25/38 | Itch | 20 | 11/25/38 |
| Knob Hunters | 20 | 11/25/38 | Knob Hunters | 20 | 11/25/38 |
| Mean Streets | 20 | 11/25/38 | Mean Streets | 20 | 11/25/38 |
| Seeing Eye | 20 | 11/25/38 | Seeing Eye | 20 | 11/25/38 |
| Voodoo Fire | 20 | 11/25/38 | Voodoo Fire | 20 | 11/25/38 |

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**CLASSIFIED ADVERTISING**

Ten cents per word. No charge for name and address.

Five insertions for the price of three. Money order or check with copy. Classified ads will appear as soon as space and time permit.

Address, Classified Dept., SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York City.

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**BOOKS**

SYSTEMATIZING THEATRE OPERATION, a condensed, one-read book containing every important phase of theatre operation. Written by "Chick" Lewis. Sent postpaid upon receipt of $1.00 in cash, check or money order. Address, Classified Dept., SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York City.

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**FOR SALE**

ATTRACTION WINDOW CARD FRAMES

Unpainted—14 x 22 frames (lots of 10) $30 each—1 sheet frames $1.00 each—1 sheet A frames (double) $2.50 each. Check or Money order—F.O.B. Hopkinsville, WHITE LIGHT SHUTTER CO. Factory located Cadiz Road, HOPKINSVILLE, KENTUCKY.

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**SITUATION WANTED**


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**SERVICING SOUND, PROJECTION, TELEVISION PUBLICATIONS**

"My servicing publications meeting with big demand!!"—Thus sounded out every month!

Look!: Due to such demand, a new edition—every month, "Trout's Servicing Bulletins," covering servicing on all sound, projection, television & radio equipment. New data each month; in neat binder; written in simple easy to understand language by experts in each line. These bulletins cover, repairing, servicing, sound, projection and television equipment, also radio section—Brand new, late material each month. YOU, Mr. Projectionist, Exhibitor, Manager and Serviceman should order your copy EVERY MONTH. Only $2.50 a copy now, in consultant. For many theatres; over 25 years experience. Wesley Trout, Engineer, Box 575, Enid, Okla.
SERVICE

SHOWMEN'S TRADE REVIEW. The National Weekly that specializes in practical service for Motion Picture Theatres. Prepared and published a tax calendar, unique in conception, accurate in execution and immensely useful to theatre executives, managers, accountants. The value of this service is attested by the following:

Progressive
"... important data will come in handy on many occasions... it is just another progressive step in the march of STR's service to the industry."

Ed Kuykendall
President
Motion Picture Theatre Owners of America

Valuable Information
"... contains valuable information... I think that you have done a smart and practical thing... it will be of great value to so many exhibitors and others in the show business."

Leon M. Savell
Comptroller
Willey-Kinsey Service Corp.
Atlanta, Ga.

Constructive
"... a very constructive piece of work and I am retaining it in my active file..."

L. A. Johnston
Comptroller
Wometco Theatres, Miami, Fla.

Very Useful
"... this is going to be very useful to us."

F. D. Thompson
Schine Circuit, Inc.
Gloversville, N. Y.

Special Benefit
"... you have covered practically all phases of state and federal taxes pertaining to the theatre industry... it would appear that your calendar is of special benefit to those exhibitors not having a ready reference of the dates for filing the many individual reports."

H. N. Horton
Tax Department
RKO Radio Pictures Inc.
New York, N. Y.

Judge A Trade Paper By The Practical Service It Renders! ★

* The verdict rendered on that judgment explains the record subscription renewals, expanding circulation, and leadership in readership of:

Showmen's Trade Review
In This Issue

**Equipment & Maintenance**

Including:

- Complete Remodeling in 18 Days
- Better Shows with Better Projection
- American Showmanship in the Far East
- Steps to Safety in the Theatre
- Put Method in Your Spring Cleaning
- The Bulletin Board—Literature Bureau
Inglewood, California—"WATERLOO BRIDGE" stampeded a cheering Preview audience into ecstatic raves as another M-G-M hit was unreeled here at the Academy Theatre. Vivien Leigh's first production since her acclaim in "Gone With The Wind" and Robert Taylor's most powerfully romantic role combined to elicit "ohs" and "ahs" from the femme fans. Eyes of the motion picture colony are on the M-G-M Studio. Last week it was the sensational Preview of Spencer Tracy's "Edison, The Man." This week it's "Waterloo Bridge." Next week it will be the Preview of Wallace Beery's "20 Mule Team" and more triumphs to come in Leo the Lion's parade of successes!
Dallas & Variety . . .

An all-time high was reached in industry festivities in connection with the recent National Variety Club Convention. Even the old-timers found it difficult to make comparisons with previous affairs or conventions and finally all agreed that Bob O’Donnell, aided and abetted by John Adams and Paul Short,—plus the smoothest working committee ever discovered,—put on a show that goes down in history for anybody to equal, let alone, top.

Never, in our thirty odd years in this business, have we seen such a turn-out of industry executives, top ranking leaders in all branches of our business and so large a registration of distributors, exhibitors and allied groups.

So terrific was the program and the handling of each event, that none of the local tents would make a bid for the next convention. So they dumped the whole thing into Johnny Harris’ lap and a capable lap it will have to be.

Variety Clubs have been doing a magnificent job. Most surprising is the absence of ballyhoo and publicity in connection with their widespread charitable enterprises. And this from industry people who ordinarily thrive on super publicity and bragging.

Here is an organization the entire industry may well be proud of. It is doing a great work and doing it enthusiastically and efficiently. More power to them and more Tents to carry on the spirit of Variety.

△ △ △

Storm Clouds Gather

Exactly as we predicted many months ago the present litigation threat now blossoms forth as a forerunner for federal legislation which must eventually lead up to nothing short of government regulation of this industry. Thurman Arnold’s recent remarks before the Senate Judiciary Sub-Committee, in our opinion, point emphatically in that direction. His intimation that the industry may some day be regulated by the government much the same as it regulates the railroads, leaves little room for any doubt.

We would remind those exhibitors who have been stumped into backing National Allied in its campaign for the Neely Bill, the Divorcement Bill and widespread litigation, that they had better take stock right now and determine exactly what relief or help they hope to obtain through this whole mess of law-making and law-suits. Should they arrive at the illuminating conclusion that they have nothing to gain, nay, plenty to lose, then they had best do something about while there is still time.

Spite legislation or lawsuits may succeed in kicking up a pot of trouble for the distributors and producers, but if it gains no relief or change in existing conditions, then it’s a lot of money and effort being wasted where the same money and effort could accomplish much constructive good for the whole industry.

△ △ △

The Big Show

To judge from the list of witnesses to be called in the government equity suit, we’d like to have the reserved seat concession for the court room. Practically every big name in the movie industry will parade before the court in what looks like a long, drawn-out, proceeding which may drag along for many months.

Undoubtedly, before the curtain is rung down on the first round, many new names and angles will be drawn into the case, which leads to the conclusion that there will be more to the suit than appears, now, on the surface.

But no matter how you look at it the industry must be the loser. Even if the majors win the case they will still be the loser by a terrific sum of money for legal fees because the cast of legal characters is just as impressive as the industry characters.

△ △ △

A Bow to Selznick

Before the surface has been scratched with GWTW, David Selznick comes out with “Rebecca.” And this latest of hits is already carving niches in box office records wherever shown.

These terrific business getters accomplish a two-fold purpose, both good, for the entire industry. First; they bring turn-away business to the theatres, and, second; they generate a momentum toward the theatres which carries on for a long time after.

Spotted over the better part of a theatrical season, a few big hits will result in profitable business for the entire season. Records prove that this is so. Take any season where a percentage of strong product broke at intervals, and you’ll find a good business record for the theatres.

On the other hand, take any season where there was a bare minimum of such product and you’ll find a season that was ‘way below average.

All of which indicates that Nick Schenck was and still is, right.

—“CHICK” LEWIS.
"U" Will Hold 2 Sales Meets

Atlantic City and Chicago to Be Convention Sites

Universal will hold two 3-day regional sales meets this week, it was announced this week by William A. Scully, general sales manager. The first will be held at the Ambassador Hotel, Atlantic City, beginning May 11, and the second at the Drake Hotel, Chicago, beginning May 18, at the Drake Hotel, Chicago. Present plans call for the attendance of all home office and studio executives at both meetings, as well as the Canadian forces at one or both.

District managers, branch managers, salesmen and bookers from the Universal exchanges in Albany, Atlanta, Boston, Buffalo, Charlotte, Cincinnati, Cleveland, Dallas, Memphis, New Haven, New Orleans, New York, Oklahoma City, Philadelphia, Pittsburgh and Washington, D.C., will attend the first meeting in Atlantic City.

The Chicago meeting will be attended by district managers, branch managers, salesmen and bookers from Chicago, Denver, Des Moines, Detroit, Indianapolis, Kansas City, Los Angeles, Milwaukee, Minneapolis, Omaha, Portland, St. Louis, Salt Lake City, San Francisco and Seattle.

1940 GNYF Drive Launched at Meeting

The 1940 drive of the Greater New York Fund was formally launched this week at a luncheon in the Ambassador Hotel, with J. Robert Rubin, chairman of the Motion Picture Division, presiding. Following the luncheon, a drive for a half million dollars was announced, to be subscribed by all the major motion picture distributors and all the exhibitors; Ralph L. Poncher, the laboratory, and Herman Robbins, the allied industries and accessories.

Vital Problems to Be Aired at Meet

Industry Leaders Will Talk to PCC Exhibitors

Los Angeles—Several topics bearing on current conditions in the film industry will be discussed by a number of important speakers at the Pacific Coast Conference of Independent Theatre Owners annual convention, scheduled to be held here May 8-10 at the Ambassador Hotel.


In addition, the following speakers will be heard: Edward Golden, W. Ray Johnston, Robert Dunlap, John Mangham; front row (seated): Carl Smith, George West, Edward Finney, Ben Welansky, Dutch Cameron, William One, Jean Finley, Ben Jennings.

Kirsch Hits Double Bills

Illinois Allied Prexy Says Industry Needs Showmanship

In a week-end letter to exhibitors, Jack Kirch, president of Illinois Allied said that double and triple booking and the giving of premiums would have to be abolished if the industry is to survive. Kirch, who is also chairman of Allied's convention committee for the June 19-21 meeting in Chicago, was thought to be possibly sounding the keynote of the convention.

He particularly named the double billing of "Abe Lincoln in Illinois" and "The Blue Bird," along with prize contests linked to such programs, as examples of the one act that the industry must get back to showmanship.

The Allied leader pointed to the decrease in attendance since 1930 when the weekly figure was 110,000,000 compared to the latest government figures at 60,000,000.

Meanwhile, Kirch announced that Johnne Jones, chairman of the entertainment committee, the convention will be assisted by Joe Koppel, Moe Wells, Billy Diamond and Al Borde.

Skolysky Protests Against Dual Bills

In a special feature article syndicated to many newspapers throughout the United States last week, Sydney Skolysky, Hollywood columnist, lashed out against the double feature evil, suggesting that the public really protest if the industry fails to heed complaints against duals. Levering his columnar fire at a Coast double bill of "The Blue Bird," he declared the former was children's picture, the latter decidedly not.
Important Dates
April 25-May 2: Will Rogers National Theatre Week.
April 28-29: TVO of Arkansas annual convention, Hotel Marion, Little Rock.
May 8-10: Pacific Coast Convention, Los Angeles.
May 12-14: National Film Carriers annual convention, Park Central Hotel, New York.
June 9-11: North and South Carolina Theatre Owners' convention, Ocean Forest Hotel, Myrtle Beach, S.C.
June 12-14: Eastern Interstate convention, Morrison Hotel, Chicago.
June 27-28: New Orleans and Southern convention, Chamberlin Hotel, Old Point Comfort.

“Command” Set In 24 Key Cities
Important Runs to Take Place in Next Few Weeks

Republic’s “Dark Command” has been set for early runs in 24 key cities with the announcement this week by James R. Grainger, president. Currently running at the Strand, Providence, the film has also been set for important runs at the Earl, Philadelphia; State, Omaha; Fox, St. Louis; Alamo, Phoenix; Colorado, Pueblo; Orpheum, Portland, State, Oklahoma City; Dent, Lincoln; and Corpus Christi; Schuer, Cincinnati.

Dates for early may have set for the Stanley, Baltimore; Ambas- sador and Earle, Washington, D. C.; Alvin, Pittsburgh; Colonial, Dayton; Liberty, Yakima; Kimo, Albuquerque; and Hestig, Eugene, Ore.

American Pictures Plans Film on Gompers

“The Life of Samuel Gompers,” a dramatic biography of the great American labor leader, will be the first production of the newly formed American Pictures Corp., which according to George Gompers, president, will produce large-scale budget pictures with top-flight writers, technicians, and all-star casts. No distribution arrangements have been set, but it is understood that the company is now negotiating release through one of the major companies. The “Gompers” film will go before the cameras in early June. George Herzog is currently working on both the story and screenplay.

Arthur A. Lee Resigns From Gaumont British

Resignation of Arthur A. Lee, vice-president of Gaumont British Pictures Corp. of America, was announced this week. Following a vacation, Mr. Lee will announce his future plans.

Margolis In Hospital

Cincinnati—Due to lack of red corpuscles, Max Margolis, health manager here, is hospitalized.

“Rebecca” Now in Fifth Week

Film Shatters Box Office Records at Music Hall

Smashing all previous box office records in the 7-year history of Radio City Music Hall, David O. Selznick’s “Rebecca” has been playing for over a fifth week. Only one other picture—“Snow White”—has been in the house a week longer, official said. Already, some 600,000 people have paid $400,000 to see “Rebecca,” and by the end of the fifth week it will have been seen by 750,000 patrons.

The tremendous success of the film at the Music Hall is being duplicated throughout the country, according to United Artists executives. After having registered smash premiers, “Rebecca” is in its sixth week at the Orpheum in Montreal; in its fifth at the Four Star in Los Angeles; in its fourth at the Orpheum in Seattle; in its sixth at the United States, the Orpheum; in its fourth at the Uptown in Toronto; in its fifth at the Boyd in Philadelphia; in its fourth at one of its successes where it opened at the Michigan, and after two successful weeks, was moved to the State.

It has done well in smaller spots all over the country, being held over in theatres which never had a holdover before, or where a holdover comes only once in several years. In every Lees week where it has played, “Rebecca” has been held over for second and third weeks.

Harlem Turns Out For Big Premiere

Celebrities Participate in Program Preceding Showing

Harlem celebrities and stage and screen personalities gathered at Loew’s Victoria Theatre, Tuesday night for the Harlem premiere of Paramount’s “Jack Benny Rides Again.” Over 300 policemen maintained order as thousands turned out to see Jack Benny, Eddie (Rochester) Anderson, Mark Sandrich, producer and director of the film, Bill Robinson, Fred Allen, Maxine Sullivan, Louis Armstrong, Ethel Waters, Ella Fitzgerald and Judy Bledsoe as they arrived to take part in a broadcast over Loew’s Station WHN, preceding Harlem’s first big time opening.

After a parade through Harlem streets, the ceremony got under way at 8:30, with Willie Bryant, famed Harlem actor-band leader-entertainer, acting as master of ceremonies. Bill Robinson delivered a welcome to the guests, after which the Peters Sisters, Maxine Sullivan and others appeared before the “mike.” Benny and Rochester were in for a bit, after which Benny introduced the talker of the air waves, Fred Allen. Following the premiere, Rochester feted with a banquet and testimonial reception at the Savoy Ballroom.

M.D. DEGREE, TOO?

New Britain, Conn.—First in the line of books given away at the Rialto Theatre here were encyclopedias, after which came dictionaries. Now the house is offering a medical library series as a giveaway. The same procedure is being followed by the Rivoli, New Haven.

Warns Industry To Control Tele

Joyce Tells SMP E Engineers New Medium Will Aid Films

Atlantic City,—Predicting that within 12 months after the Federal Communications Commission grants television stations the right to have commercial television programs, over 25,000 television receivers will be sold in the New York area alone, Thomas F. Joyce, vice-president of the RCA Mfg. Co., told 225 members and guests of Society of Mo-

tion Picture Engineers in convention here this week that television was a potentially a gigantic industry that would eventually provide employment for hundreds of thousands of people.

He warned the film industry to control television or face the certainty that television would control the film industry, pointing to the mistake that the phonograph industry made in the early days of radio's development, when they chose to ignore the new medium.

If they had taken active part in its development they might now still be holding the public’s favor with both radio and progressively better phono-

graphs and records, he said. Instead, it is now the other way around, with radio companies having revitalized the record business to the point where it is once again thriving.

Mr. Joyce said that television would open up many new avenues of exploitation to the motion picture industry. By means of television, condensed previews of movies can be presented to home audiences. Potential screen stars will receive their screen tests through the television camera. A director will be able to judge how a scene will look to his potential audience by viewing it on a television screen as it is actually being performed on the studio lot at the same time that the cameras are grinding out film.

At Wednesday’s session an arc light achieving brighter screen images was described to attending delegates.

(Other news of the SMP E convention will be found in the Equip- ment and Maintenance Section of this issue.)
Divorce is Government's Goal

Arnold Tells Senate Committee D. of C. Plan Not a Substitute

Developments in the government's equity suit against the majors were held up last week as Federal Judge Knox, after hearing an application from the majors for a 60-day delay in the trial date, originally set for May 1, compromised by stipulating that the case should begin June 1 and that there would be no more delays.

On the next day, Thurman Arnold, assistant attorney general in charge of the government's suit, appearing before a Senate committee hearing on the new Neely divorce bill (text appeared in STR, April 20), said that divestiture of producers and distributors from exhibition was the aim of the government and that while the bill would be a clarifying measure in the suit, it would not be a substitute.

Arnold assailed the structure of the industry terming a vertical cartel similar to those set up by Hitler in Germany. Arnold further threw a bombshell into the hearing by bringing a plan for settlement instituted by the Department of Commerce as accepted, the suit would continue. The Department of Commerce plan would only be a stop-gap relief for the independents, he said, and it was the aim of the government to stop local monopoly as well as national racketeering. He anticipated a case drawn out suit, he said.

Arnold was the only witness at the Washington Senate hearing, which will be resumed on May 16. However, C. C. Pettjohn of the Harris office spoke briefly in protest. James W. Kenyon, Col. H. A. Cole and Sidney Samuelson of Allied were present at the hearing.

At last week's end, Sidney R. Kent, president of 20th Century-Fox, was examined briefly. Among other statements, Kent said that 75 per cent of 20th-Fox product will be sold on percentage basis, and that in fact, he said, "we will try to sell all of our pictures on percentage, but some of the exhibitions won't take the lower bracket films on that basis, especially in view of double billing."

Kent also criticized the increase in the number of prints on a picture, stating that film companies have to cut down on prints if they did not wish to sustain further losses. The number of simultaneous runs insisted on by some distributors would force them to pay for this practice, he said. Kent added that he had instructed his sales force to cut down on prints. The question arose because it was indicated that an increase of prints was desired by the government to aid the independent.

Senator Styles was present and said that he himself had played a large part in obtaining percentage terms from exhibitors for pictures. Great circuits were built in the old days because "exhibitors were getting away with murder in paying flat rentals." At first a guarantee and percentage were asked but continual agitaition by exhibitor organizations, he said, resulted in dropping the guarantee. "Today we invest $500,000 to $1,000,000 in a picture and we put it in a theater without a five cent guarantee," he said. Kent added that he did not think that this method would last long unless exhibitors profited by it.

Kent was the first witness who was asked questions by the attorneys for the majors. He generally denied monopoly in production or exhibition, any discrimination against independents and any territorial organization.

He described his dealings with Paramount's theatre department when he was with that company and with Syros Skouras, president of National Theatres in his present affiliation.

Major companies' attorneys this week also examined for the first time a witness named by the government. J. W. Keys was listed as a person who had knowledge of unfair clearance in Union No. 1, was employed by Independent circuit managers. He operates the Temple Theatre in that city and stated that although he had left the government, he had frequently complained to Allied, of which he was a member. It was admitted that his name had been given to the government by Allied.

Earlier this week, it was revealed that Abram F. Myers, general counsel for Allied, had given his views on the proposed compromise decree to Assistant Attorney General Arnold. Myers called for the disposal of the majors of 10 to 15 per cent of their neighborhood and small town theatres. He saw no objection to allowing the majors to retain their key city first runs to exploit their own pictures and recognized the fact that the divestiture of the majors should be undertaken over a long period of years. Referring to the proposed consent decree Myers opposed the plan of trade showings as an unnecessary hardship on small exhibitors; and opposed leasing of blocks of five because undesirable pictures would be included in such blocks; and opposed fixing of play dates.

Will Rogers Week Gets Under Way

Exhibitors Show Keen Interest, Says Thompson

This year's Will Rogers National Theatre week got under way Thursday, with the special subject matter and especially for the campaign released gratis to theatres throughout the nation. According to Major L. E. Thompson, RKO executive and chairman of the campaign, there is a heightened interest in the current drive.

Zone chairmen, as announced by Major Thompson, are as follows:

North Central (7) - Morris Wolf, Harris; Ed- wie Booth, Cincinnati; Frank A. Drew, Cleveland; H. A. Frier, Denver; Frank Downey, Detroit; Clayton T. Lynch, Los Angeles; Louis Amacker, Portland; 20th-Fox (5) - Sydney Samson, Buffalo; George Z. Linds, Columbus; Carl H. Haxla, New York City; Charles Walker, Salt Lake City; Sam Wheeler, Washington, D. C.; RKO (4) - Jack Os- serman, Chicago; Arthur N. Schmidt, Milwaukee; Ralph B. Williams, Oklahoma City; F. L. McNabb, Philadelphia; Universal (4) - John Estel, Atlanta; Harold Johnson, Minneapolis; John Garri- son, St. Louis; Lawrence McGlynn, Seattle; Warner Bros. (3) - Dall, Roberts; Dallas, James Winn, Kansas City; Harry Seed, Pittsburgh; Paramount (2) - E. M. Con- pidel, Des Moines; E. B. Price, New Orleans; Al Hendricks, Columbus; Colom- bia (3) - Philip Fox, Albany; Robert In- gram, Charlotte; James Winn, Kansas City; United Artists (3) - Louis Wescott, New Haven; Dennis J. McNerney, San Fran- cisco.

Johnston's Father Dies


Sargoy Succeeds Hes"s

Edward A. Sargoy was this week named by the Motion Picture Association of America to succeed the late Mr. and Mrs. William F. Rodgers as head of the right Bureau of the MPDA, replacing the late Gabriel L. Hess.

Hearings on the Neely Bill (the first one already passed by the Sen- ate) will begin on May 13, it was announced this week. The full House Interstate Commerce Committee will hear witness' testimony for and against the Bill, with Chairman Clarence Loa of California presid- ing. Notice has been sent to all interested parties to be prepared on that date.

Independent Producers Plan Association

Hollywood—Sponsored by Frank Capra and David O. Selznick, a luncheon meeting was held here this week at which the ground work for an organization of independent producers releasing through major companies was laid. The proposed organization seeks representation in studio and union negotiations. Hal Roach, Walter Wanger, Samuel Goldwyn, Sol Lesser, Alexander Korda, Richard A. Rowland, David Loew, Edward Small, Frank Lloyd and Jack Skirball were represented at the session.

"Typhoon" Premiere

Honolulu—World premiere of "Typhoon" was held here Friday at the Waikiki Theatre, with Dorothy Lamour in attendance.

Davidson Joins Warners

Louis Davidson, formerly a newspaperman and also with 20th-Fox, has joined Warners' home office publicity department as New York newspaper contact man.

AT CANTOR OPENING

Mr. and Mrs. William F. Rodgers of the opening of "Forty Little Mothers" at Loew's Canal Theatre in New York last week. Cantor ap- peared with "Auntie Mame" which was opening in the neighborhood where he was born and brought up.

Employees of Balaban and Katz in the Northwestern District in Chicago, recently held a frolick at the Congress Theatre. This also turned out to be a testimonial to District Manager Abe Platt, who will be celebrating his tenth anniversary with the company, and to Cantor, who has negotiated a drive in his honor May 16 to 25. The photo above was taken on the grand staircase of the Congress Theatre.
Numerous Tieups, Talking Book, Highlight "Rebecca" Campaign

When Lester Pollock, manager of Loew’s Theatre, Rochester, N. Y., isn’t exploiting pictures, you’Il probably find him getting ready to exploit some more pictures. Lester is a real showman, and his campaign on “Rebecca” offers conclusive evidence to support that statement.

He got some excellent breaks with the newspapers. First, one thousand lines of space in the Rochester section of the daily paper were promoted. Next, the motion picture editors gave double their usual space to the picture. The book editor of the Sunday Democrat and Chronicle wrote a feature article about Daphne du Maurier, using a photograph of the author and mentioning Loew’s. The fashion editor did a “Rebecca” Luxury Wardrobe feature in the magazine section, using “Rebecca” fashion stills. A columnist followed the press book suggestion of starting a quest for local Rebeccas as a stunt. Special stories were also prepared for other Rochester newspapers.

Transcription and spot announcements were made over the radio daily. Window displays in furniture stores, Max Factor displays, windows at various florists, Helena Rubinstein displays, book displays in shops and libraries—all these were promoted by Pollock.

Schools and colleges were brought into the campaign. Besides getting plugs for the picture in school and college publications and on bulletin boards, Pollock also contacted the Motion Committee of the NFA, Department of Secondary Education, and the American Association of University Women.

A unique departure in street stunts was the walking and talking book. In the past, book ballyhoo has walked, but this is the first attempt to Pollock’s knowledge that one has also talked. And here’s the way in which it was accomplished: The book was made large enough for a man to be concealed inside, with a seat at one end (inside) so he could stop any place and rest while pedestrians read the advertising copy. The frame was of ¾ by 1½ inch cardboard, covered with sign writers muslin upon which the book cover was painted. Concealed inside was a portable battery radio tuned to radio station WSYA, the mutual outlet in Rochester. This set picked up spot announcements which were being made over the station during the day, and could be heard by people within a hundred feet. The book mingled with the morning and afternoon shopping throngs at all the intersections downtown.

The first of the new luminous tubes, developed and shown at the World's Fair, was applied to a "stop-em" lobby display, 3-sheet size, sturdily located at the box office. An elaborate front was constructed.

And there, gentlemen, you have the general outline of a splendid campaign worked out by Pollock while resting up between campaigns.

Selling the Picture

Horrible—But It Drew Well

As a lobby stunt for Universal's "The Invisible Man Returns," J. S. Myers, advertising manager of the Palace Theatre, Graham, Texas, rigged up a horror display that attracted large groups of the morbidly curious. A coffin was placed inside a jeweler's display case, and in the coffin was placed a suit of clothes, which when pumped with air, assumed the appearance of an invisible man breathing. The "body" had shoulders and a waistline. Women thought the display revolting, but men came to see the picture just the same. Why an invisible man in a coffin would be breathing Meyers did not explain.

Murphy Ties In With Mayor's Anti-Gambling Crusade

Several weeks ago in Altoona, Pa., Mayor Rhodes instituted a campaign against gambling, concentrating on the elimination of Bingo and slot machines.

Wise Manager David Murphy of Wilmer & Vincent’s State Theatre, noting the newspaper space given to the campaign because of the unusual political and religious angles involved, took advantage of the situation and spot-booked the Crime Does Not Pay short subject, "Jack Pot.'

There followed a series of unique type ads, some with reproductions of the news stories, but all carrying provocative copy such as “See why you can’t beat a slot machine” . . . “See how the nickels of honest citizens fostered crime in one large American city” . . . “Sucker Beware! You can’t beat the one-arm bandit's, etc.

In the lobby, Murphy set up a display of dismantled slot machines with a special hand-lettered card reading: “You can’t beat the one-arm bandit . . . the odds are too great against you . . . see why you can’t win in ‘Jack Pot’. Other showmen who have “Jack Pot” dated to play soon would do well to increase the advertising budget, just as Murphy did.

Boy Scouts Plant Oak Tree

As part of his “Young Tom Edison” campaign for the Colonial, Lancaster, Pa., showing, Fred Forry arranged for the planting of an oak tree in memory of Tom Edison. The ceremonies took place in a local park. Forry also arranged for display of an authentic Edison projector in the windows of the local power and light company, and a parade of the Bugle and Drum Corps of the American Legion to the theatre on opening night.

For Better Show Selling

Showmanalyses Have Appeared in STR on Following Pictures

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<thead>
<tr>
<th>Name of Picture</th>
<th>Release</th>
<th>Notes</th>
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<tr>
<td>Abe Lincoln in Illinois</td>
<td>Mar. 2</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>
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<td>Congo Leave</td>
<td>Apr. 3</td>
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<td>Dark Command</td>
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<td>Deasy Rides Again</td>
<td>Dec. 16</td>
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<td>Dr. Cyclops</td>
<td>Mar. 30</td>
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<td>Earl of Chicago</td>
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<td>Fighting 69th</td>
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<td>German Patrol</td>
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<td>Great Victor Herbert</td>
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<td>His Great Day</td>
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<td>House Across the Bay</td>
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<tr>
<td>Husband of Notre Dame</td>
<td>Feb. 30</td>
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<tr>
<td>Irene</td>
<td>This Issue</td>
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<td>It All Came True</td>
<td>Apr. 13</td>
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<td>It's a Date</td>
<td>Mar. 18</td>
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<td>Joe and Ethel Turp Call On The President</td>
<td>Dec. 9</td>
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<td>My Son, My Son!</td>
<td>Apr. 6</td>
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<td>My Little Chickadee</td>
<td>Feb. 24</td>
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<td>1,000,000 B.C.</td>
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<td>Northwest Passage</td>
<td>Feb. 24</td>
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<td>Primrose Path</td>
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<tr>
<td>Reno</td>
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<tr>
<td>Son of the Navy</td>
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<td>Strange Cargo</td>
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<td>Swanee River</td>
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<td>Swiss Family Robinson</td>
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<td>Till We Meet Again</td>
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<td>Too Many Husbands</td>
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<td>Two on Bond Street</td>
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<td>Vign in the Night</td>
<td>Feb. 17</td>
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HARDLY any theatregoer can resist the lure of music, romance and adventure. When a picture embraces all these attributes, one can conclude safely enough that it's sure to win audience approval. "Irene" has them—and from a selling standpoint, more—for its cast headed by Anna Neagle and Ray Milland and featuring Roland Young, Alan Marshall, May Robson and Billie Burke; and its elaborate numbers (notably the "Blue Gown" sequence in Technicolor) will figure strongly in attracting patrons.

Perhaps you've often wished that, as far as exploitation is concerned, you had something "I could sink my teeth into." We feel confident you have that "something" in "Irene." We believe it's the sort of merchandise any smart showman will be eager to put across successfully in his town. Exploiting it will be hard work and yet fun at the same time—hard work because of all that can and should be done, fun because one can anticipate the eventual fruit of his labors.

Wherever angles are so abundant it's always difficult to know just where to begin. But since curiosity must be piqued, interest built up, it might be best to begin at least a couple of weeks ahead of playdate. For teaser lines in your current ads, and for your regular teasers, you have only to utilize the catchlines in the press book ad layouts, simply adding the title in type that will stand out. A little later, when your regular advance advertising gets under way, you can add more information about the picture, such as the cast, some of the highlights, etc.

Make sure that the public sees the title everywhere it looks. Even simple block tack cards bearing this copy, "1940's Girl in the Blue Gown—Irene," tacked up at every available spot around town, and placed in as many windows as possible, will excite curiosity. If you could have different hangers made up, you might hang them everywhere. How to do it? Well, we remember that back in 1927 we had to explain a phrase called "I." We had an artist make up a cutout of the title, and sent this to the Hennegan Company, Cincinnati. From it they furnished us several hundred die-cut hangers. The stunt had the town talking, too. What little expense was involved was small in comparison to the results we achieved. Certainly you ought to be able to follow the same procedure on "Irene."

There are five letters to the title. Have fairly large cutouts made of each. Then have four attractive girls, preferably attired in dance costumes, carry the letters through the business district. Have the girls stop at busy corners, lining up so that the letters are jumbled. When a crowd gathers, the girls get in the right formation to spell out the title.

Some time ago a stunt was used effectively on another picture. This stunt involved a pretty dressed miss who carried a radio and made her way into executives' offices. When she reached the executives' desks, she increased the volume of the receiving set so that the executives could say nothing. Then she handed them cards, and departed. Now something closely akin to that could be used on "Irene," too—something that, in our opinion, would be more appropriate on this occasion than before.

The girl visits offices, department stores, etc., meanwhile distributing small cards which read: "If you'd like a date with Irene (call theatre's telephone number)." The title should be painted in water-colors on the radio. A pretty dancer aboard a truck would make a good street ballyho. The truck is bannered with playdate and selling copy and possibly a picture are sold. The records should be played constantly. Likewise, in the lounge, use the same Miss Irene. She might have a plant by the bar, numbers, with an explanatory display containing scene stills beside the piano.

By the way, that dancing girl stunt which we suggested as a street ballyho might just as well be used in connection with a window display, provided the music shop's window is large enough to permit the girl to do a few routines.

We've noticed a service in the KRO press book that should be of inestimable value to every exhibitor. On an insert is printed the description of every still issued on the picture. This makes it superfluous to send the stills you want, and at the same time may bring to your attention a particular still that would make a suitable tieup. Where any tieups made for newspaper use, reference can be made to these descriptions for caption copy. Such a service, we feel, should be part of every press book.

Tie in with beauty shops for "Irene Coff-fures." Get local drug stores to feature "Irene Sodas," "Irene SundaeS" or "Irene Fountain Specials." Stencil the title on sidewalks, provided it isn't against city regulations. Promote prizes to be given the first girl baby born during your engagement and christened Irene. Use blow-ups of Irene, and spread on the picture which appeared in a recent issue of Life. Because the fictionalization of "Irene" will appeal to a much bigger audience, set about May 1, get the cooperation of newstand dealers in permitting you to place inserts in copies and posting announcements at your showings. Offer free tickets to the first 50 girls named Irene who can trace your theatre at a certain time; this announcement can be made over the radio, if you have a local station.

Giant cutout letters of the title should be displayed in front of the theatre. A large cut-out dancing figure of Miss Neagle, taken either from one of the 24-sheets or enlarged from a still, might be placed on the marquee. Play the songs in a public place; arrange a flashy display of stills set against a background of musical notes. Try to get permission to hang the title from your building to another across the street.

Get 'em "Irene"-conscious with a big campaign. You'll be glad you put everything together—the results depend on what you put into it.

The Year's Top Love-and-Laugh Cast in the show that made a million hearts beat faster—

Anna Neagle and Ray Milland in "Irene"...plus an amazing cast, including Roland Young, Alan Marshall, May Robson, Billie Burke, and Herbert Wilcox.

Screenplay by Alice Duax Miller. From the musical comedy, "Irene." Book by James H. Montgomery. Produced and directed by Herbert Wilcox.

![Display of "Irene" advertisement.](source: SHOWMEN'S TRADE REVIEW, April 27, 1940)
SHOWMEN'S TRADE REVIEW

April 27, 1940

Any exhibitors remember the good old days, declaring that real exploitation and success ballyhoo are over. Now wise showmen know better, for more than 40 pictures come along each day selecting a couple who, with a good-looking girl, walk around town, dressed in the costumes of the picture. You could refer to them as "visitors" from "One Million B.C." and a newspaperman could interview them on how conditions of 1940 A.D. seem in comparison to their world. It's all a game of fiction, but it ought to result in some good copy.

By the way, few pictures have received such nationwide publicity as "One Million B.C." For example, Pic magazine features Carole Landis and Mature on the front cover of its April 10 issue, while Chiek in its May issue features a two-page spread. Two pages are also devoted to the film in the issue of Movie and Radio News dated May 12. Besides these plugs, a full-color ad has, or will be placed, in The American Weekly, a section of Sunday newspapers thrown to the libraries.

When you consider that it ties up with your engagement, and that it will be seen by at least 20,000,000, you begin to realize its place in the market. Incidentally, The American Weekly recently featured a double-trade article, profusely illustrated, under the heading "When We Were Old and Young." You can probably get reproductions of this article either from your United Artists exchange or from your city office advertising department in New York for display in your lobby.

A giant national tieup has been effected with Sinclair Oil, which means you can promote special displays and other show-selling starts from your local Sinclair dealer. Advertisements plugging "One Million B.C.," along with Sinclair Oil, are scheduled to appear in the Saturday Evening Post, May 18, Life May 13, and Liberty May 25. Be prepared to get the utmost out of this prearranged tieup.

Displays for 4,200 Libraries

To 4,200 libraries all over the U. S., United Artists has distributed a set of display cards showing a "still-picture synopsis" of the photoplay. Call your library now to make the arrangements for including your theatre and playdate on the display. If, by chance, the library does not use the set, you can still place it in the high school or in a prominent window.

Inspired by the costumes and atmosphere of that picture, America's largest of theafic fabric house of Cohm-Hall-Marx has designed several different types of fabric known as "Million B.C." Fabrics, which are available in junior dresses, sports dresses, beachwear, play suits, children's clothes, evening gowns and women's bags. Here's a valuable opportunity for you, so write to Americast 93 Franklin St., New York, N. Y. C. for details concerning manufacturers which will be added to those already listed in the press book. Not one, not even two or three pages could begin to list all the suggestions you can utilize in your campaign on "One Million B.C." We've listed the most outstanding, although it must be admitted there are many, many more. Using this Showmanalysis with your press book, along with any other details on promotions that United artists may furnish, you should be able to pin and execute the ideas in the collection campaign the old town has ever seen. And don't forget "One Million B.C." Contest!
Grott's Gag Giveaways Vie With Collins' Promotional GWTW Ads
For This Week's Discussion

BEFORE we say another word this week—before we even mention the weather, we want to tell them, hitting the majority of the Monday columns of the Program Exchange for their contributions and their letters concerning the valuable assistance their Department has accorded them in the preparation of their programs. We say we have done, and will continue, to do our best to make the Program Exchange something that will mutually benefit every member. And incidentally, the membership list keeps increasing, too, which is further proof that the issuing of programs as a means of publicizing the theatre and its attractions is being recognized by more and more showmen.

Not to forget the weather, we suppose many of you smiled broadly at the freak cold spell a couple of weeks ago. Our scouts, who keep tab of the weather in all parts of the country, tell us that it looked like winter had returned in most of the eastern states, while way out west it was extremely warm. Wherever it was cool, there must have been a welcome increase in patrons.

In this department a few weeks ago, we suggested that Harry Hobolt, manager of the DeLuxe Theatre, Indianapolis, Ind., take away the dreamy aspect of his DeLuxe Theatre News by eliminating some of the black borders surrounding a number of the pages. We notice that this has been done to a certain extent, with a noted improvement in the general appearance of the program. Harry should keep in mind that it is not necessary on other than advertising pages, the regular hairline rule will serve just as well. It doesn't have to be black to look the part.

Good "Me-to-you" Copy

We like the editorial copy in the DeLuxe Theatre News because of its "me-to-you" quality. Harry writes as though he were telling about his week's attractions personally to every patron in Indianapolis. His message is simple and understandable; there's nothing highbrow about it. And that's as it should be. From Michigan we jump down to Maryland and stop off at Baltimore, where Harold Grott is doing a swell job of show-selling at the Met. From Grott we refer you to the clever giveaways he forwarded us in connection with "A Child Is Born." One of them showed the imprint of a baby's feet, with this notation: "First step in a baby's life—A Child Is Born—a drama as big as life itself, etc." Another was a folded affair with this copy on the outside: "The way men suffer when they are about to become fathers... ably demonstrated by Johnny Davis... from 'A Child Is Born.'" Opening the fold we see him waiting and wondering: the next, worrying and welcoming the new arrival; the next, throwing his hat up in the air and yelling: "Whee, I'm a father!" It's a series of five poses.

Grott's regular programs are still excellent examples of good layout and art work. From Tom Pringle provoked interest among his patrons with a front cover which featured the picture of a man, with this caption: "Who is this man... who dared to play God with life?" Naturally one wants to open the program to see what's inside, and in doing so learns that the picture is in Akim Tamiroff, featured in "Disputed Passages." Keeping up his safety campaign in Toronto, Pringle's latest slogan is: "Courtesy doesn't cost you one cent! Perhaps if you had to pay for it, you would use it more often when driving?" In describing his sound system, he refers to it as "sound reproduced as crisp and sparkling as the zip and tang of a glorious spring day." That makes sound good better to us than ever before.

From Canada comes another program, of Myron McLeod, Patricia Theatre, Powell River, B.C. McLeod lists the establishments where patrons can pick up their programs every Friday, which isn't a bad idea. It gives the merchant a break and makes him more willing to cooperate with you.

That was a swell "Gone With the Wind" issue of Cinemag put out by Orris F. Collins, for the Capitol's engagement of the picture. Besides using photos of the principal characters and a story on the front page, Collins promoted many cooperative ads inside. We counted at least thirteen of various sizes, which isn't a bad representation at all for a program.

Spring fever's got us, so we're going to call it quits here before the managing editor puts up the "Danger—No More Space!" sign. There are lots of things you can't be sure of, but we'll lay you ten to one that this Department will be in its usual place next week with more news about programs.

Bonds Inaugurates New Program

A new tabloid-type program was recently inaugurated at Milan, Tenn., by Manager Walter Bonds of the Milan Theatre. Here is a typical front page which, in a way, closely resembles that of Cinemag from Paragould, Ark. Bonds has a good store, but he might put more punch into his headlines. His program was discussed on this page last week.

"GWTW" Gets Gala London Reception

An avalanche of praise and the acclamation of royalty, celebrities and populace made memorable the premiere of Selznick International's "Gone With the Wind," at the London Theatre, on November 11th—last week. Duplicating the fanfare of Hollywood, elaborate ceremonies made the occasion gala. Newsmen inside and outside of the playhouses snapped celebrities as they surged into the lobbies. Each branch of entertainment was represented. Included among the cabinet ministers were:

Right Hon. Winston Churchill, First Lord of the Admiralty; Right Hon. Sir Samuel Hoare, Secretary of State for Foreign Affairs; Sir Kingsley Wood, Lord Privy Seal, Right Hon. Lord Standhope, Lord President of the Council; Right Hon. Sir Austen Chamberlain, Right Hon. Secretary and Minister for Home Security; Captain The Right Hon. E. A. Eden, Member of Parliament for Honiton, Captain Right Hon. D. Margesson, Parliamentary Secretary in the Treasury, Right Hon. W. S. Morrison, Postmaster General; Admiral of Fleet, Right Hon. Lord Chatfield, General Iremonger Brooks, Commanding Officer Western Command. Society was represented by the Duke of Westminster, Duchess of Marlborough, Constance, Duchess of Westminster, Lord and Lady Louis Mountbatten, Lady Alexandra, Lord and Lady Kimrose and Marchioness of Hartington. The platform in the audience were the Right Hon. Irene-Louise, Newspaper Lords Camps and Kennedy, Hon. Leonard Hareworth, Mrs. Anthony Eden, Viscount Castlereagh, Countess of Oxford and Asquith, Lady Ive-dew, Lady Isabel, and the Sultan of Jaffura. Among the stage and screen notables were Robert Donat, Robert Montgomery, Leslie Howard, Miss Blanche Cumming, Sir Seymour Hicks, Leslie Banks, Conrad Veidt and Richard Todd.

The success of the picture was evident almost immediately. Individual hits were scored by London's own daughter, Vivien Leigh, as Scarlett, Clark Gable as Rhett, and Hattie McDaniel, as Mammy. When the picture came to a close, the applause was so deafening and prolonged that it continued for several minutes, even with theARTHUR E. MILLER

Excerpts follow:

"Evening Mirror": "It is terrific, it is devastating... it is an emotional upheaval..." "Telegraph": "Will break all records... the Daily Mail": "Lives more than justifies the critical notice..." "Daily News": "Vivien Leigh more than justifies the American critics..." "News": "No film has ever aroused such a storm..." "Daily Mirror": "It is the greatest film ever made..." "Daily Express": "The picture is a wonder...it is a major work of art..." "Sunday Express": "A film beyond comparison..." "Outstanding performances..." "An audience Charmed.

"Sunday Express": "The perfect emotional drama..." "Sunday Times": "The perfect emotional drama..." "Daily Mail": "The perfect emotional drama..." "Sunday Times": "The perfect emotional drama..." "Daily Herald": "In many ways the most stupendous screen performance from any actress..." "GWTW" is the outstanding achievement, 'GWTW' is a film revolution.

It Rocks With No One In It

With crowds guessing how it was done, Manager Curtis Rosenthal of Loew's Majestic Theatre, Bridgeport, Conn., used a lobby display recently on Universal's "The Invisible Man Returns" which consisted of an empty rocket rocking back and forth with no one in it, except possibly the "invisible man." No wires or controls for this. If ever there was a crowd-stopper, this was it.
COLUMBIA BEING EDITED
PASSPORT TO ALCATRAZ* 
FUGITIVE FROM A PRISON CAMP*
ISLAND OF DOOMED MEN*
LONE WOLF MEETS A LADY*
1 MARRIED ADVENTURE—Travelogue
Feature. Made by Mrs. Osa Johnson.

MAN FROM TUMBLEDOW—Bill Elliott, 
Irene Meredith. Director, Joe Lewis.

BABIES FOR SALE—Bethel Hughes, 
Glen Ford, Isabel Jewell, Director, Charles Barton.

BLOCK K RIDES TONIGHT—Bill Elliott, 
Irene Meredith. Director, Joe Lewis.

IN PRODUCTION
ARIZONA—Jean Arthur, William Holden, 
Raymire Williams, Porter Hall, Director, Wesley Ruggles.

HOWARDS OF VIRGINIA—Gary Grant, 
Alan Marshall, Sir George Barwick. Pro- 
ducer-director, Frank Lloyd.

SINGAPORE—Mehya Douglas, Mildred 
Hopkins, Director, Al Hal. 

FIVE LITTLE PEPPERS ABROAD—Edith 
Fowallen, Dorothy Peterson, Tommy Bond, 
Director, Charles Burton.

METRO-GOLDWYN-MAYER BEING EDITED
NEW MONTH*
EDISON THE MAN*
ANDY HARDY MEETS DEBUTANTE*
WATERLOO BRIDGE* 
20 MULE TEAM* 
PRIDE AND PREJUDICE*
SUSAN AND GOD* 

IN PRODUCTION
MORTAL STORM*
BOOMTOWN—Clark Gable, Spencer Tracy, 
Kate Mulgrew, Claude Gillingwater. Direc- 
tor, Jack Conway.

TO OWN THE WORLD—Irene Dunne, 
William Powell. Director, David Butler.

STRIKE UP THE BAND—Mickey Rooney, 
 Judy Garland, Douglas Fairbanks, Director, 
Busby Berkeley.

PHANTOM RAIDERS—Walter Pidgeon, 
Rita Johnson, Nat Pendleton, Director, 
Jacques Tourneur.*

OLD LADY*—Charles Coburn, Billie Burke, 
Beulah Bondi. Director, Robert Flaherty.
1 LOVE YOU AGAIN—William Powell, 
Myrna Loy, Frank McHugh. Director, W. C. Van Dyke II.

GOLD RUSH MAISIE—Adolf Söderberg, 
Lee Bowman. Director, Robert M. Young.

(UK)
BUSMAN'S HONEYMOON—Robert Montgomery, 
Constantine Costiuc, Director, Arthur Woods. 
Producer, Ben Goetz.

This Week: In Production—52; Being Edited—61
Last Week: In Production—47; Being Edited—71
Last Year: In Production—48; Being Edited—68

[Note: Asterisk (*) indicates pictures on which Advance Data 
has been published—the Shooting Guide for data of publication.]

MONOGRAPH BEING EDITED
COWBOY FROM SUNDOWN*
LAND OF THE SIX GUNS*
RIDERS FROM NOWHERE*
IN PRODUCTION
KID FROM SANTA FE*
PARAMOUNT BEING EDITED
UNTAMED (Tech.)*
TYPHEON (Tech.)*
OPENED BY MISTAKE*
THOSE WERE THE DAYS*
HIDDEN GOLD*
WAY OF ALL FLESH*
SAFARI*
GOLDEN GLOVES*
STAGECOACH WAR*
QUEEN OF THE MOB*
DOWN WENT MIGNITY*
DATE WITH DISTERN*
GHOST BREAKERS*
LIFE WITH HENRY*

IN PRODUCTION
NORTHWEST MOUNTED POLICE (Tech.)*
I WANT A DIVORCE*
NIGHT AT THE CURTAIN*
—L. Carroll 
Nash, Earl Carroll Girls, Anthony Quinlan, 
Director, Curt Neumann.

RANGERS OF FORTUNE—Fred Mac- 
Murray, Patricia Morison, Albert Dekker, 
Director, Sam Wood.

TEXAS RANGERS RIDE AGAIN—John 
Hendricks, Ellen Drew, May Robson, 
Director, James Hogan.

DANCING ON A DIME—George MacDonald, 
Robert Paige, Virginia Dale, Director, 
Joseph Sheridan.

GOMIN ROUND THE MOUNTAIN— 
Bob Burns, June Markland, Director, 
George Archainbaud.

IN PRODUCTION
THREE MEN FROM TEXAS—William 
Bogart, Robert Muir, Robert Estes, 
Director, Lewis Seiler.

RKO-RADIO BEING EDITED
MY FAVORITE WIFE*
YOU CAN'T FOOL YOUR WIFE*
VILLAIN STILL PURSUED HER*
TOM BROWN'S SCHOOL DAYS*
PRAIRIE LAW—George O'Brien, Virginia 
Lee, Director, David Howard.

THE RAMPARTS WE WATCH—March of 
Time Feature.

IN PRODUCTION
ANNE OF WINDYPOLLARS*
LUCKY PARTNERS—Olga Sankey, Ronald 
Colman, Director, Lewis Milestone.

RKO-RADIO (Continued)
THOUSAND DOLLAR MARRIAGE—Louis 
Esposito, Dennis Stock, Adele Parme, 
Director, Les Goodwin.

CROSS COUNTRY ROMANCE—Gene Ray- 
mond, Wendy Barrie, Director, Frank 
Woodruff.

MILLIONAIRES IN PRISON—Lee Tracy, 
Linda Hayes, Raymond Wallbrook, Direc- 
tor, Roy McCurry.

HAVE IT YOUR OWN WAY—Maurice O'Hara, 
Louis Hayward, Lucille Ball, Virginia 
Firth, Director, Roy Del Ruth.

IN PRODUCTION (1946-47)
MONEY ISN'T EVERYTHING—Lana & 
Avery, Frances Langford, Frank Craven, 
Director, Harold Young.

REPUBLIC BEING EDITED
WOMEN IN WAR*
CROOKED ROAD*
GAUCHO SERENADE*
GANGS OF CHICAGO*
DOCTORS DON'T TELL—Charles Coburn, 
Director, Bernard Vorhaus.

IN PRODUCTION
WAGONS WESTWARD—Chester Morris, 
Andrea Leeds, George Hayes, One 
Morgan, Director, Les Landers.

ROCKY MOUNTAIN RAIDERS—Three 
Mcigarettes, Director, George Sherman.

20TH-CENTURY FOX BEING EDITED
I WAS AN ADVENTURER*
SAILOR'S LADY*
CHARLIE CHAN'S MURDER CRUISE*
EARTHBOUND*
MARRIAGE IN TRANSIT*
MARYLAND*
LUCKY CISCO KID*
LILIAN RUSSELL*

GIRL IN 313—Florence Rice, Joan Valentine, 
Director, Raitto Carter.

IN PRODUCTION (1946-47)
FOUR SONS—Oscar Acord, Nancy Kelly, 
Alan Curtis, Director, Archie Mayo.

IN PRODUCTION (1946-47)
BRIGHAM YOUNG*
ELSA MAXWELL'S PUBLIC DEB. No. 1— 
George Murphy, Brenda Joyce, Charles 
Ruggles, Ralph Bellamy, Director, Gregory 
Bard.

THE BRAT—Joe Wilkins, Kent Taylor, 
Elyse Knox, Director, Otto Brower.

YOUNG PEOPLE—Shirley Temple, Joel 
Okin, Charlotte Greenwood, Director, 
Allan Dwan.

PIER 13—Lyric Helm, Lloyd Nolan, Douglas 
Ferdy, Director, Eugen Forde.

STREET OF MEMORIES—Guy Kibbee, 
Lynne Roberts, Director, Edwardes.

UNITED ARTISTS BEING EDITED
THE WESTERNER (Goldwyn)*
OUR TOWN (Lester)*
TORNADO BOUND (Majors)*
GREAT DICTATOR (Charlin)—Charles 
Chaplin, Favorit Goldstein, Producer Direc- 
tor, Charlie Chaplin.

THIEF OF BAGDAD (Korda) (Tech.)*—John, 
Osvald Vlady, John Dupre.

IN PRODUCTION
SOUTH OF PAGO PAGO (Small)* 
FOREIGN CORRESPONDENT (Wagner)— 
Joel McCrea, Harold Marks, Lawrence 
Day, Director, Alfred Hitchcock.

LONG VOYAGE HOME (Argo)—John 
Wayne, Thomas Mitchell, Producer, 
Director, John Ford.

UNIVERSAL BEING EDITED
ALIAS THE DRAGON*
LA CONGA NIGHTS*
SANDY IS A LADY*
I CAN'T GIVE YOU ANYTHING BUT 
LOVE, BABY*
SOUTH TO KARANGA*
BAD MAN FROM RED BUTTE
NO EXIT*
SKI PATROL*

IN PRODUCTION
DEEP IN THE SOUTH—Dead End Kids, 
Nan Grey, Director, Joe May.

ONE OF THE BOSTON BILLERTONS— 
Nancy Kelly, Isabel Young, Robert Cummings, 
Director, Al Rogel.

BOYS FROM SYRACUSE—Alas Jonas, 
Martha Raye, Joe Penner, Rosemary Lane, 
Director, Edward Sutherland.

HOT STEEL—Richard Arlen, Anita D'ville, 
Peggy Moran. Director, Charles Vidor.

WARNER BROTHERS BEING EDITED
FUGITIVE FROM JUSTICE*
FLIGHT ANGELS*
TOMORROW* 
BROTHER ORCHID*
ALL THIS AND HEAVEN, TOO*
SEA HAWK*

IN PRODUCTION
LIFE OF KNOTE ROKNER—Pat O'Brien, 
Donald Roone, Gail Pog, Producer, 
Director, Lloyd Bacon.

EPISODE—Olivia de Havilland, Jeffrey 
Lynn, Charles Winninger, Edwin Albert, 
Joe Wyman. Director, Kurt Bernhardt.

THEY DRIVE BY NIGHT—George Raft, 
Ann Sheridan, Humphrey Bogart, Direc- 
tor, Raoul Walsh.

THE SENTENCE—George Brent, Virginia 
Bruce, Brenda Marshall. Director, Vincente 
Lynxman.

The Encyclopedia of Exploitation

The TEXTBOOK OF SHOWMANSHIP, A practical manual by showmen for showmen. A wealth of ideas for picture selling. Sound information on theatre administration. Expert advice on methods and practices. Both the experienced theatreman and the younger men working their way up to places of responsibility in theatre operation will find this book the best investment they ever made.

$3.50 per copy. (Cash, Check or Money Order with order)

Showmen's Trade Review—1501 Broadway, New York, N. Y.
The Doctor Takes a Wife
Columbia  Comedy  93 mins.  (Nat'l Release, April 25)
Plot: Loretta Young, authoress and idol of America’s spinachetter, is summoned back to New York by her former fiancé, Gardener. Missing the last train, she obtains a ride with Milland, young research doctor. Mixed with a wedding party due to arrive, the couple are mistaken for the newlyweds. Loretta’s first book is doomed, but Gardener recommends a second volume on marriage, making it necessary for the couple to pose as newlyweds until the book is on the stands. When Gardener, Milland’s fiancée, returns from Europe, he convinces her of the truth and she agrees to wait for him. But she precipitates a fight between the two, and Milland packs his bags and leaves. Hearing a newspaper is to reveal the truth, and fearing it will ruin him, Loretta follows Milland to a party, where she forestalls the announcement of his engagement to Gail by pretending she and expect a baby. Milland, at first, but later he forgives her, and the two actually marry.
Comment: Here’s another of those hilari- ous farce comedies, exceedingly clever in its predications, and a mainstay of the summer trade from the big towns to the smallest hamlet. Strictly for the adults it’s the type of picture that will please any audience looking for a laugh and reap a nice profit from word-of-mouth advertising. For sheer entertainment it ranks with the best offerings of the year, and with proper exploita- tion in addition to the marquee strength, should do exceedingly well at the box office. Performances of marked excellence are turned in by Loretta Young and Ray Milland, by the book scholars, and, Raymond Gardener and Gail Patrick also contribute notable portrayals. Alexander Hall deserves credit for the fine direction, particularly the handling of the snappy dialogue and spicy situations. Tense ads could be run with the final ad carried on by the main train. Take a Whip! Restaurunts should feature a “spinster’s spinach” dinner, tying up with a scene in the picture. Have pretty girls distribute heralds made up to look like prescription blanks. (ADULT)
Catchline: “Her reputation...his career...was a marriage of convenience worth it?” AUIDENCE SLANT: STRICTLY FOR THE ADULTS LOOKING FOR A GOOD LAUGH.
BOX OFFICE SLANT: A NATURAL FOR THE SUMMER TRADE. TRADE LOOKS WITH THE BETTER OFFERINGS OF THE YEAR.

If I Had My Way
Plot: When Woods, a bridge builder, is killed, his co-workers, Crosby and Brendel, take his daughter, Gloria Jean, to New York to live with her uncle, Joslyn. But Joslyn and his wife, Claire Dodd, not desiring the penni- less child, leave Crosby with no alternative but to take the girl across town to a friend, Winnie, who turns out to be Gloria’s great uncle. He and his wife, Nana Bryant, are happy to care for the girl, which meets an old friend, and during a drinking bout, buys the friend’s restaurant. Meanwhile, some stock left Gloria is found to be worthless. The res- torant is a losing proposition, so Joslyn invites it into a club, with Winnie’s old vaudeville pals furnishing entertainment. When Joslyn gets a wire saying some stock held by Gloria is valuable, (a gag perpetrated by Bing to get some money out of him) he buys it from her, although Bing thinks it’s worthless. When Joslyn finds he is duped, there is trouble; but a banker settles it by making a loan on the cafe, which is a success.
Comment: Universal has shown good judg- ment in teaming Bing Crosby, that sure-fire performer, with Gloria Jean, a young talent with the thrilling voice, as the result looks like a money attraction from all angles. A human story with just a dash of holocaust, there are many lifting melodies cleverly woven into the plot and David Butler has directed it with skillful hand. The producers of this film, realizing its potential, are looking to the fact that Bing is one of the top ratings, and with a talent like Gloria Jean the picture is sure to be a money maker. Take this film as a money maker. Take this film as a money maker. Take this film as a money maker. (FAMILY)
Catchline: “They’re sing-sational!” AUDIENCE SLANT: ENOUGH HOKUM AND LINING MELODIES TO PLEASE THE FAMILY TRADE. BOX OFFICE SLANT: LOOKS LIKE A MONEY ATTRACTION FROM ALL ANGLES.

Light of the Western Stars
(Hollywood Preview)
Para.  Western  65 mins.  (Prod. No. 3631, Nat’l Release, Apr. 19)
Plot: Victor Jory, a hard-drinking, hard- fighting ranch foreman, is framed by a crooked band of gun-runners and forced to go over the border to Mexico, where he joins a rebel force. Jo Ann Sayers arrives from the East looking for her brother, Russell Hayden. She meets and falls in love with Jory and tries to per- suade him to reform, which he refuses to do until he rounds up the gun-runners who have been aided in their work by the sheriffs, Tom Tyler, Hayden is shot when he accidentally rides near the cache, and when Jory goes to investigate, he discovers the hideout. With the aid of Noah Beery, Jr., his Mexican henchman, he rounds up the gang, but not until Beery sacrifices his life saving Jory.
Comment: The western enthusiasts will en- joy this picture, which is an awful drama of the wide open spaces with plenty of hard-riding and fighting. Although a little slow at the start, it gains momentum as it goes along, winding up with a swell gun battle. The usual out- standing Harry Sherman production values, which include the artistic outdoor photography of Ben Stimson and the effective direction of Lesley Selander, all add to the entertain- ment value of the film. On the acting side, Victor Jory and Noah Beery, Jr., carry off the honors, aided by Jo Ann Sayers, Russell Hay- den and Morris Ankrum. One scene, the fist fight between Jory and Tom Tyler, will have most of the customers on the edge of their seats; it’s that good. All in all, the picture is well made and should prove a good entertain- ment and should be a welcome addition to any program. Dress lobby in western style, includ- ing the famous saddle jacket, a scene from the Zane Grey novels, with stills of the picture, should be arranged. (FAMILY)
Catchline: “He discovered she loved the man she married under duress.” AUDIENCE SLANT: AN ACTIONFUL DRAMA THAT WESTERN ENTHUSIASTS WILL ENJOY. BOX OFFICE SLANT: ABOVE THE AVERAGE FOR THIS TYPE OF ENTERTAINMENT AND SHOULD BE A WELCOME ADDITION TO ANY PROGRAM.

Two Girls on Broadway
(Hollywood Preview)
MGM  Comedy-Drama with Music  73 mins.  (Prod. No. 33, Nat’l Release, April 19)
Plot: Plucky Murphy clicks on a radio show, he sends for his dancing partner, Joan Blondell, to meet him in New York. Joan
brings along her kid sister, Lana Turner, and when she arrives, Lana is given the hugh billing spot opposite Murphy and Joan has to be satisfied with a job as cigarette girl. Murphy, in spite of herself, falls for little sister Lana and between them they try to keep the knowledge from Joan. In order to do what she thinks is right, Joan decides to help Murphy, Kent Taylor, sponsor of the radio show that helped Murphy, but Murphy manages to break up the wedding. In the excitement of this, Little Sister Murphy gets away, invents a tall tale about a vaiueville offer which must take her away immediately. The wedding is called off and Lana returns to her dancing school while the other two continue their dancing careers as minor and major.

Comment: Although the plot is well-worn, patterned after the first "Broadway Melody" picture, the film is entertaining due to the fine acting of the cast. A new dance team, Lana Turner and George Murphy comes through with flying colors, both in the dance sequences and the dramatic portions of the picture, and it is their dancing that will send most audiences home pleased. The story is the usual back-stage variety and the direction of S. Sylvan Simon lifts it above the material. In addition to Lana Turner and Murphy, Joan is one of their finest performances of her career. In the supporting cast, Kent Taylor, Wallace Ford and Richard Davis are well cast in their respective roles. The picture has two swell song numbers, plenty of amusing gags and moves along at a very fast pace. For exploitation see Showmanalysis on page 11, issue of April 20.

(Continued on page 17)

(ADULT) Catchline: "He saved the girl he loved from a notorious gambler."

AUXILIARY SLANT: THEY'LL BE BORED. BOX OFFICE SLANT: NO. IT WILL NEED THE SUPPORT OF A STRONGER FEATURE.

For booking information, write Atlas Film Exchange, 732 Seventh Ave., N. Y. C.

Rhythm of the Rio Grande

(Mono. Musical Western) 55 mins. (Prod. No. 3953, Nat'l Release, March 2)


Plot: Tex Ritter and his pal, Frank Mitchell, ride north from Texas seeking a friend who had written him about making a gold strike in a ranching area. They find raiders trying to burn out a ranch house and drive them away, only to have Suzanne Dale, daughter of the owner, accuse them of being

Grande GOES TO TOWN

A Higgins Family Picture

(ADULT) Catchline: "It ain't no use, Higgins. You think you can start a phoney gold rush to fill your own pockets? Well, we got a little justice of your own for fellows like you!"

JAMES LUCILE RUSSELL HARRY Davenport - LOIS RANSON MAXIE ROSE SLOOM & ARTHO GODBY DIRECTED BY GUS MEINS

A Republic picture

Captain Moonlight

Atlas Pictures Drama 58 mins. (Nat'l Release, April 17)


Plot: When Perrins, a card sharp, tries to back out on his promise to marry Mary Lawson and take her into the regiment, Garrick forces him to go through with the ceremony. For revenge, Perrins has his henchman waylay Garrick and kill him, but they fail in the attempt, although Perrins doesn't know it. This happens in Belgium. Later, in London, Perrins makes up an assumed name, and offers to cancel a gambling debt if the debtor will let him marry his daughter. After the ceremony is over, Garrick turns up and recognizing Perrins, tells the bride's father of his past. He finally corners the villain, and in a duel, overpowers him. Garrick is free to marry.

Comment: This English importation is bad, and at best will serve only as filler on a dull bill. The continuity is jerky, and the performances are stilted, although John Garrick manages to shine a number or two fairly well. As far as the title is concerned, Captain Moonlight has very little to do with the actual story, and fans who are expecting a lot of adventure and excitement will be sorely disappointed. They may, however, enjoy a few good looks, for many of the situations that are intended to be serious seem like reminders of old-fashioned melodrama. No points of interest to American theatregoers, thus making it necessary to bolster the bill with a stronger feature. Focused in advance by using the title in a series of teaser advertising.

Showmen's Trade Review
Til We Meet Again

Showmanalysis

ALTHOUGH you may be familiar with the fact, it would be unwise to let your public know that "Til We Meet Again" is replete with the theme of "One Way Passage." So we start off this Showmanalysis with this word of caution. Regardless of whether this picture is better than the original, we suggest that you refrain from mentioning it in any way whatever.

The things to sell in this picture are the names and the romance. The latter is probably the most outstanding romantic angle you've had to sell in a long time. It is a beautiful love story, full of tenderness and poignance and that's just the sort of language you'll have to use in sales of the picture. The type we are using to sell you on the idea.

The title, too, is a good one. For instance, have you ever noticed that sort of instant in which you ask newspaper readers to submit instances of where they have met long lost friends or relatives under peculiar circumstances? The best of these could be dramatized on the local radio station, giving due credit of course to the characters which inspired the idea. Further along this line, you could set up a bureau in the lobby where people could register the names of those whom they were seeking. Many girls, for instance, lose track of their friends and later they are married, their names are changed and the friends don't know they are the husbands' names. The idea of having a desk in the lobby where registrations of names could be left is a good one to carry out the title.

Stunts to Play on Title

Here's another stunt to play on the title. You announce through the newspaper that a man in your employ will start at your theatre at a certain time and walk through certain streets (giving the route). A few minutes later, he will do the same thing. Now the idea is to have newspaper readers try to pick the spots where they will meet. The routes can cross. In many cases, but only at certain points will the couple meet. Whoever spots them meeting is awarded tickets. This stunt could be worked in connection with a local bus or street car company, which could advertise that the two people will be on certain bus or car routes which cross. When they meet at a certain point at the same time, the passes are awarded. This stunt can be used by the traction companies to advertise their "on time" record. A similar idea was used in one of our theatres a few years ago and very successfully.

Groups of "Meeters"

You may have read of certain groups of people who have arrangements to meet at various places years after a certain event. For instance, the survivors of the Titanic disaster more than twenty years ago do those who through the famous blizzard of '88. Find a local group of this kind (perhaps they're friends from the same class). Tie up the meeting with the picture.

Another way to play up the title would be to arrange with certain hotels to cooperate with you. For instance, a local hotel might have a reputation as a convenient place to meet, or a local restaurant or candy shop might have the same reputation. This brings considerable business to them and you might therefore have them promote the picture (with permission) along on a "Til We Meet Again" Club with George Brent and Merle Oberon as the sponsors. You can arrange to have jumbo telegrams sent you from Hollywood addressed to the meeting place and signed with their names, wishing the Club luck.

The title can be further emphasized by having everyone in your employ use it when finishing a telephone call. This should be done both when they answer the telephone and their own private phones as well. To put this point over even better, you can have hangers made up to slip over the mouthpieces of public telephones, with copy on them reading, "Don't say 'Goodbye,' say 'Til We Meet Again' and see the picture of that name at the Strand on (playdate)."

Tieups for Bars

The stars of the picture meet over a cocktail in the picture. This suggests the possibility of having a "Paradise Cocktail" (that's what Brent orders and it's his own concoction) featured in local bars. You'll have to use your judgment about whether you will risk this idea, but you will find that a large head of business will be generated by tieing up with a bar. If you do use this stunt, ask the bartender to put up a sign advertising that he will serve a Paradise cocktail, exactly as served in the picture, and underneath that to give the playdates.

In this connection, you could have a couple come in and order Paradise cocktails and then break the glasses as they do in the picture (but be sure the bartender is in on the gag).

A further stunt in connection with local bars would be to ask everyone to use the title of the picture as a toast. You might run a newspaper contest for good toasts starting off the picture with the title. The second day story in the newspaper could state that the title was suggested by the picture coming to your theatre. It would also be a good bet to have a great many people use the title of the picture as a toast and then later announce the showing of the picture.

To put over the story (and we suggest you don't use this idea if your town played "One Way Passage" when it was reissued) there is a good contest for best days five days in the newspaper. Five stills with captions are available in mat form, each depicting a scene from the picture with one of the many problems which occur in it. These same problems can be used in other ways if you do not have access to your newspaper's columns. They can be used as a radio quiz contest, or the questions can be asked by an Inquiring Reporter. Still another way would be to have outgoing patrons answer the questions posed by the picture as they leave. This is especially good for the first day.

Since the entire action of the picture takes place on a trip from Hong Kong to San Francisco, you can tie up with travel agencies selling cruises to the Far East and Honolulu. Promote from them a large map of the Pacific Ocean. At various points along the way place stills of the stars with appropriate captions.

For instance, at Hong Kong the caption says "Here they met and knew they were fated for each other." Enlarge captions say, "We who have no tomorrow must take our love today" and "We have nothing left but love today."

At San Francisco, the caption is simply "Til We Meet Again."

Many National Tieups

The press book on the picture is replete with suggestions on making use of various national tieups which have been arranged. These are capital for putting over the stars, already well known to every coverage. Stills of such people as Merle Oberon, George Brent, Pat O'Brien, Geraldine Fitzgerald, Frank McHugh and Binnie Barnes can be used all over town to good advantage.

Use the angles best suited to your community. But sell this picture hard. The women will have to bring their handkerchiefs, but how they'll love it!

Flash... glamour... color is the life-blood of showmanship and that's what we're selling in Trailers, Lobby Displays and Accessories. Use them like the successful merchant uses his show windows. Put your show on display. Dress up your lobby. Dress up your screen. A catch-line... a picture will get the prospect who shops for entertainment. Maybe he's twenty percent of your audience... maybe he's only ten. But it's the "shopper" who makes the difference between big grosses and average takes... sometimes the difference between profit and loss. And NATIONAL SCREEN SERVICE gives you those catch lines... that color... that flash... in Trailers... in Lobby Displays... in General Accessories. On a straight rental basis... from one set of exchanges. They cost you little... they sell extra tickets. Every exhibitor can afford the Best Ticket Sellers in the Business...
Stunt on "Earl of Chicago" Ties In With Easter

An effective stunt used during the run of "The Earl of Chicago" at Loew's Criterion Theatre took place recently when 6'7" Hugh Douglas, tallest doorman on the Criterion house staff, was dressed in a complete Easter outfit, complete with top hat, cutaway coat, striped pants, grey vest, and all the trappings on his person. On Saturday strolled up and down the Broadway sector, stopping in at hotels, restaurants, stores, etc., leaving his calling card on the counters, in mail boxes and letter boxes in the neighborhood of the theatre. (Copy on the card: "His Lordship: The Earl of Chicago," Robert Montgomery, Loew's Criterion Theatre.")

On Sunday, Douglas joined the Easter parade on Fifth Avenue and for the entire afternoon distributed his calling cards to the happy jogging crowds. There was plenty of excitement when the cameras and newsmen glimpsed him above the crowds and "shot" his picture from all angles.

Credit for the stunt goes to Manager Seligman, his two assistants Messrs. Brummer and Linder, and publicity man Phil Lauter.

Washington Showmen Meet Producer

Many theatre men attended a cocktail party for Producer Joe Pasternak when he visited Washington. Those pictures above are front row, left to right—Pasternak, Genev Ketchum, chief booker Dominion Theatres; George Werner, associate booker, Warner Circuit; Leon Back, chief booker, Rone Circuit; rear row, left to right—Clark Davis, chief booker Lichtman Theatres; Sidney Gates, Roxy, Norfolk; Frank Rosche, District Manager, Schein Theaters; Oscar Blumenfeld, Universal Pictures chief booker, Warner Theatres; Willi Jasen, Universal Studios; George Crouch, assistant zone manager, Warner Theatres; Abe Talen, Little Theatres; WIlly Henderson, chief booker Warner Circuit; Bernie Kenedy, Universal Branch Manager.

Rhythm of the Rio Grande
(Continued from page 13)
the assailants. Pablo, a Mexican bandit, has been killed and razing there, and Tex tells Susan he is Pablo. Captured by Martin Garralaga the renegade, Pablo, Tex learns that the killing is being done by others, since Garralaga only seeks the man who betrayed his sister. Convinced Tristram Coffin is the killer, Tex and Garralaga combine their forces, but Bannister has Tex arrested. He escapes and rides to the ranch, Mitchell leads Garralaga's men there and Tex kills Coffin, saving the bandit's life. Pablo returns to Mexico and Susan forgives Tex.

Comment: There's nothing wrong with this picture that a good story couldn't have fixed, since Tex is his usual willing self, Frank Mitchell does some of the back breaking stunts and falls which brought him fame on the stage when he was with Mitchell & Durante and director Al Herman has staged a couple of fights which literally wreck the place. The three songs earn the same comment as given for the story. All of the regular Tex Ritter exploitation angles can be revived. In addition, a team with the practice of Pablo, the bandit, of always leaving some sort of silver ornament can be created, by lining up windows with novelty and souvenir shops in which their silver offerings are featured. If the local radio station has a regular amateur program, include in your advance a small additional prize for the amateur best imitating Tex's singing.

Catchline: "Tex and a bandit stop a killer's game."

AUDIENCE SLANT: NOT EQUAL TO TEX RITTER'S USUAL STANDARD. BOX OFFICE SLANT: AVERAGE WESTERN.

The Saint Takes Over
(Radio Preview)


Credits: Screenplay by Lorenzo de Filippo and Frank Ren– tzen, based on a character created by Leslie Charteris. Production by A. I. Rendelsmith; Film Editor, Des– niede Marquette. Art Director, Al Herman, Di– rected by Jack Hively. Produced by Howard Benedict.

Plot: George Sanders (The Saint) meets Wendy Barrie crossing from London to New York, on the way to aid his friend, Jonathan Hale, a police detective who was fired when five gamblers killed his main witness and planted $80,000 in his safe. She eludes him at customs, but he meets her again when working the case, after three of the gamblers have been killed under circumstances pointing towards Hale as the killer. Police nab the Saint as the killer of the third man, but he escapes and tricks Cyrus Ken– dall and Morgan Conway into talking in a room where a set broadcasts it to police headquarters. Wend– ley Barbara exonerated as the murdered witness' sister, kills Kendall as he is escaping and is herself fatally wounded. Hale is restored to his job.

Comment: After a lapse in the one just preceding it, the Saint series comes right back to the high standard previously set. While a little more mystery might have been desired, the good casting and excellent work of the top players makes this a feature to hold for family right through; and humorous sallies in the early minutes are also sure to win audience favor. Running a close second to Sanders as to standard of performance is Paul Guilfoyle, seen as a dumb safe cracker with a genius for saying the wrong thing. Jack Hively's directional pacing throughout stands out. All of the regular Saint stunts, including book store and library window tie–ups with the Charteris series can be repeated. A stunt to start them talking can be set as an advance lobby feature. Get a pair of spe– cial glasses such as the gambler exposed by the Saint wears, letter your advance notice on a poster in luminous ink and then invite your patrons to look through these glasses and read a message on what was apparently a clear board. (FAMILY)

Catchline: "The Saint has to clear up three murders—to clear himself."

AUDIENCE SLANT: WILL HOLD ANY AUDI– ENCE; CAN HEAD BILL IN HOUSE WHERE MYSTERIES ARE FAVORED. FANS OF THIS SERIES WILL LIKE IT.

BOX OFFICE SLANT: SHOULD DO BETTER THAN AVERAGE FOR THIS SERIES AND WILL BUILD INTEREST IN IT.

BLITZKRIEG OVER LONDON!
Flaming Headlines come to life in the streamlined version of HELL'S ANGELS

Saps At Sea
UA
Comedy
56 mins.
(Nat'l Release May 3)

Cast: Stan Laurel, Oliver Hardy, James Finlay– son, Ben Turpin, Dick Crooner, Harry Bernard, Eddie Condon. Credits: Directed by Gordon Douglas. Screenplay and original story by Charles Rogers, Eliot Attie, Gil Pearl and Harry Langdon. Director of photography, Art Lloyd. Photographic effects by Roy Seawright. Film editor, William Ziegler. Art director, Charles D. Hall. Produced by Hal Roach. Plot: Laurel and Hardy work in a horn factory. Hardy contracts homonomania, so they rent a boat, intending to stay at the dock. But an escaped convict boards the boat to hide, a goat chews its moorings and they awake in the middle of the ocean. Hardy subdues the killer with the great strength he has when he hears a horn, and they are rescued by the police, but land in trouble when Hardy, hearing a horn, beats up a cop.

Comment: This is a short subject blown up

(Continued on page 18)
**Buck Benny** Gets Heavy Radio Plugs

The New York opening of "Buck Benny Rides Again" with a Harlem premiere and the regular run at the Paramount Theatre had the most extensive national and local air-selling campaign of any picture opening in New York, a recent radio survey disclosed.

In addition to six Jack Benny Yello programs, three of which originated from New York, and which were heavily laden with plugs for the picture, Benny made a guest appearance on the Kate Smith Hour in which additional credits for the picture were heard.

The Harlem premiere at Loew's Victoria Theatre on 125th Street included a Station WHN broadcast with Jack Benny, Fred Allen, Mark Sandrich, Rochester, Bill Robinson, Ella Fitzgerald, Maxine Sullivan, Louis Armstrong, Ethel Waters and other notables blurring the film. Phil Harris, from the cast of the picture, was heard on the "We, The People" program, with numerous picture credits included.

Fred Allen plugged the picture consistently for several weeks, and additional credits were garnered by Eddie "Rochester" Anderson when he appeared as guest artist on the program.

The same date Mark Sandrich, producer-director of the film, air-interviewed with Stella Unger on her "Hollywood Newsgirl" program released via the NBC red network, with added plugging for the picture.

Jimmy McHugh, composer of the song hits, was booked on "Judge Spence's Song Court" radio program, and Jacobson, Para-

**Letters to Teachers**

To get school cooperation in connection with his showing of "Cavalcade of Texas," a subject magazine sent a special to its students, Manager Floyd Faust of the Star Theatre, Tuscaloosa, sent personal letters to teachers calling their attention to the educational value of the subject and inviting them to be his guests during its engagement.

**"East Side Kids" Front**

The Globe Theatre on New York's main stem to town for the opening of Monogram's "East Side Kids" with a highly effective front, part of which is reproduced above. A 23x31 banner covered the entire Broadway facade above the marquee, with words and layout ideas adapted from the press sheet ads formed focal points of interest.

**He Laughed at "Charlie"**

The card at the end of the display shown above reads: "Here lies the body of a fellow who laughed himself to death when he saw "Charlie McCarthy, Detective." The display was used on the sidewalk in front of the Star Theatre, Tuscaloosa, Texas, to plug the Universal film, Credit Manager Floyd Faust for the stunt.

**Original Set Sketches Part of Campaign on "Northwest"**

Twelve original set sketches prominently displayed in the main lobby of the Los Angeles Public Library proved highly effective as part of the "Northwest Passage" campaign for its day-and-date State and Chinese showings in that city. In addition, 10,000 book-

marks, plugging both the Kenneth Roberts novel and the film, were distributed by the library.

Fifty 14x22 cards were planted with book stores and rental libraries in the city and environs, and an additional 10,000 booklets given away.

Three traveling 28-sheet trucks covered the city thoroughly for a week in advance.

At both theatres, men dressed in Rogers' Ringers uniforms distributed heralds before the opening.

Radio campaign included a letter contest over the local N.B.C. outlet, a Truman Bradley interview on camera work, and a CBS station, and spot announcements on eight smaller stations as well as on the major net-

**Saps at Sea**

(Continued from page 17)

to feature length. It has some good gags, and will fit in with a strong dramatic feature, serving to bring in those who are followers of this team. This is the second one of this pair's pictures, originally sold as a four-reeler but released as a feature. The gags are plentiful and there are some hearty laughs, but they would be closer together if the picture were a four-reeler. Have a contest for a goofy menu with string for spaghetti, soap for cheese, red paint for tomato sauce and sponge for the hamburgers, such as they use in the picture. Also run a contest for gag title like "Saps at Sea." Use plenty of comedy stills in the lobby.

(FAMILY)

Catchline: "Ship ahoy and ship ha-ha!"

AUDIENCE SLANT: GOOD LAUGHS AND GOOD GAGS BUT TOO FAR APART.

BOX OFFICE SLANT: WILL LIVEN UP A DRAMATIC FEATURE.
The public says:

Thank you for keeping his memory alive. You who take art in this glorious enterprise do honor to a beloved American and win the respect and gratitude of your theatre patrons.

THE MOTION PICTURE INDUSTRY'S ANNUAL TRIBUTE TO WILL ROGERS

Starting Thursday, April 25th
Will Rogers National Theatre Week

1—GRATIS SHORT SUBJECT
All exhibitors taking audience collections will receive the All-Star Short Subject free of charge. Running time 11 minutes.

2—BOOKED EVERYWHERE
It is already booked day-and-date in every theatre operated by or affiliated with Paramount, 20th Century-Fox, RKO, Loew’s, Warner Bros. and by thousands of public spirited independent exhibitors.

3—PROCEEDS TO CHARITY
For the benefit of the Will Rogers Memorial Hospital, Saranac Lake, N. Y., and for other hospital, charitable and educational purposes. And for the aid of local institutions specializing in the care of handicapped children. Note! The Will Rogers Memorial Hospital is open to anyone actively engaged in the motion picture industry afflicted with tuberculosis.

BETTE DAVIS
KAY KYSER
JUDY GARLAND
(Warner’s) (R.K.O.) (M-G-M)

THESE STARS APPEAR IN THE SHORT SUBJECT "IF I FORGET YOU"
(Theme Song "If I Forget You"
Lyrics and Music by Irving Caesar)

WILL ROGERS NATIONAL THEATRE WEEK
WEEK BEGINNING THURSDAY, APRIL 25th • MAJOR L. E. THOMPSON, Chairman

Order prints from the following Zone Chairmen of WILL ROGERS NATIONAL THEATRE WEEK...or from any branch manager or film salesman. Shipments made through National Screen Service.

Zone Chairmen and Company

NEW YORK CITY • Harry H. Buxbaum, Fox

Zone Chairmen and Company

OKLAHOMA CITY • Ralph B. Williams, RKO

OMAHA • Al Mandanholli, Paramount

PHILADELPHIA • F. L. McNemee, RKO

PITTSBURGH • Harry Seed, Warner Bros.

PORTLAND • Louis Amscher, Metro

ST. LOUIS • John E. Garrison, Universal

SALT LAKE CITY • Charles Walker, Fox

SAN FRANCISCO • Barney Rose, Universal

SEATTLE • Lawrence J. McGinley, Universal

WASHINGTON • Sam Wheeler, Fox

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Y
Calling on Colombia

(MGM) (T-59) Traveltalk No. 9
8 mins.

Fitzpatrick takes a trip to Colombia. The hotel where he stopped gets the usual good plug. The template considers a footbridge to Magdalena River at Barranquilla and shows also some scenes of Cartagena. Tie up with local agencies on steamship lines calling at Colombian ports.

XXX Medico

(MGM) (K-122) Passing Parade No. 2
10 mins.

This shows how difficult it formerly was to obtain medical help for ships at sea which had a sick or a doctor but not both. Radio interference usually blotted out whatever was put on the air to help them. However, the XAXX X is now used and there are the airwaves and the end of this subject shows a doctor on a liner 700 miles away from a woman passenger, giving premature birth on a tressel and directing operations. The subject is very well done, and should be extremely well received.

The Hidden Master

(MGM) (C-137) Our Gang No. 7
11 mins.

This is pretty much the same sort of thing as the Cagney usually gets into. This time the boys have fallen for a new pupil, but Darla pulls a black feather and they get taken down a peg. The gang has lost its draw and is not as good as it used to be.

Information Please No. 9

(RKO-Pathé) (4209) Information Please
11 mins.

Comment: With Elmer Davis, CBS commentaries, is given, the regular board of experts, Kieran, Adams and Levant, are put through their paces by Clifton Fadiman. Many of the questions are true of the boys, "tell down" more than once. Levant's dry humor is good for several laughs, especially when he tries to revise the map of Europe as only a Levant could revise it. The usual Canada Dry and radio tips should be brought into play when selling this.

Court Favorites

(RKO-Pathé) (4309) Sportscro No. 9
10 mins.

Comment: The fine points of tennis are demonstrated by some of the nation's best tennis players, including Vincent Richards and Bill Tilden. One of the subject's highlights is a doubles match between George Lott and Bruce Barnes, and Ed and Bill Kenney. The rambunctious footwork of the Czech ace, Karel Kozelnik, is interesting to watch. For your exploitation, promote displays from sporting goods shops; have a tennis expert demonstrate the proper strokes from your stage or in the lobby.

The First Run Short Product

BROADWAY, NEW YORK

(Week Beginning April 27)

CAPITOL—The Dominieneeing (MGM) rev. 3-30-40; Home on the Range (MGM) rev. 3-30-40.

CRITICISM—Stranger Than Fiction No. 72 (RKO) Pear. rev. 3-24-40; Anthony, the Hound (Col.) Pear. rev. 3-24-40.

PARAMOUNT—Popular Science No. 4 (Para.) rev. 2-24-41; Stealin' Ain't Honest (Para.) Pear. rev. 2-24-40; Blank Rev. rev. 2-20-40.

RIALTO—Judo Experts (Para.) rev. 1-20-40; P requirement (MGM) rev. 1-20-40.

RIVOLI—Fox Hunting in the Roman Campagna (UA) rev. 10-13-38; The Feelings of a Girl (Para.) Pear. rev. 2-26-40.

ROXY—Goodness, a Ghost (RKO-Radio).

STRAND—Fred's Freshmen (Vita.) rev. 11-25-39; Public Jitterbug (Vita.).

CHICAGO LOOP

(Week Ending April 27)

APOLLO—The Singing Dude (Vita.) rev. 4-13-40; The Dominieneeing (MGM) rev. 3-30-40.

CHICAGO—Home on the Range (MGM) rev. 3-30-40.

GARRICK—Confidente Honey (Vita.).

ROOSEVELT—America's Youth (RKO) M-o-t of T (Rev. 4-13-40; Stealin' Ain't Honest (Para.) Pear. rev. 2-26-40.

UNITED ARTISTS—Unusual Occupations No. 4 (Para.); Sea Scouts (RKO-Disney) rev. 7-22-39.

Sitka and Juneau

(MGM) (T-60) Traveltalk No. 10
9 mins.

Fitzpatrick and his camera go to Alaska on this trip and take a look at the old city of Sitka and the new one of Juneau. It gives an insight into Alaska that few Americans have. Although one sees James A. himself inspecting some old graves, this subject, as a whole, is a bit better than most of the series. Tie up with the "See America First" campaigns of the travel agencies.

Air Arm

(RKO-Pathé) (4609) Reelim No. 9
9 mins.

Comment: In these dark days, when many of us stop to think whether or not our defenses are adequate, this subject comes as a timely bit of assurance. Showing the nation's air armada, the reel first treats the design of pursuit ships and the manufacture of bombers in one of the largest aircraft manufacturing plants. From formation flying to dogfights, the small planes are put through their paces by army pilots. Because they are hard to hit and easy to maneuver, the pursuit planes convey and protect the bombers. The subject is very interesting. Get the cooperation of your newspaper editor, patriotic groups and other prominent persons in helping you publicize your showing.

Tomorrow's Stars

(Gal. (1908) World of Sports No. 8
10 mins.

Coming out just at the time the baseball season is getting under way, this subject should interest the fans. Even those who don't go in for the sport won't be bored, for the scenes of the training of rookies who become the DMM and Cubs will be fascinating. The setting is Joe Stripp's baseball school at Orlando, Fla. Advice local baseball clubs, as well as others in the vicinity of the national pastime, of your showing, and arrange tieups with sporting goods stores. A baseball and bat might be won as attendance prize at a children's matinee.

NEWSREEL SYNOPSES

(Released Saturday, April 27)

PARAMOUNT (No. 69)—Last dress parade of Cam- bron Highlanders; Clean up after Maine storms; Canadian Prime Minister visits FDR; Captain Bob Bartlett to go on Arctic cruise; Galento-Bair in training; Paint Fair structures; Northwestern U. torchlight parade; Land boom in the dust bowl.

MOVIE TONE (Vol. 22, No. 66)—Canadian Prime Minister visits FDR; Edison reviews navy recruits; Linda Darnell imprints foot in cement; Gas mask factory in Stockholm; England tests commercial planes; French test anti-aircraft guns; Virginia cave explored; Summer fashions; Lew Lehr and night- shirt styles; Women lifeguards in Australia; Galento- Bair in training.

PATTER (Vol. 12, No. 81)—Canadian Prime Minister visits FDR; Bigamos Airs storm; Mexican planes fly over volcanoes; Tennis school for stars; Fox hunts in California; Galento-Bair driven at Memphis.

UNIVERSAL (Vol. 12, No. 87)—Canadian Prime Minister visits FDR; Edison reviews navy recruits; New plane carrier ready; Spanish exiles find new homeland in California; Fair scene in Las Vegas; Anglers angle for salmon; Girls softball; Galento- Bair driven at Nashville.

NEWS OF THE DAY (Vol. 11, No. 261)—Roman arms bring; Britain's suicide fleet; Edison review navy recruits; Canadian Prime Minister visits Roose- velt; Dies warns nations of "trojan horse" plots; Women Bilby; Football on national map; Galaxy display; Illinois University gymnasts perform; Galento-Bair in training.

(Released Wednesday, April 24)

PARAMOUNT (No. 58)—Train wreck at Little Falls, N. Y.; New Chinese ruler General and Mrs. Chiang Kai-Shek deny validity of puppet government; Blitzcraets; Roosevelt defends the policy; Housing projects in Texas and Florida; "Upide down" girl elopes.

MOVIE TONE (Vol. 22, No. 65)—Train wreck at Little Falls, N. Y.; British strength defenses at Singapore; Burma shaming in Washington State; Colon, Panama, raped by fire; Ohio River overflows; New England blizzard; Schoolboys get all ed on U.S. Gable; Variety Clubs convention at Dallas; Roose- velt defends war policy; Larchmont quaintly; Gerard Cote breaks marathon running record at Boston; Washington vs. California rowing regatta; Sidney, Australia, Agricultural Show; Track meet at Law- rence, Kan. (Kansas City and St. Louis only); Gerard Cote breaks marathon running record at Boston.

NEWS OF THE DAY (Vol. 11, No. 265)—Train wreck at Little Falls, N. Y.; Britain strengthens Singapore defenses; Roosevelt defends war policy; Variety Clubs convention at Dallas; New England blizzard; Schoolboys get all ed on U.S. Gable; Activity Clubs convention at Dallas; Commonwealth games; Atwood breaks record at Philadelphia; Longinus breaks record at Lagos; The torch of England; Royal Easter Farmers Show; Washing- ton race track.

UNIVERSAL (Vol. 12, No. 86)—Train wreck at Little Falls, N. Y.; New England blizzard; Roosevelt defends war policy; Lions Convention at Chicago; Fishing at Point Lake; Chicago; Iowa; Dallas; California's Chin women go modern; Wash- ington race track; New rule for salesmen wins opening game; Pictor wins Chesapeake Stakes.
Theatre Advertising

Practical Suggestions on Simplicity in Newspaper Display Ads

UNLESS you are a master craftsman in the various phases of advertising, beware of fanciful desires. Generally speaking, the keynote of successful advertising is simplicity. The results are exceptions to this rule as in everything else.

If your ad budget is not flexible you probably will stick to a preset time schedule in space and costs. You know the amount of space you can use from day to day or week to week. You also know the qualifications and limitations of your local newspapers. You know your community and should be familiar with the sales copy necessary to put a picture over. You know your competition and their type of newspaper advertising. Your run will determine to some extent the degree of sales effort and amount of space necessary. Too, you are familiar with the make-up of the newspapers' theatre pages. If it is a small weekly without an amusement section, don't let that lumber yard ad next to yours grab the spotlight. Your ad should steal every possible bit of attention. If you can't afford to compete on a space basis... remember a small ad, well thought out, may be a big mucky fellow to shame.

Bear in mind we speak in terms of ad construction, not motion pictures. Consequently, pretense that a poor picture is going to be sold to a disagreeing public by distinctive ads is so much twaddle. Nevertheless, as mentioned before, association of attractive advertising with your theatre is important regardless of the picture.

Next time you lay out a batch of newspaper ads and have noted the fundamental tour (whos, what, when and where), try and visualize them in the newspaper. Are they orderly? Are they easily read? Have they attention value? If possible get your layouts to the paper early. Acquaint yourself with the fellow who sets them up. Ask him to give you proofs before going to press. This may sound like a lot of trouble to some theatremen, but satisfaction results in this little extra effort and oftimes economy too.

If, upon checking your ads, they lack these important characteristics, give your newspapers, readability and attention value — correction of one or more of the following may help.

Amount of copy: size; type; face (light or bold); style of type, size of text or cut; unity in layout; white space; size of sig, cut or theatre name. If the ads appear crowded because of too much copy, cut it down. Remember your message should be conveyed by an overdose of words. Many theatre ads are type-weary with heavy faced letters. Newspapers are equipped with light faced and bold faced letters. It is well to use both for legibility. Further legibility is gained by the careful use of capital letters and lower case letters. Too many ads are set entirely in caps. If you are not up to marking ads for type size and face, ask the composing room foreman to help you. Stay away from funeral and heavy overhead borders, especially in small ads. When you buy newspaper space you buy white space. Don't clutter the entire thing to the very column rules with type and illustration. White space in itself is one of the most valuable attention-getting assets you have. Make it work for you. Mats add to effectiveness but some unadorned ads can be made far superior in sales value. If your usual space is small be careful in selecting mats. Large mats made for two and three column ads often can be cut to fit a single column layout without losing their illustrative purpose.

Excellent Cartoon Lobby Display

Combining a set a display panels on "How An Animated Cartoon Is Made" with a group of original color paintings made by the Terry-Toon staff for the 20th Century-Fox release, "Harvest Time," Joe di Lorenzo arranged this effective display at Proctor's, New Rochelle, N. Y.

Complete Coverage for $4.70

When he played "Drunk Driving," R. M. Hay, manager of an Interstate theatre at Houston, Texas, expended the small sum of $4.70 for a rubber stamp. Billing the subject equally with "South of the Border," he stamped menus, napkins, and sacks from all stores, cafes, coffee and "beer halls."

"And I did it," modestly asserts Hay, "with my little rubber stamp."
... Program Notes From the Studios...

Completing the indoor sequences for "Three Men From Texas," Harry Sherman's "Hope-long Cassidy" company trek to Lone Pine where the picture, starring William Boyd, will be completed. The supporting cast is headed by Russell Hayden, Andy Clyde and Esther Estrella.

Lynne Carver has been set to play one of the featured roles in "One Came Home," current MGM production with Madeleine O'Sullivan, Robert Young and Lewis Stone in the leads. Sylvia Simon is directing and Al LEVY is producing.

Ray Corrigan, formerly of the "Three Mesquiteers," and John King, will be teamed in a series of westerns to be produced for Monogram by George W. Weeks. The series will be known as the "Two Pals," and is slated to go into production immediately.

Rosalind Russell and James Stewart report to Warner Bros. this week to make tests for "No Time For Comedy," in which they will play the top roles. Shooting will start about May 3 under the direction of William Keighley.

RKO has signed Benny Rubin for a character comedy role in "Lucky Partners," now in production with Ronald Colman and Ginger Rogers co-starring. The picture is being directed by Lewis Milestone.

Climbing eight successful years in the theatre, Martha Scott who recently completed the leading feminine role in Sol Lesser's "Our Town," has been signed by Columbia for the leading role in Frank Lloyd's "The Howards of Virginia."

Casting has started for Fine Arts' first production Red Gardenas, set to go before the cameras shortly under the direction of OTIS GARRETT.

The RKO Roger starer, "Carson City Kid," goes before the camera next week with George "Gabby" Hayes again lending support to the popular cowboy. Joe Kane will produce and direct.

PAULETT E. GOLDMAN and Robert Preston, two of the numerous top-flight players working in Cecil B. De Mille's "North West Mounted Police," reported for work on location in the San Juanita mountains. Others in the cast of the Paramount Technicolor production are GARY COOPER, MADELINE CARROLL and Preston Foster.

A clipper type airplane with four motors, an 80 foot fuselage and a wingspread of 120 feet is being built at Walter Wanger studios for important scenes in "Foreign Correspondent," which ALFRED HITCHCOCK is directing. The picture has reached the half-way mark in its production and will be released in early fall.

Jesse Lasky is dickering with Gary Cooper for the title role in his Warner production, "The Amazing Story of Sergeant York." Lasky left for Tennessee to confer with AYCLYN C. YORI and other actual characters who figure in the story. Fred NIBLO, Jr., is working on preliminary treatment of the script.

John Wayne completed his role in Republic's "Doctors Don't Tell" and reported immediately to John Ford for "The Long Voyage Home," first Argosy production for United Artists release.

Universal may sign Edward Cline to direct the next W. C. Fields starer, "Bank Dick," scheduled to go before the cameras this summer. Cline piloted Fields and Mae West in "My Little Chickadee" and recently finished shooting on Harold B. Franklin's "The Villain Still Pursued Her."

Casting will start in a few days on "Three Cheers for Miss Bishop," which Richard A. Rowland will produce for United Artists release, now that the script is completed. The screenplay is from the Biss Streeter Albrech novel.

Columbia has purchased "Blitzkrieg," an original story by B. P. Finken and has assigned Michael Hogan to do the screenplay. The picture will be produced by B. P. Schueler at an early date.

The Art of Pie Throwing

"This is how we did it in the old Keystone comedies," says director Edward Cline, illustrating the correct technique for giving a pie "facial" to Vernon Dent, Buster Keaton, in the center background, threw the first pie, in this hilarious meringue melee which was staged for "The Villian Still Pursued Her," Harold B. Franklin production for RKO Radio.

Korda Completes Plans, Leaves for England

With his American production plans completed for the coming year, Alexander Korda leaves for London, via Clipper, to make arrangements for his English productions. Korda's schedule for this year calls for four top-budget pictures, two to be made here and two in England.

Final scenes on "The Thief of Bagdad" will be started immediately with Solzn Korda directing. Plans to take the company to Africa for several sequences had to be changed owing to the war, and it was decided to complete the picture in Hollywood. Korda brought Sare P. Sue, June Duprez and John Justen, cast principals, from London.

On his arrival in London he will launch plans for two British productions, and is expected to return to Hollywood about the middle of June.

Roach to Start Another

Hal Roach's next production, for United Artists release, "Captain Caution," will go before the cameras this week with Victor Mature in the starring role. The cast also includes Louis Floyd, Blye Cabe, Leo Carillo, Vivienne Osborne, El Brendel and Rosebud Ayers. Richard Wallace will direct.

"Biscuit Eater" Sequel

Impressed with the acclaim won by "The Biscuit Eater," Paramount launched plans for a sequel to the story. Present plans call for Billy Lee, Cornell Hickman, and the dog, Promise, to carry on their adventure in the new picture, tentatively titled "Lonnie," Jack Moss and Stuart Heisler, producer and director of "The Biscuit Eater," will repeat.
WANDERING AROUND HOLLYWOOD
with the “Oldtimer”

With motion pictures constantly becoming more demanding in technical accuracy, Sam Voon will use four experts for as many phases of “Rangers of Fortune” which he directs for Paramount. These experts specialize in gunnery, horsemanship, history and costumes of post-Civil War period. That should make it perfect.

Renewing old friendships on the set of HARRY SHERMAN’s “Three Men From Texas” first of the “Hoppy”s for the new season. The newcomer, oldtimer ANDY CLYDE, seems to fit into the picture like a glove, and is a welcomed addition to a gang of swell fellows.

“The Hump,” the seven-month-old baby who stole acting honors in “Forty Little Mothers,” will have CLAIR CABLE and CLAUDETTE COLBERT as mamma and papa in MGM’s “Boom Town” ... and if the kid is half as good as he was in his first picture, look for some plain and fancy scene stealing.

That was a swell party RKO threw for the press at Ciro’s, after the preview of HERBERT WILCOX’s “Irene.” The shindig was also a dual birthday celebration for May ROBSON and Wilcox ... with a SLIGHT difference in ages. Many happy returns and many more pictures like “Irene.”

Was run into by that ancient gentleman from Greece, JOE PENNER, on the Universal lot where he is busy working in “The Boys From Syracuse” ... without the aid of that big black cigar. Didn’t know they rode a bike in the good old days until Joe met us with a crash.

BETTY BURBIDGE, the charming young lady who has turned out more GENE AUTRY scripts than any Republic writer, spent her recent vacation “South of the Border” picking up local color and authentic customs to use in future scripts.

With one stroke of the pen, Dr. HERBERT T. KALMUS, President of Technicolor, is voluntarily giving away a million bucks by lowering the price of prints one cent a foot. It’s our guess that the move will increase color production about 30% ... at least we hope so.

Brown Uses Brownie

CLARENCE BROWN, director of MGM’s “Edison, the Man” starring SPENCER TRACY, turns still cameraman to photograph the original Edison talking and recording machine used in the picture.

Work of Great Men, Depicted On Screen, An Inspiration Says Brown

At a time when youth is looking at world affairs with stark wilderness and almost tragic wonder as to what the future can hold in store, the work of great men can be turned into inspiration and a beacon light showing the way out of the wilderness, contends Clarence Brown, noted Hollywood film director, who megaphoned MGM’s “Edison, The Man.”

“There have been few periods in history when the prospects for youngsters being launched in life, looked as dark as they do right now,” stated Brown. “A defeatist attitude among them is to be understood. The feeling that there is no use for extended effort because its results are certain to be stultified by war, greed and the insane power-lust of others, is rampant; and logically so. “Only through mediums which show that regardless of strife, there is still advancement in civilization, can such attitudes be eliminated. And the screen is the most powerful medium for this good,” points out Brown.

“For example, in the film ‘Edison, The Man,’ a human being conquers odds. What he could do, others can do. The picture doesn’t have to tell one that. The feeling arises naturally from the presentation of the facts themselves. Soon the youngsters realize that life goes on regardless of what happens to interrupt its calm course, and with this knowledge comes increased hope and the desire to accomplish something worthwhile,” Brown concluded.

Producer-Director Deal For Seiter

WILLIAM A. SEITER has been signed by Universal to a producer-director contract calling for one picture with options, and is currently working with GLADYS LEHMAN and RICHARD CONNELL on the screenplay of “Hired Wife.” The picture, with ROSALIND RUSSELL, BRIAN AHERN and VIRGINIA BRUCE in the leads, is scheduled to go into production in June. Seiter recently completed direction on the DEANNA DURBIN picture, “It’s A Date.”

Dennis Morgan in “River’s End”

DENNIS MORGAN will appear in “River’s End,” screenplay of the JAMES OLIVER CURWOOD story, before playing in “The Desert Song.” It was announced by Warner Bros. Assignment will be his first as a star and follows the reception accorded him in “Three Cheers for the Irish.”

A Visit To Father

SAM WOOD, prominent director, got the surprise of his life when his young daughter, who, under the name of KATHRYN STEVENS, has been appearing on the stage in “The Man Who Came To Dinner,” visited him unexpectedly on SOL LERNER’s “Our Town” set recently.

Scene in a Monastery

Director LLOYD BACON (seated extreme right) watches EDWARD G. ROBINSON run through a scene for “Brother Orchid” at Warner Bros.

All-Color Screen Fare Near With New Technicolor Prices

Dr. HERBERT T. KALMUS, President of Technicolor, announced at a press conference last week that a price reduction of one cent a foot on all 35mm motion picture release prints, exclusive of advertising and industrial subjects, would go into effect August 1.

The reduction was made voluntarily by Technicolor to give increased opportunity to satisfy the growing public demand for Technicolor pictures, and is a big step toward all-color screen fare of the near future.

Although the company has contracts for more than twenty features and a large number of short subjects, which would normally require between fifty and one hundred million feet of release prints, the price reduction will go into effect on a large number of these pictures, regardless of when the contract was signed.

Dr. KALMUS announced that the savings would run in the neighborhood of from $35,000 to $50,000 on the average feature picture.

Conn To Produce Westerns

FRANKLIN WARNER, President of Fine Arts, has placed MAURICE CONN in charge of western production for the studio. CONN is now preparing “Empire of the West” for immediate shooting. Director and cast will be announced in a few weeks.

Joe Nadel With National

JOE NADEL has been engaged by National Pictures Corp., the new Boris Morros-Robert Stimmel organization, as production manager for the company’s first picture, “Second Choros”, which will feature PAUL WHITMAN and his band.

Reis To Direct “Clock”

IRVING REIS will direct “Once Around the Clock” as his first assignment for RKO, with camera-work set to start around May 15. Reis is the third radio producer signed by the studio, being preceded by ORSON WELLES and FRANK WOODFORD.

New Contract for Taurog

NORMAN TAUROG, director of “Broadway Melody of 1940” and “Young Tom Edison,” was signed to a new long-term contract by MGM. TAUROG joined MGM two years ago to direct “Boys Town.” He is now reading scripts for his next assignment.

April 27, 1940
I WANT A DIVORCE
Para. Comedy-Drama Not Set
Selling Names: Joan Blondell, Dick Powell, Gloria Dickson, Frank Fay, Jessie Ralph, Harry Davenport.
Director: Ralph Murphy.
Producer: George Arthur.
Story Idea: Joan Blondell aids her sister, Gloria Dickson, in obtaining a divorce. Then Joan marries Dick Powell, a struggling young lawyer who finally gains success only when he breaks up countless homes as a divorce lawyer. When Joan and Powell find themselves face to face with divorce, which will shatter their own homes, they realize the futility of it all. Viewing her tragedy, they become reconcile.
Catchline: "The tragedies caused by today’s easy divorce evil."

RIDERS FROM NOWHERE
Mono. Western Not Set
Selling Names: Jack Randall, Margaret Roach, Tom London.
Director: Raymond K. Johnson.
Producer: Harry S. Webb.
Story Idea: Jack Randall finds the body of a ranger who has made a written confession and sets out to fulfill his work by cleaning up the town of its lawlessness. His identity is uncovered by Margaret Roach, the dead man’s sister, so he is accused of murder. He unmask the real killer, obtains a confession and remains to be sheriff of the town.
Catchline: "He assumed the identity of a dead ranger, to fulfill his work."

BAD MAN FROM RED BUTTE
Univ. Western Not Set
Selling Names: Johnny Mack Brown, Bob Baker, Fuzzy Knight, Anne Gwynne.
Director: Ray Taylor.
Assoc. Producer: Joseph Sanford.
Story Idea: Johnny Mack Brown, representative of the stage lines, Bob Baker, young lawyer, and Fuzzy Knight, arrive in town to dispose of the lawless element which has been creating a turmoil. At the head of the gang is Brown’s twin brother, who, before he dies, asks him to get Norton Wills for his killing and many others. Cornered and accused of murder by Brown, Wills puts up a tough fight, but is beaten and turned over.
Catchline: “Twin brothers on opposite sides to the police."

SOUTH TO PAGO-PAGO
UA Drama Not Set
Director: Alfred Santell.
Producer: Edward Small.
Story Idea: Victor McLaglen, a pirate, is informed he has himself bungled a raft and is knocked out cold. His memory gone, he and Kathryn Adams and is knocked out cold. His memory gone, he and Kathryn Adams are married and he is caught red-handed on the bo. Viewing her tragedy, they become reconcile.
Catchline: "He was the object of every sailor’s affection."

SOUTH TO KARANGA
Univ. Drama Not Set
Director: Harold Schuster.
Story Idea: Charles Bickford, American consul, sets out by train, with the manager of an African copper mine, to quell the natives in the interior. Maurice Moscovitch, a sort of native white god whom they feel might be able to settle the rebellion, also goes along. The manager is found stilled, Bickford then discovers that Moscovitch not only organized the rebellion, but was also responsible for the murder. Bickford dies heroically as he sets off the explosions which break the native attack and at the same time, kills Moscovitch.
Catchline: "He died heroically to prevent a native uprising."

THE KID FROM SANTA FE
Mono. Western May 16
Selling Names: Jack Randall, Clarene Curtis, Forrest Taylor.
Director: Raymond K. Johnson.
Producer: Harry S. Webb.
Story Idea: Johnny Dargal is arrested for murder when George Chesebore’s body is found; a bullet from his gun having killed the man. For whatever reasons and his daughter, Clarene Curtis, help Randall escape so that he may find Tom London, head of the smuggling gang who was in charge of capturing and executing Chesebore’s killing. The gang jailed, Clarene and Randall pay attention to other things.
Catchline: "He succeeded in tracking down the lawbreakers."

EDDIE SEELITIS, manager of Warners’ Alliance Theatre, Allbany, N. Y., is back on the job after four weeks in the hospital with a strained knee.

BILL MORGAN, manager of the Grand Theatre, Vineyard, N. J., was elected a director of the Chamber of Commerce recently.

PAUL PHILLIPS, city manager for North Carolina Theatres at Salisbury in the Tarheel State, has made some changes among the management of his properties which are caused by the resignation of Major I. C. HOLLOWAY, who was city manager at Lexington, N. C., and resigned to operate his own theatre in Newton. PHILLIPS appointed JAMES CARLSCED, city manager at Lexington. The latter’s post at the State, Salisbury, is taken by OSCAR MONTGOMERY, manager of the Victory. The latter will be managed by CURTIS COBB, who moves over from the Wilson.

WILLARD TEATOR, manager of the Plaza Theatre, San Diego, Calif., has been shifted to the Fairmount by GERALD GALLAGHER. GALLAGHER also transferred A. Smith from the Fairmount to the Egyptian and O. Kleinigoff from the latter house to the Mission, RAY DENNIS has moved from the Mission to the Egyptian at Long Beach and HARRY FRANCIS, assistant at the Fox, has been promoted to manage the Plaza.

JAMES R. WHITE, formerly with the Griffith Circuit, will help LOUIS SOSNA to manage his Sonsa Theatre at Moberly, Mo.

ORVILLE CROUCH, formerly relief manager for Loe’s has been appointed manager of Loe’s. He succeeds, FRANK HENSON, who is now at Loe’s in Akron, O., where they replaces JACK FLEX.
TECHNICOLOR

announces

Price Reduction

OF ONE CENT PER FOOT

Effective August 1st, 1940,
on all 35 mm motion picture release prints
exclusive of advertising and industrial subjects
delivered at its Hollywood Plant
for distribution and use in the United States

Technicolor Motion Picture Corporation
Herbert T. Kalmus, President
THEY TAKE THEM ALL IN THEIR STRIDE

DIFFICULT, unusual, routine—no matter what the shot requires, one of the three Eastman negative films will more than fill the bill. Special ability backed by unvarying uniformity has made them the mainstay of modern cameramen. Eastman Kodak Co., Rochester, N. Y.

J. E. BRULATOUR, INC., Distributors
Fort Lee Chicago Hollywood

PLUS-X
for general studio use

SUPER-XX
for all difficult shots

BACKGROUND-X
for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS
**Without Benefit of Ballyhoo**

The Spring Convention of the Society of Motion Picture Engineers in Atlantic City this week called attention again to an organization unique in many respects. For one thing, most apparent, it is unique in its contrasts to the glamorous, dramatically thrilling life of the laboratory and the work shop that have any part in show business at all seems incongruous. But today's most flourishing branch of show business, the motion picture, owes much of its progress, improvement and huge popularity to the work of an organization which since its inception some 24 years ago appears to have been little noted and not long remembered between its conventions.

That the public knows little of what goes on behind the scenes to make motion pictures glamorous, dramatic and thrilling is not to be wondered at. Indeed, the screen show would be even more wondrous were more of the general public to know even less about the artifices employed to produce realistic effects and illusion. But that the industry, and particularly the theatre branch of it, should be so little interested as it appears to be in the SMPE is somewhat remarkable. The theatre owner, manager and projectionist has daily reminder of the things which have been accomplished over the years by the SMPE. The equipment in the projection booth of every theatre is designed in accordance with standards set up by the Society as a result of intensive investigation and study looking toward finer presentation and economy in the durability and reliability of equipment.

Why more theatre owners and managers and projectionists do not take a more active interest in the SMPE and even become members of its ranks is also something to remark.

The Spring Convention of the SMPE serves to put emphasis on the subject of projection and its importance to successful presentation. Coming as it does when film producers are taking a keener interest in this very subject may be a big help in the all-important business of improving projection generally. David O. Selznick, and MGM, which released his picture, actively concerned themselves with projection conditions for his screen version of "Gone With the Wind." Walt Disney's production, "Fantasia," will be presented under supervision of the producer himself, and, it is said, the picture will not be shown except with equipment of a special type to be put into theatres presenting a film in which the music is a most important factor. That producers who strive for the ultimate in spectacle and sound should be anxious to have their works shown to the public under conditions which assure the public of receiving the full values of their artistic creations, is only natural. That the technique of both production and presentation has been refined to its present point is something for which both producers and exhibitors can thank the SMPE.
Empire Theatre, Syracuse, Completely Remodeled in Eighteen Working Days

The speed mark for complete theatre remodeling at the Senate in Springfield, Ill., and reported in the February 3rd issue of STR, was matched for a renovation operation at the New Empire Theatre in Syracuse. It took just 18 working days to transform the old Empire into a strictly modern house. Approximate cost of the remodeling is given as $35,000.

The New Empire is owned by Charles Martina, operator of several theatres in upper New York state, and the entire plan and design of the remodeling was executed by Michael J. DeAngelis, Architect of Rochester and New York City.

Complete Transformation

The New Empire, illustrated on this and the following page, breaks entirely with the older ideas of theatre design and ornamentation, as may be seen by comparing the view at bottom of this page which illustrates the auditorium as it was before, and the view of the lobby before remodeling and reproduced on the next page.

The front lobby was completely changed by lowering the ceiling with masonite, a light blue wall-tex material was used over the masonite. This was done because of the limited time schedule. The material required no painting. The same wall and ceiling surfacing was used in the inner foyer.

The new design for the auditorium eliminates the old ornate side boxes and the highly ornamented plaster from sidewalls, ceiling and proscenium. In the case of the proscenium the time element again asserted itself and the ornamented arch was covered with fabric on a steel frame—time being too short to remove the old plaster and refinish this portion of the auditorium.

Complete overhauling of the stage and remodeling of dressing rooms and toilet facilities were other radical changes made in the structure.

Lobby Ceiling Lowered

From the standpoint of decoration, the theatre, of course, provides a decided departure from the original scheme of the Empire. The lowered ceiling and the panelled walls, which are done in birch Plywood, with recessed display cases, follows the simplified and more economical as well as far more effective ideas of theatres of today. The frieze work, the projecting display cases, the hanging chandeliers of the older order remove the cluttered look, and the new lobby, even with a much lower ceiling has an appearance of far more spaciousness. The lobby floor is of mastic tile in a pattern of rose field with grey strips, and a black wall base. The recessed display cases are a combination of birch and walnut, with illumination from fluorescent tubes concealed at top and bottom. The new floor furnishes all the illumination for the lobby.

The foyer has a carpet floor. The sidewalls...
are rose colored with a silver leaf design which makes for a very colorful effect. Lighting in this portion of the Empire is from a recessed ceiling dome with indirect lighting and two fixtures using fluorescent tubes.

**Stage Boxes Removed**

The removal of the side wall boxes and rearrangement of the standee space in the auditorium plus the complete redesigning and decoration entirely change the heart of the showhouse. A glass standee transom formerly used, was removed and a new rail of panelled marlite sheets installed. The staircase railing was changed to an aluminum rail. The flare at the bottom of the stairs was cut to a straight line, giving more standee space. The proscenium wall treatment which replaced the boxes is of flame proofed velour and fabric with dividing strips of wood painted in gold. Space formerly taken by the boxes is treated with indirect lighting on dimmers, with lumiline lamp troughs verticle and a recessed drum effect, the background of which is painted in silver and gold mixed paint.

Completely new equipment for stage, auditorium, projection room and other parts of the theatre have been installed. The air-conditioning plant was engineered and installed by the Cooney Refrigerating Co., Carrier Corporation, contractors of Syracuse.

Carpets are Karagheusian Wilton of a special design to meet the decorative scheme of the theatre and were supplied by United Projector and Film Corp., of Buffalo. This company also supplied the B & L Super-Cinephor coated lenses for projectors, and the Da-Lite screen.

The ticket booth was designed and made by Stanley Frame Company. The booth is of Formica, bronze and plate glass and was equipped in every detail by Stanley, which company also furnished the lobby display frames. These frames are five feet high and thirty feet long, and are installed on either side of the entrance lobby walls.

**N.T.S. Supplies Equipment**

The seats are Irwin Seating Company Crusader model, and were furnished by National Theatre Supply Co., Buffalo branch. Projection equipment, including Super Simplex Projectors, Simplex Four Star Sound System and General Electric Oxide Rectifiers, also were furnished and installed by National's Buffalo branch.

For the amount of work involved in this job of remodeling, the 18-day working schedule presented exceptional problems to the Architect as well as to the contractors. In many other details than those indicated by references to the redecoration of the auditorium, where a new "face" was put over old ornamentation, Mr. DeAngelis had need of all his ingenuity to make his plans suit the time element demand.

*Up the years the days of ornate theatres to the more simply designed, more easily kept clean, more airy and yet more economical designs of today are told pictorially in the three views at right. From bottom, the old lobby, new lobby, and the auditorium.*
OUT of all the methods of improving screen appeal open to the showman (see STR December 9, 1939), none is more dramatic than increase in screen brightness. The effect upon the audience of material increase in illumination is startling.

Correct screen illumination is, however, more than an improvement in the show. It is in some ways a necessity. The black-and-white films of an earlier day now seem almost to be silhouettes in comparison with modern prints with their wealth of graded grays and tones. But the audience cannot see those grays in anything like their proper relationship to each other without the kind of screen light for which they were intended. Similarly the colors of color prints cannot be made to look natural with the wrong lighting.

There are at least nine factors of operation to be checked in considering screen brightness. Six of the nine factors are: the lamp, the screen, the screen itself, the amplifier, the optical arrangements of the lamp, the projection lenses, and the film itself. Any waste of light anywhere along the line produces a inferior show and burns up money.

Light may be wasted at the screen. If the screen has lost its reflecting power an increasing percentage of the light reaching it is not reflected, but absorbed, which is pure waste. The simplest of all tests for screen deterioration is to preserve approximately a square foot of the screen material each time a new screen is installed. This should be put away in an air-tight, light-proof container. After some months it may be pinned to the center of the screen and a white light thrown down from the projection room. The contrast between the "new" square and the rest of the reflecting surface will show how far the screen has deteriorated. Where a sample of the screen has not been saved, a piece of white writing paper will serve as a satisfactory substitute. Aging screens can be brightened to some extent by cleaning, and some efficiently-managed theatre chains clean them. Other chains, however, after experimenting with cleaning and re-surfacing procedures, have adopted a policy of replacement.

Light may be wasted at the projection lens. A dirty lens can be surprisingly wasteful. Lenses should be cleaned several times a day with a suitable cleaning fluid. A mixture of alcohol and water is helpful in cleaning, but there are special fluids that do a superior job. If a cloth is used, it must be perfectly clean. Lens tissue, a special paper made for cleaning lenses, is inexpensive and preferable to cloth.

New Lens May Pay for Itself

Light can be saved at the lens by substituting the new "coated" glass. Lenses made of this material transmit substantially more light than previous models, of exactly the same design, but made of ordinary optical glass. The improvement in screen results, or the saving in projection lamp current, or both, may repay the cost of the new lenses many times over during the period of their active life.

Light is often lost in the film because the celluloid is dirty. If this condition is produced by the theatre's own projection equipment the projector head needs overhauling or replacement, and for more reasons than its effect upon light transmission; but many theatres receive dirty or oily film from the exchanges. The lamp-house optical arrangements must be in perfect condition for maximum utilization of light. The majority of lamps used today are of the reflector type. The reflector must be clean. Further, any damage to its surface, such as is created by sputtering of the arc, impairs reflectivity and is paid for in lost light. It is less expensive to replace mirror guards than to replace mirrors. Failure to use mirror guards, and putting up with pitted mirrors in preference, has to be paid for in wasted light.

But Before You Blame Equipment Check Up On Sources of Light Waste

Lamps Must be Adequate

The lamp itself must be of a size and design adequate to the requirements of the theatre. All the factors previously mentioned refer to unnecessary loss of light. If the output of the lamp is inadequate to begin with, the only remedies are: (a) to use a smaller picture, (b) to consume more current at the arc, (c) to get larger lamps. The picture dimensions should not be governed by the equipment available, but by the requirements of good seeing in the auditorium.

Waste sometimes is produced in the opposite way—by using too small a lamp. This sometimes happens when the conversion apparatus (motor-generator or rectifier) is allowed to deteriorate to save the cost of repairs, and cannot produce enough current to run the lamps at maximum efficiency; sometimes when new and larger lamps are installed without change of the conversion equipment, and the latter is not able to supply the new lamps satisfactorily.

Carbon Trim Big Factor

There is a proper carbon trim and current setting for every lamp. This is determined from manufacturer's specifications. Before deciding to "save money" by using a little more current to give a brighter light, measure the increase in current and also the increase in light output—or ask the maker of the lamp for those figures. It may very likely be found that a little increase in light is being bought at a relatively enormous increase in power charges. The causes of light loss discussed above do not cover all the conditions that need attention. Mis-adjustment of the projector shutter can result in very considerable loss of light. So can dirty glass in the projector ports—also the wrong kind of glass. Plate glass is satisfactory—optical glass is preferred—cheap window glass wastes money.

One last cause of light loss that cannot be remedied by ordinary means is smoking on the part of the audience. With pure air, the loss of light in transmission to the screen (that is, the length of throw) is not very important, but where the beam has to penetrate a smoky auditorium the light losses may run well above 50%. A good air-conditioning system will keep the atmosphere clean. The only other remedy—if the audience must smoke—is to put in larger lamps that can make up for the loss by producing much more light.

Sign up for Simplex Projectors for their new theatre in Hawaii. Reading from left to right above, A. E. Meyer, sales manager, International Projector Corp.; E. I. Parker, president of Consolidated Amusement Co., Honolulu; K. Streuher, export manager, National Theatre Supply Co.; J. Broch, export manager, EPG; Fred Williams, vice president, Consolidated Amusement Co., operating a circuit of 70 theatres, and recently completing a new house in Hawaii. In addition to their theatre operations, the Consolidated company has been a distributor of Simplex Projectors for 17 years.
... when you attempt to show the present dense black and white and colored films in moderate sized theatres with low intensity arc lamps.

Twice as much light, snow white light, is required to secure the desired screen brilliancy, to bring out the real photographic and production values, to reproduce the true colors; accordingly you are paying a premium for these expensively produced pictures without being able to exhibit them satisfactorily.

Moderate sized theatres, using screens up to 18 feet in width, and heretofore denied the vivid brilliancy of high intensity projection by prohibitive operating costs, today are installing the new Strong Utility High Intensity Arc Lamp. This lamp of intermediate capacity exactly fits their needs; doubling the light at an increased combined current and carbon cost of less than 2c per hour.

An Independent Theatre Supply Dealer will arrange a demonstration in your theatre without obligation.
Westwood, Weithe's Newest Theatre

With the opening of the Westwood Theatre in a residential section of Cincinnati's outskirts, Louis Weithe introduced the third deluxe house he has built for his own operation and management. Weithe, one of the younger veterans in the exhibition branch, is forging ahead with rapid strides to a place of prominence in the field of independent operation.

His new theatre is the second he has opened during the current theatrical season. Weithe started the season with the opening of his Kentucky Theatre, Latonia. He was no tyro as a builder of new theatres then, either, having previously built the Bond, another residential neighborhood theatre in Cincinnati's environs.

Both the Westwood and the Kentucky were designed, engineered and constructed for Weithe by the F & Y Building Service, and both incorporate his own ideas based on an experience of 16 years in theatre operation. Seating capacities of just under the 1000 mark are a feature common to both—the Kentucky seats 850 and the Westwood 900.

The general type of construction of the Westwood is brick, tile, concrete, steel and terra cotta. Facing materials are brick and terra cotta, which latter covers the main entrance. Blue fins in burnt umber and yellow stainless steel form shields over the entrance.

A ticket booth is built into the front at left of the double entrance doors. Entrance to the auditorium is through a lobby and foyer running straight from the street entrance to the rear of the auditorium, and is flanked on the right by the retiring rooms. Entrance to the ladies lounge is from the foyer, while the men's room is entered from the rear of the auditorium.

Indian red and buff forms the color scheme of the lobby, which is of plaster. Sidewalls provide space for display frames of wood lighted from above by luminaries. Indian red, brown and delft blue are the colors predominating in the auditorium, which is of one-floor plan. Colorful treatment of the Westwood's interior is one of its outstanding features.

The auditorium of the Westwood, above, seats 900, depends for its decorative interest on a blend of brilliant color schemes and its lighting. Sidewalls above the seatbacking are covered with velour. Indian red in color, with painted wood moldings striped horizontally. The light field beginning midway back is of imitation leather set in squares. This wraps around the rear portion of the auditorium and staudee space (see photo at left). The interior is in plaster, blue, with ceiling lighting fixtures of brushed aluminum.
THIS IS THE LAMP

... that is putting high intensity projection lighting within the reach of moderate size theatres heretofore restricted to the use of low intensity lamps, because the operating, if not the original cost, of the earlier high intensities has been prohibitive.

The New 19000 Series

is a low cost, 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.

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
Western Showmanship Goes East Again

Metro Theatre in Cairo, Egypt, Built, Equipped American Way

A theatre located on the corner of Rue Soliman Pacha and Rue Adly Pacha would seem, to the American showman at least, to have something better than a fair start toward distinction. Those names, indeed, would be stimulus enough for certain Hollywood directors we know to go right out and build a theatre if for no other reason that the address was so “different” and exotic that the showman in them would be aroused to the action point—provided, of course, they could find a “producer” to put up the dough to finance the production.

The Rues Soliman Pacha and Adly Pacha, nevertheless, have a theatre. But it is the theatre itself which has distinction, not the names of the streets on which it fronts. Because this theatre is named the Metro, and it gives Cairo, Egypt, a showhouse which compares in every particular of design and equipment with the finest we have in America.

Loew’s Standards

The Metro was built and is being operated in accordance with the standards of the Loew Theatres organization—and there are no higher standards of operation than those. The theatre’s builders gave the Metro the advantage of good taste. In its architecture and its decoration the theatre accomplishes a remarkable suggestion of a blending of the Egyptian ideas and those of American showmanship.

The theatre entrance is the central feature of a block-long building with store spaces on the first floor. The marquee is of the v-type with a vertical “fin” carrying the name of the theatre. The entire exterior is light colored, with its vertical lines much in the modernistic style yet suggesting the oriental.

As may be seen in the views illustrated at right, the interior of the Metro is luxurious and colorful. The entrance lobby is spacious and lofty. There is a well with opening of the mezzanine stair landing, an iron-railed stairway and a pendant chandelier from the dome to give emphasis to the spaciousness of this richly decorated hall. The walls are faced in marble, and the stairs are of marble. They lead to the mezzanine which has a promenade, and to the balcony.

Seating Capacity 1,600

The auditorium, which has a seating capacity of 1600–1600 on the main floor and 600 in the balcony, is colored in beige and gold. The ceiling forms a series of steps descending to the proscenium arch and its design is highly ornamental. The sumptuous character of the entire theatre is one of its outstanding features. Seating is well planned, and the seats, as is so of all of the equipment, are of American manufacture—being Bodifirm chairs supplied and installed under the supervision of American Seating Co.

The projection room is equipped with three Super-Simplex projectors and generators, lamp and associated equipment supplied by National Theatre Supply Co. The stage equipment includes Valley, Inc., curtain control and track. A Carrier Air-Conditioning plant serves the entire theatre.

The entire building and equipping of the Metro was under the direct supervision of Loew’s Theatres headquarters in New York, where all plans were OK’d.

King Movie’s Palace in Cairo

Reading up: lobby, orchestra promenade, the mezzanine promenade, and the auditorium.

Schedule of Operations For Spring Cleaning

In planning your spring cleaning, you can’t just begin without knowing exactly what’s to be done. A tour of inspection must be made in which notes are taken on all repairs and renovations to be made, and these notes turned over to the janitor and house staff. As different jobs are completed, they can be checked off. However, you should be on hand at frequent intervals to supervise the work, for unless you keep close watch, those in charge are apt to become lax in their duties. No janitor will do his best work where the manager takes no interest in the cleanliness and appearance of the theatre.

At a theatre in Chicago recently, a schedule of work was made up as suggested in the preceding paragraph. Although many of the notes refer particularly to that theatre, the list as a whole will give you an idea of how it should be done, and may bring to your attention similar locations which must be cleaned up.

Work for janitors to complete:

1. Wash front doors inside and out, and windows above them.
2. Wash walls and ceiling on back stairway.
3. Wash walls and ceiling on front stairway.
4. Wash walls and ceiling in ball upstair.
5. Dust off blurs of statues in outer lobby.
6. Wash soffits of canopy.
7. Dust allledge just below balcony.
8. Clean out janitors’ room.
9. Clean out under stage—remove all dirt and signs not to be used.
10. Wash light fixtures in foyer and men’s and ladies’ rooms.
11. Dust off light fixtures in outer lobby.
12. Wash all rubber mats good and trim off torm edges.
13. Clean off platform under front stairs—throw out old cards.
14. Dispose of all old lamps and rubbish in halls and under room and balcony.
15. Repair door check men’s room . . . fasten securely to wall.
16. Clean all radiators in theatre thoroughly.

Work to be completed by house staff:

1. Check and tighten all loose mushrooms, latches, and bolts.
2. Check seats for loose backs and cushions weekly.
3. Try and repair as many torn cushions as possible.
4. Paint nails in Aisle #5 at exit door silver so as to be easily seen.
5. Paint steps leading to stage.
6. Paint NO PARKING sign on sidewalk and base curbside.
7. Touch up wall in Aisle #5 below statute of St. Patrick.
8. Clean out lost and found and check room.
10. Paint panels in soft Vish paint peed off.
11. Put tin in sides of exit lights where tin has rusted away.
12. Paint baseboards black in foyer where needed.
13. Stain and varnish door to janitors’ room.
14. Paint railings on stairways black.
15. Touch up scratched spots on walls in foyer.
16. Clean out lamp room of unnecessary articles.
17. Order new top for table in ladies’ room and replace same.
18. Paint post in front of theatre and pole black.
19. Paint shadow box for 40 x 60’s.
20. Paint men’s and ladies’ rooms.
22. Plaster chipped spots near baseboards in foyer.
23. Straighten out and paint sand urns.
24. Patch wall near phone in lobby.
25. Check over summer front for painting . . . frames . . . etc.
26. Stain and varnish doors to toilets in wash rooms.
27. Check basement and back stairs for old signs, etc.
28. Clean out balcony of all unnecessary material.
29. Have main picture frame shortened.
30. File off edge huge door toilet in men’s room.

While in your situation certain of these operations may be unnecessary and there may be some others not included here, if all these things are done, your theatre will certainly be in good shape for spring.
Steps to Safety In The Theatre

This is the second in a series of articles on safety in the theatre, suggested by the inspections made in Maryland Theatres by representatives of the Censor Board of that state. The next in this series will appear in the issue of May 25.

"Is film kept in an all metal cabinet?" There’s a question which many theatres will have to answer in the negative. Practically everyone has metal containers large enough to hold the longest show, but often the operator will be examining the following day’s show while the last of the current one is running. So there will be plenty of film lying about the room uncovered. Sufficient containers for one show and a little more should be within easy reach. These should be marked with chalk to avoid danger of the operator’s selecting the wrong reel by accident. A new show should be taken in its entirety from the container in which it comes from the exchange if the operator intends to examine it while the current show is running, and placed in the can in which the latter will be returned. Reel by reel then, the operator takes the new show from the container, as he examines it places it in its own container again. When the show is concluded, he can replace the current show, now in its own can for return to the exchange, with the new one. This may seem to involve a little extra work but it will avoid mixups and the danger of too much loose film in the booth. Machines should never be left threaded overnight or between shows. It may save five minutes the next day, but the danger is that someone else might not know it is in there and strike a light in the lamphouse with a resultant disastrous explosion.

"Is there a can with a self-closing lid for scrap film?" This question, too, may often be answered in the negative. The intentions are often good and a can of this type is purchased. Sometimes the operator tires of having to raise the lid every time he drops a piece of film into it, and sometimes the lid, as many things will, breaks and he doesn’t bother to replace it. The old can is used without its self-closing lid and some day, still by accident, someone drops a hot carbon in the can and—well, draw your own conclusions. Incidentally, this can should be emptied weekly even though it is far from full. The less chance of an accident the better.

"Was any film found outside of the booth? How much and where?" The reasons for these questions are apparent. In certain states and cities, where rewinding is required outside the booth, there will be one reel outside the booth at a time BUT NO MORE. There is a temptation, if the operator uses a reel boy, for the reel boy to take the reels to the rewind room and watch the last show in its entirety with the intention of rewinding the next day before the show begins. This is a dangerous practice because the rewind room is not supposed to be used to store film. Sometimes the contents of the scrap can will be dumped in an ash barrel and you have been seen too many ash barrel fires to be cared against this practice. Film in the metal containers from the exchanges should be brought to the booth the moment it is received and that for return to the exchanges should not leave the booth until just before it is ready for transportation.

Maryland requires that not more than three ounces of film cement be in the booth at one time. Although it is often sold in larger quantities, the operator should merely fill his own utility can and keep the reserve supply elsewhere in a fireproof place.

A sand pail for hot carbons is required in many places but in others a can is regarded as sufficient. Maryland demands the sand pail. The latter has the advantage that when carbons are deposited in soft or damp sand, there is no danger of a piece of film or paper striking the hot carbon and igniting it. A sifter should be used to empty the pail frequently and the sand replaced when necessary. If an ordinary can is used, it should not be used as a repository for any other waste matter, as carbons retain their heat for a long time.

The next question asked by the inspectors has to do with temporary or defective wiring in the booth. In an emergency it is permissible to have temporary wires uncovered by cables but they should at least be insulated wires. The law generally requires that all wires in the booth be enclosed in conduits. This applies to all wires except those for repairs or for temporary use to be replaced by enclosed wires within a reasonable period.

"Are there any portable emergency heaters in the booth?" asks the report to be filled out the Maryland inspectors. For the operator’s comfort, such heaters are sometimes employed but they are highly dangerous in an enclosed place full of such inflammable material as film. If the booth has a tendency to be cold when the show starts (it warms up quickly from the air lights), it may be necessary to install a radiator, but electric heaters or oil stoves MUST NOT be used in projection booths.

GET IT FROM NATIONAL

YOU free your mind from all concern over the choice of theatre equipment when you go "National". From front entrance to exit door, from lobby to projection room, National Theatre Supply Company’s quality units make people think of your theatre as the place to spend their money.

SERVING THE THEATRES OF AMERICA

NATIONAL THEATRE SUPPLY COMPANY NATIONAL

Everywhere

Your ALTEC service man

Al. Tec says

There are worries that nobody can take off an exhibitor’s shoulders. Choice of product, for example, and exploitation. Those are the essentials of showmanship. But technical problems are worries that can be delegated. Delegate problems of sound, of projection room repairs and replacements, to the leading service organization of your industry; namely, Altec.

Al. Tec says

THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

250 West 57th Street, New York City
Air Conditioning and Sound Equipment

This is the time of year when exhibitors start checking their cooling equipment and getting it ready for the summer. Noisily running fans, motors, belts, etc., are often contributors to poor sound. Correct these faults, such as thumps, rattles and belt slap, when you start getting your cooling system ready. The worst offenders are the so-called “blower” types. Last summer I checked a number of cooling equipments and in these found noisy I discovered flat bearings, insufficient oil or grease, belts too loose (belts should be “V” type), too small a blower for the house, in which case the blower was run fast, causing it to be noisy. I advise installing the blower and motor outside and some distance from the grills. Check the grills and see they are tight; check for loose deflection louvres in grill. In a number of places, where the system was extremely noisy, we mounted the blower and motor on thick cork, or some other good sound insulating. This should be done with any cooling equipment. The duct system should be built of Celotex, in order to cut down wind and rattle noise. When built of tin, if the tin becomes loose in course of time, you will have plenty of noise. When the cooling system is noisy it is necessary to run the volume high and with a small amplifier it may overload and mar the quality.

Alignment of Reflecting Lamps

There is a special tool (rod) for aligning are lamps, but a very satisfactory job can be done with a piece of fairly heavy string. Perfect alignment can be secured with this method. In aligning, first remove carbons and projection lens. Now put something in the fire shutter to hold it open. Take a piece of string and tie one end of it to the negative carbon holder, being sure to center the string so that it passes thru your positive carbon holder in the exact center. From the center of the positive carbon holder the string is run through the center of the lamphouse cone, aperture plate and through the center of the lens jacket. Now tie the string to the shutter, if it is an outside shutter, and if a rear shutter, use a small piece of wood across the lens opening, centering the string in the lens jacket, of course. The string should be as tight as possible. If the lamp is out of adjustment or alignment, move the lamp bed until the string is in dead center of the positive carbon holder, so that the lamp will be in perfect alignment with the aperture and the optical train. For perfect results, good light and perfect projection, the lamp, mechanism and optical train should be in perfect alignment with each other. The lamp should be kept in good repair, with no loose filaments or connections. The carbons should be kept in perfect alignment, too. If there is a front shutter, it should be set at the point where light rays come to the smallest point. Perfect focus cannot be had with dirty lenses; poor light is often the result of dirty, pitted reflectors, poor alignment of lamps.

New Prefocused Lamp Receptacle

A new receptacle for pre-focused lamps has just been announced by the American Phenolic Corporation, Chicago, manufacturers of radio tube sockets, connectors and insulating materials. This receptacle features such things as exclusive base ventilation, high heat resisting molded asbestos-base body, precision production and assembly procedure, a positive “stop,” and low contact resistance, and will replace ordinary receptacles now in use without any changes in mounting holes. It is rated at 1000 watts, 125 to 250 volts, by the Underwriters’ Laboratory.

Gregg Completing S. A. Tour

E. S. Gregg, ERP1’s general foreign manager, is completing a tour of the company’s Central and South American locations and expects to return to New York about May 10th. He reports an optimistic outlook for continuance of active theatre building operations in communications to ERP1 president T. K. Stevenson.

A. E. Meyer in Mexico

A. E. Meyer, sales manager of International Projector Corp., arrived in Mexico City this week—his third stop on a tour of National Theatre Supply Company branches and Simplex Distributors in Mexico. Mr. Meyer spent a week in Dallas last week for the Variety Club convention. He started his present tour in Oklahoma, and will visit Los Angeles, San Francisco, Seattle, Salt Lake City and Denver before returning to his headquarters in New York.

The new development in tower lift equipment, pictured above, will greatly enhance the efficiency and execution of all overhead shots where extra height is required. It can be attached to any photographic truck and the camera can be hydraulically elevated to a maximum of 16 feet, two inches. The tower is equipped with lamp, telephone and brilliant searchlights.

Blumenfeld Host To Showmen

In addition to staging a gala premiere performance, Joe Blumenfeld took over the Shalimar Night Club to entertain fellow theatremen from several Northern California towns who were his guests at the opening of Blumenfeld’s recently opened Esquire Theatre in Sacramento. Among the features of the Esquire are the luxurious seats, each seat being a large chair. The chairs, cushioned, were supplied by J. G. Riley of Pacific Coast Theatre Supply Co., San Francisco.

Report New Installations


June Opening For New Mayfair

Construction of Morris Kutisker’s Mayfair Theatre in Long Island City, N. Y., is progressing rapidly and it is expected the theatre will be ready for opening by June 1st. Amusement Supply Co., Inc., New York, is the general contractor for the building.

Hawaii Theatre Opens May 7

Galston and Sutton have set May 7 for the opening of their new Hawaii theatre on Hollywood Boulevard, Hollywood. The first class-A theatre built in the Hollywood downtown vicinity in many years, the Hawaii represents an outlay of $250,000 for building and equipment. The price scale will be 40 cents matinees, 55 cents evenings. Albert Lansburgh was the architect with S. Charles Lee as associate architect. The building includes such structural features as a fireproof maple floor, a seated capacity of 3,000, and illumination is with “black light.” A canopied side entrance for motorists served by a unique passage direct to the box office has been named the “path of fame.”
Lighting Checkups Can Effect Great Economies

The exhibitor who checks on his utility service is the exhibitor who effects economies. He knows that neglecting this can only result in extra expense. He sets a definite time for the turning on and off of the marquee and sign lights. When the box office closes, he sees that various lighting circuits around the lobby and on the marquee are turned off, and thus saves money.

A checkup of lighting conditions around the theatre should be made periodically. Janitors should be instructed to work lamps, with orders to use only the lamps and not to turn on the house lights. Look at the bulbs in your display frames, in the marquee softs and in various lighting fixtures. It's possible you may be able to reduce their wattage without decreasing their illumination.

If you're using large wattage spot lamps for your displays, you can reduce the wattage and results with the new reflector type spot and flood lamps now available. There is a chance, too, although it depends on your situation and the kind of utility service in use, that the incandescent bulbs may be hind the interchangeable letters on the marquee can be replaced with neon. Find out the difference in cost between neon and incandescent lighting, and if the use of neon affects an economy, then by all means change to that form. The new fluorescent tubing makes it possible to obtain good illumination for a number of purposes.

A file of utility bills or a record should be kept on hand at all times. Check each month's bill with those of previous months, and if the charge is excessive in comparison to that of other months, investigate at once. The cause found, steps can be taken to eliminate it and bring the bill down to where it should be.

Checking on lights, however, isn't the only method of keeping operating costs down to a minimum. Inspect plumbing fixtures at regular intervals. See that lavatory faucets do not leak. It would be best if these faucets were self-closing, inasmuch as many patrons neglect to turn them off. Check the valves and see that they are in good condition.

Do not run your heating and ventilating plant overtime. Schedule its operation.

You will find many other ways to effect savings. If your theatre is operating as economically as possible without economizing to extremes, then it should be operating profitably.

New Wax Emulsion Polish Lays Protective Film That Won't Oxidize

A new wax emulsion polish which it is said, lays a hard protective film over the surface of furniture, room furniture, wood and gather dust, is now being marketed.

A light dusting with a soft cloth is all that is needed to maintain a beautiful luster, for the protective film stays put whereas the ordinary furniture polish quickly dries out and disappears. The emulsion itself may be used as a light cleaner preparing the surface for the protective coating of wax.

It overcomes the usual smears and difficult application problems, the manufacturer states, since it is both easy to apply and maintain. It is said to be effective in restoring original color to faded surfaces.

Designed especially for fine finishes of wood, metal, plastic, etc., the polish is said to contain no acids, strong alkalis or solvents which might tend to dissolve a finish.
New Theatre

Construction

A theatre to seat nearly 1000 persons and three stores to be built at a cost of $100,000 on land bought by Anna J. Luby from the Amusement and Realty Company at the south, east, corner of Main and Bissell streets, East Hartford, Conn.

Construction of a $25,000 theatre will be started in Davison, Mich., immediately, it was announced by Harry Hobolt of Inlay City who last week obtained a permit to build. The capacity of the theatre will be 650, Mr. Hobolt said.

Construction of another theatre will start soon on the corner of Spring and Church Streets, in East Point, Ga., according to Julian Furstenberg, the owner. A lease was signed by Mion and Murray. The lease is for 15 years and a total rent of $67,500. The new theatre will be 50x155 feet with a seating capacity of 800. Stores will also adjoin the movie house. It will be known as "The East Point." The estimated cost of the new building will be around $40,000, and will be ready for occupancy about June 15. The Mion and Murray Company also signed leases on two other Atlanta suburban theatres, one in Decatur and the other at Little Five Points.

Plans for construction of a modern and completely equipped moving picture theatre in West Huntington, W. Va., at a cost of approximately $50,000 were revealed today by C. B. Hukle, present owner of the Roxby Theatre. The building proper will be 46 by 120 feet, of solid brick construction, completely fire-proofed and of modern design with a seating capacity of 600.

A capacious theatre building for East Santa Cruz, Cali., became a definite possibility recently when the Pacific States Amusement and Realty company purchased a large piece of property. Although the date for beginning construction is indefinite, according to Barney Gurnette, district supervisor for the theatre company, the land was taken over with intentions to build a theatre with a capacity comparable to the Santa Cruz and Del Mar. "The building may be erected in two months; then again it may not be started for two years," Gurnette said. The theatre will be used, like the Santa Cruz, as a re-run and special feature house.

Work will be started within sixty days on the construction of the Grand Theatre in North Sacramento, Cal., it was announced by James J. Cordano, vice president and leasing manager of the Morganway Company, who completed arrangements for the project. The movie playhouse will be owned by the Blumenfeld Theatres Circuit, which operates the Esquire, Tower and Sierra Theatres in Sacramento and the Del Paso Theatre in North Sacramento. There will be 600 seats in the Grand Theatre, which will occupy a 50x160 foot site. The concrete structure will be air conditioned. Modernistic architecture will feature the building design.

Construction of a proposed $100,000 theatre at Clarkston, Wash., will start as soon as legal matters have been settled, perhaps next week, according to Frederick Mercy of Yakima, theatre owner. Edgar Mercy was accompanied on a recent trip to Clarkston by Ed Yeaman, Yakima contractor.

Plans for rebuilding of the Walker Theatre, Laurel, N. C. destroyed by fire April 5, to permit reopening within four months have been announced by R. H. Waller, manager. Architects are working on plans, and contracts will be awarded as soon as these are complete.

Plans are being drawn by Architect Ned L. Sova for a 1,200 seat theatre and business building to be erected on the north side of West 111th street, just east of Western avenue, in the Morgan Park area of Chicago. The owner is the 11th and Western Building Corporation and the reported cost will be $130,000. The theatre part of the building has been leased for 20 years, with an option to renew for 10 years, to the Westmor Amusement Corporation, a subsidiary of a large Chicago theatre chain operator. The auditorium walls will be decorated with murals showing the growth of Morgan Park. It will be air-conditioned.

Rex R. Hevel, owner and manager of the Empire theatre, Tekoa, Wash., for the last 16 years, announced plans for construction of a $40,000 theatre. The building, seating 400 persons, will be of reinforced concrete and will be air-conditioned. The site of the new theatre is on Crosby street, opposite the old theatre. Bjarne Mor, architect, Seattle, has drawn plans and will supervise construction.

William A. Pinault, has purchased six lots in the Newport avenue-Armistice Boulevard section of Pawtucket, R. I., to complete a site for erection of a theatre, states ground would be broken in May and that the theatre would be ready for occupancy in the fall. Purchase of this site, it was said, will make possible the construction of a one-story theatre to seat 900 persons and provide a parking ground adjacent to the movie house.

Plans for the State Theatre which will be built in Media, Pa., this summer, were presented to Harry L. Dembow, owner, and Harlan M. Taylor, manager of the Media Theatre, for their approval. The Media Theatre management will build the new theatre on State street, between South avenue and Orange street. Work will start soon and it is expected that the building will be opened on Labor Day.

A new theatre will be built at once in Galax, Va., by the newly-organized Galax Amusement Company, it was announced by Rex M. Sage, president of the company. The building, which will be 40 by 115 feet in size, will be equipped for winter and summer air conditioning, and will be constructed so that if television is developed to the point where it can be generally used, the new theatre will have the necessary facilities for availing itself of the advantages offered.

F. A. Greene, proprietor of the State theatre in Tammansville, S. C, has purchased a piece of property on South Main Street for the location of a handsome two story brick theatre to be begun immediately. The building will be ultra modern and commodious and its cost will run into thousands of dollars. Mr. Greene, originally from Bishopville, will be in charge of the new theatre.

A new and modern motion picture theatre, which will cost about $100,000 and seat 1,600 persons will be constructed in Willoughby, O., within the next future by the present owners of the Willoughby Theatre. Daniel C. Stearns,
Fire Losses

Fire of undetermined origin did $30,000 damage to the Strand Theatre at Rutland, Vt. The house had been idle for several years.

About $3,000 damage was done to the Lyric Theatre in Carlisle, Ky., in a nocturnal blaze recently.

Schines’ new Walker Theatre at Laurel, Del., was destroyed by fire early this month. The flames destroyed the entire interior of the house. It will be rebuilt according to the Schine home office.

A loss of $60,000 was suffered early this month when the Auditorium Theatre, Crockett, Texas, went up in flames.

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Yes, that is why F. & Y. has grown Steadily by day and year by year!

THE CLIENT BECOMES AN F. & Y. FRIEND

The Client recognizes square dealing, excellent service and outstanding values. He can tell by his monthly fuel and power bills, by his lack of maintenance expense, that his new F. & Y. Designed and Built theatre really operates more efficiently for less money than any other theatre of similar size he has ever owned. It will pay you to talk to the man for whom we have built Theatres. He will know our capabilities better than anyone else.

With F. & Y.—

Undivided Responsibility
Centralized Authority
Mass Purchasing Power
Basic Integrity
Well Grounded Experience are more than just “catch phrases.” F. & Y. does give more value for your theatre spending dollar!

Friends Tell Friends About...

The Buildings We Build for Them and that Builds Our Business

F. & Y. SERVICE INCLUDES THE SERVICES OF REGISTERED ARCHITECTS AND ENGINEERS.

Before Buying Chairs

write for details on the three distinctive and differently priced lines comprising the new Ideal Streamliner group.

IDEAL SEATING CO. GRAND RAPIDS MICHIGAN

YEARS AHEAD! With Features of the Future!

ROYAL’S NEW NO. 1

Give It THE DESK TEST...in your own office!

Royal Typewriter Co., Inc.
2 Park Avenue, New York
Branches and Rep. the World Over

ROYAL more than ever WORLD’S NO. 1 TYPEWRITER
METAL MOULDINGS: Remarkable effects along the lines of modern decoration can be accomplished by the imaginative use of metal moldings as the addition or substitution for wood cornices, and the modernization or addition of display frames in lobbies, shows and lounges. We can send you a booklet issued by the Chicago Metal Covering Co., which shows an illustration and special drawing showing how different types of moldings of wood covered with metal can be applied to theatre uses.

STAGE DRAPES: Novelty Screen Studios, veterans at the job of obtaining striking and colorful effects at small cost by clever arrangements in proscenium decoration, offers a booklet which discusses various styles of proscenium decoration. This booklet is certainly something you will find very interesting and informative.

STERILEAT: "New Light on an Old Problem" is the title of a booklet dealing with a phase of sterilization which long has stood as a barrier between public building management and the public. A toilet rust that is sterile as well as scrupulously clean in appearance now is guaranteed the patrons of theatre through a new development known as Sterileat. This applies a discovery of the Westinghouse Laboratories known as Sterilamp, which controls the ultra-violet portion of the spectrum’s rays, which destroys bacteria, molds and other micro-organisms. Neither in the initial cost of installation nor current consumption is it new improvement beyond the reach of the average theatre and showmen are urged to investigate it first hand by obtaining a copy of the booklet we will supply upon request.

CARPET LINING: When you think of new carpet, or re-laying older ones, think of the advantages in added wear, to say nothing of that much more eye-appeal and eye-pleasing. If you have a booklet, will find very informative on the subject of carpet lining, and if you do not, it is those readily available by writing for a sample of the new circle-tread Orlite—much longer lasting and with a greater resistance to wear than anything else.

PROJECTION LAMPS: In its field, no organization has specialized with more outstanding results than the ‘Strong Light’, issued a booklet which discusses the types of projection lamps. The light source for projection in the average theatre today is the projector company. We have a booklet that will find very informative on the subject of projection lamps, and if you do not, it is those readily available by writing for a sample of the new circle-tread Orlite—much longer lasting and with a greater resistance to wear than anything else.

PROJECTION MECHANICS: Even the non-mechanical minded can get a very clear picture of the projection mechanics of today. There is a thoroughly illustrated story and description of just what a projection mechanism is and what it does. The book was published by the Projector Company and illustrates and describes the Simplex mechanism. If you write, we will be glad to send you a copy and fill in any questions you may have about projection mechanics.

UNIFORMS: Drill your staff all you like, pick the best looking boys or girls to do the uninteresting jobs in your theatre, and they won’t keep. It is the old story of a dull job. Now, showmen, we have a bulletin for you, a booklet which discusses uniforms in more detail and also tells you how to keep your uniforms in the best possible condition. This bulletin is sent to you free of charge upon request.

SHOWMEN’S TRADE REVIEW maintains a complete library of literature pertaining to theatre equipment and the maintenance thereof. Theatre equipment is made up of many different items of equipment, and the Showmen’s Trade Review is well informed on new equipment, improved equipment and methods of maintaining the showhouse in an efficient and economical manner. There is absolutely no substitution involved in the use of the booklets described below. Information on items of equipment not listed likewise may be requested and we will endeavor to obtain for all theatres the desired information. Readers who desire special information on any subject may address such request to the undersigned who will respond to the request promptly and accurately. 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.

SCREEN SLIDES: You can’t beat the screen for getting attention, and every showman has a need for projection equipment for building good will as well as business through screen announcements. Screen projector guide to the trade today, and the Showmen’s Trade Review is well informed on all aspects of screen projection. We will be glad to supply you free of charge with information on all aspects of screen projection. You will find it a very helpful guide to your screen promotion.

SOUND PROJECTORS: The machine and the related ideas that put on the picture show is detailed and illustrated by photographs in an excellent book that has been issued by Sterileat. It describes the Sterileat projector as well as the Microphone sound system—head, amplifiers, speakers, etc. It is the entire show as sold with this machine. Here is a book you will prize.

LOBBY MATS: Whether or not at the moment you are considering the purchase of lobby mats for your theatre, it is to your advantage to get a copy of the information on this subject, a booklet that has been distributed to showmen and theatre owners.

VACUUM CLEANERS: Several types of vacuum cleaning equipment are described in a folder that is much worth your while. That can help you to keep your theatre clean and dry. There are a number of new make-up and home models, in the course of the year, and we have a booklet to help you to keep to the standard of a thoroughly clean theatre.

MARKET REPORT: Smarten up business as well the front by having a marquee that’s capable of attracting the eye. There is a new breed of the day among the theatres that are doing business, and you will find a new breed of marquees that are like to keep up with the Wagram. It is a tool that will be useful to you, a booklet that will be found indispensable to a theatre owner or manager.

THEATRE SKATZ: One of the most notable developments of the past year in the equipment line is the “Theatre Skatz.” This is the name of a complete theatre equipment package that has been developed for the modernized theatre. Nowadays, an owner may choose from a wide variety of different packages that are available.

ICE COOLING SYSTEM: Possibly you have overlooked one of the most efficient methods for conditioning done scientifically by ice melts. The advantages of a low cost in installation, low cost in operation, and simplicity of operation is explained in a booklet published by Knickerbocker Ice Co. It is illustrated with diagrams, makes everything understandable. Let us send you a copy.

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:__________________________

Address:__________________________

City:__________________________

State:__________________________
PARAMOUNT 1938-39

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20TH-CENTURY-FOX 1938-39

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RKO-RADIO 1939-40

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SHOWMEN'S TRADE REVIEW

Page 46

RKO-RADIO 1938-39 (Conh)
Running

SPORTSCOPES
Excellent
Excellent
Bow String
Excellent
Deep End
Excellent
Devil Drivers
Fast Moving
Fisherman's Paradise. ...Fascinating

Kennel Kings

On

Riding the Crest
Smooth Approach

Snow

Falls

Wings

Sporting

Spills

..

22,

39

1/ 5, 38
12/10/38
2/ 4/39
10/ 1/38
7/22/39
9/ 3/38
8/ 5/39
2/ 4/39
7,22/39
5/ 6/39
3/18/39
4/ 8/39
I

8

Refreshing

Very Good
Thrills and
Very Good

4,

10
9
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9
9
9
9

Doggone Good
Remarkable

Wing

the

Donald's Dog
OTOcer Duck
Riveter

Hunting Dogs
Inside Baseball
Shooting For Par
Sports Immortals
Timber Toppers
Youth In the Saddle

(18)

A Scream

Not Rev.
9,

16/39

Not Rev.

Funny

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INFORMATION PLEASE

..Very Good
..Good
..Very Good

.

Entertaining
Excellent

A

Crisis

War

of

— 1940

Pacific

Interesting
Satisfactory

— 1940

RADIO FLASH
Blamed For

Blonde.

a

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Very

Funny

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II

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G-Man

Not Rev.
10/14,39

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Good

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SPORTSCOPES

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7, '39

Not
Not
Not
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Rev.
Rev.
Rev.
Rev.

Not Rev.
Not Rev.
9/16/39
Not Rev.

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Court Favorites
Flycasting
Gun Play

Interesting
Interesting
Fair
Very Interesting

6'/2

Herman

(Tech.)
Satisfactory
Satisfactory

For Baseball
Excellent

Winter Playground

Splendid

2/ 17/40
12/23/39

Fans

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9
9

2/10/40
4/27/40
4/ 6/40
9/30/39
11/ 4/39
11/ 4/39
4/ 6/40
12/23/39
12/ 9/39

7

6'/2
61/2
6'/2
6'/2

Good

6'/2
6I/2
61/2

61/2

Not
Not
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Not
Not

Rev.
Rev.
Rev.
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Rev.

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Not
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Not

6/39
Rev.
Rev.
Rev.

1939-40
ADVENTURES OF A NEWSREEL CAMERAMAN
rado
Filming the Fleet
Flying Stewardess
Sky Fighters

.Exciting
Exceptional

II

Excellent

— LEW

Amusing

FASHION FORECASTS
Going Places
Outdoors
Play Hours

Natural For
Excellent
Excellent

..

(4)

10
10

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MAGIC CARPET OF MOVIETONE
Pinnacles

Empire

II

10/1439
8/19/39

Interesting
Interesting
Interesting

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3 SO '40
9 23 39
12/ 9 39

SPORTS REVIEWS— THORGERSEN
Big
Game Fishing
Clocking the Jockeys.
Following the Hounds
Over the Seven Seas
Top Notch Tennis
.

Well
Catnip Capers
Dog in a Mansion

Again

Runs
Robin

Outstanding
Fine
Good

10
10
10

10
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39
14/39
16,

.

(Tech.)

7

Clever

7
7
7
7
7

Pond
Must Be Love

7
7

Just a Little Bull (Tech.)

Much Ado About Nothing Good
Onp Mouse in a Million

7

Fair
nivertinq
Satisfactory

.

Fast Action

Recording Modern
Science

Very

Sand

Interesting

Hogs

Good

FASHION FORECASTS
Autumn Fashions
Midsummer Styles
Spring and Summer
Fashions

(4)

Very Good

LEW LEHR'S KINDERGARTEN
Very Funny

Muscle Maulers

Problematical

Land

Mystic Siam
Tempest Over Tunis
Viking Trails
..

8/20/38
6/24/39

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9

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4
6 40
Not Rev.

Fair

Timely
Very Good

4/15/39
24/38

12,

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Interesting

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Good

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MENTONE MUSICALS
Bank Notes
Beauty Shoppe
Cafe Boheme
Gals and Gallons
Music and Models
Nautical Knights
Patio Serenade

..

..

Pharmacy Frolics
Rhythm Cafe
Side Show Fakir
Swing Sanatorium
Wild and Bully
With Best Dishes

(13)

Lively
Just Filler
Passable
Lively
Entertaining

12/ 3/38

Diverting

Good

201/2

Diversion

Good

20

Diverting
Entertaining

19
19
19

STRANGER THAN FICTION

Not Rev.
11/19/38

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Not Rev.
8/20/38
9/24/38
Not Rev.
2/11/39
5/27/39

(13)

53
54

Interesting

9

Fair

9

55
56
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58
59
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Okay

91/2

61

Just

62
63
64
65

Very Good
Average

Very

4/ 1/39
6/ 3/39

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18
19

Fairly

2/25/39
8/20/38

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Good

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Interesting

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Interesting

9/24/38
9/24/38
10/15/38
12/ 3/38
12/10/38
Not Rev.
2/25/39
3/ 4/39
4/ 1/39

9
9

Very Good
Fair

9

Not Rev.
6/ 3/39
8/19/39
7/15/39

10

9
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Excellent

91/2

(26)

Arabs With Dirty
Fair

Fezzes
Kittens

Baby

Cute
Good

Bird on Nellie's Hat
Birth of a Toothpick
Bola Mola Land
Cat and Bell

Satire

Good Satire

.

Okay

Not Rev.
Not Rev.

Cuckoo
Crack Pot Cruise
Disobedient Mouse
Charlie

Good

1

Blackbird
Tough Mice

Blue

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Magic Beans

Average
Good
Good

One Armed Bandit
Rabbit Hunt
Sailor Mouse

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Silly

Superstition

Slap

Happy Valley

Enjoyable

Amusing
Okay
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Poor

Party

1/12/38
9/ 9/39
9/ 2/39

Has Laughs
Average ....

Soup to Muts
Stubborn Mule

17/38
4/ 8/39
3/ 4/39
Not Rev.
4/ 1/39
1/19/38
12,/

Circus

the

at

1/26/38

Not Rev.

Just a Jitterbug

Little
Little

8/12/39
11/26/38
7/15/39
Not Rev.
5/27/39
9/24/38

9/30/39
Not Rev.
8/12/39

Fair

2 24 40

2 24 40

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19 39

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Not Rev.
2,'24 40

Not Rev.
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Rev.
Rev.
Rev.
Rev.
6 '40

12/ 9 39
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10/14, '39

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8 in 39
Not Rev.
12' 9 39

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Very Good

(13)

WALTER LANTZ

(Tech.)

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Fer

A-Haunting We Will
Go
Andy Panda Goes Fish-

Sleeping

7

Good

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Amusing

9

Eggs

Cute

Princess

Good

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Panda
Scrambled

Good

Pretty

Fair

ing
Mittens
Kittens'
Life Begins For Andy

Tom Thumb,

Fun

Cute

Jr

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9/30/39
12/30/39

.12/ 2/39

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GOING PLACES

7/15/39

2/10/40
2/24/40

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4/ 6/40

(15)

No. 66
Very Good
No. 67
Excellent
No. 68
Interesting
No. 69
Very Good
No. 70
American
Animals
Strange
Interesting
(No. 71 )
...
Good
Rhodesia (No. 72)
Excellent
No. 73
Interesting
Barbados (No. 74)
Death Valley (No. 75) Fascinating

Not Rev.

10
9
9
9

10/21/39
10/21/39
12/23/39
12/30/39

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2/10/40

9

4/ 6/40

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3/30/40
4/20/40
4/20/40

1940-41
ADVENTURES OF

A

NEWSREEL CAMERAMAN

MUSICALS

TERRYTOONS

(26)

(13)

(4)

FASHION FORECASTS (4) (Tech.)
FATHER HUBBARD'S ALASKAN ADVENTURES (4)
LEW LEHR COMEDIES (4)
MAGIC CARPET OF MOVIETONE (4)
SPORTS REVIEWS— THORGERSEN (6) (3 in Tech.)

10

4/29/39

(13 in Tech.)

Meets Joy
Bullets and Ballads
Folies Parisienne
International

Revels

Rhythm Jamboree
Rhumba Land
Snow Follies
Swing

Hotel

March

of

Good Vaudeville

l8'/2

Light Fare
Diverting

19
17

9/ 2/39
2/17/40
4/20/40
4/ 6/40
2/10/40
12/ 2/39
12/30/39
10/21/39

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5/20/39

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9/23/39
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10/21/39
12/23/39
12/23/39
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4/ 6/40
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4/20/40
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4, 20/40

Good Diversion
Good

Boy

Just
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Okay
Fair

20

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18
18
18
18

Fair
Filler

Vaudeville
....

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10/15/38

Not Rev.

WORLD WINDOWS
Arabian
Eternal

Interesting
Inte-esting

Bazaar
Fire

Fox Hunt

in

the

II
II

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II

Good

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8 20 38
6/24/39
10/15/38

Not Rev.
4/29/39
7/ 8/39
12/24/38

Outstanding

Jerusalem
Junole.

The

Maharaiah
Metra, the Lost
River Thames

Roman

Symphony

Wanderers

of

the

12/24 38
.10/ 8/38

..Excellent
Beautiful
Brill'a"t
Desert Intoresting

City

10,

....

Indian Road
Indian Temple

10

(12)

(Tech.)

15/38

Not Rev.
Not Rev.
10/ 8/38
Not Rev.
Not Rev.
12/24/38
4/ 8/39
.10/ 8/38
12/31/38
.

Freedom

Well

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(1)

Done

STRANGER THAN FICTION

Roman

Campagna
(6)

SPECIAL SUBJECT

UNITED ARTISTS 1938-39

.Not Rev.

lO'/j

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10/15/38
7/22/39

.

Fascinating

1

(6)

10

Good But Old
Good Stuff
Above Average

of Pleasure
of Contentment

10
10

10

MAGIC CARPET OF MOVIETONE
Golden California
Good Neighbors

11/19/38

Not Rev.

(Tech.)

.Excellent

What Every Boy Should
Know
What Every Girl Should
Know
What Every Inventor
Should Know

9
9'/2

10
10

Eye Filling
For the Women

Winter Styles

Isle

Not Rev.

9

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1

24,40

Wo*'s All the Shcotin'
Athletic Oddities
Daily Diet of Danger
Filming Big Thrills

.

I

2/24/40

7

Good
Rom-m-i

Wac'<y

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9/24/38
1/12/38
1/12/38
/26/38
12/10/38
Not Rev.
2/25/39
2/25/39
4/ 8/39
Not Rev.
6/ 3/39
7/15/39
7/15/39
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3 30 40
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7
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7

Pood
Very Good

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1939-40

Fair

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Good

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(10 in Tech.)

(26)

Clever

Wi''kv

62
63
64
65

No.
No.
No.
No.
No.
No.
No.
No.
No.
No.
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No.

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9
9

Interesting
Interesting

61

CARTUNES
.

9

Very

Snuffy's
9

II

Golden West
Hare and Hounds

It

39

(6)

10

Interesting

Harvest Time
Hitch- Hiker
Hook, Line and Sinker
(Tech.)
Ice

9

12,

Exciting

TERRYTOONS

Edgar

Fair

(13)

Excellent
Fairly Good

That Ends

All's Well

First

59
60

I'm

(6)

II

Smokes Fascinating

10,000

Good
Good

Nellie

Home
Valley of

9/23/39
3/30,40
2, 24, 40

10
10
10

Remarkable

.Excellent

Bif-tholace of IreHergs.
Climbing the Spirit's

9 '30/39
11/18 39

.

(Tech.)

Women

53
54
55
56
57
58

WALTER LANTZ CARTUNES
3/30/40

9

Riot of Laughs
Very Funny

People
Season

Aqhrleen

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No.
No.
No.
No.
No.
No.
No.
No.
No.
No.
No.
No.
No.

(6)

the Cwaziest

Is

Silly

For
For
For

LEHR

8/19 '39
9/23 39
Not Rev.
12/ 9/39

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10
10
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Savers

Monkeys

(4)

the Colo-

(Tech.)
(4)

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6'/2

Prize Guest
Stranger Rides Again
String Bean Jack
Their Last Bean
Very
Three Bears
Village Blacksmith
Wolf's Side of the Story

Wat-h Dnq

ADVENTURES OF A NEWSREEL CAMERAMAN

7/ 1/39

Not Rev.
Not Rev.

6'/2
6'/2

Orphan Du-'k (Tech.)
Sheep in the Meadow
Two Headed Giant

CENTURY-FOX 1938-39

20th

6'./2

One Gun Gary in the
N ick of Time
Owl and the Pussycat

18,39

2/10/40
2/10/40
9,30/39
2/10/40

6'/2
6'/2
61/2
6'/2
61/2
6'/2

Good

(Tech.)

4/27/40
II,

9
10
9
9
9
9
9

Good

Pennant Chasers
Sky Game

11/ 4/39

(13)

Swell

Cutters

1,20/40
2,17/40
3/ 9, 40
4/13/40

..

10

Aquapoise

Hunting Hounds

7
6'/2

Coffee Pot
Nutty Network
Old Fire Horse

'39

.12 23/39

9
9
9
9
10
9
10
10

Interesting
Startling
Exhilarating
Informative

Diary

28/39

(13)

Excellent

West Wall

Good

6/17/39
8/20/39
Not Rev.
Not Rev.
Not Rev.
Not Rev.
Not Rev.
10/15/38
Not Rev.
Not Rev.
10/15/38

Kangaroo Country

Good
Very Good

Nevada Unlimited

4/29,'39

7

High

Flies

Housewife

Evergreen

Very Good
Timely

Navaj'oland

10,

.11 25

17

REELISMS
Acres of Plenty
Air Army
American Royal
Men of Muscle

.

(8)

Bandits and

Ballads
Corralling a School Marm
Cupid Rides the Range. Very

.

Not Rev.
Not Rev.

7

Jitters

Slipper

Glass
Goose

4/13/40
4/27/40

.

Not Rev.

Excellent
Just Filler

DRIBBLE PUSS PARADE

19
18
18
16

...

RAY WHITLEY

Ice

.

10

(8)

Chicken Feed
Coat Tales
Goodness a Ghost
Twincuplets

Siege
Vacation

1

18
19
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18
18
18
19

Fair
Excellent

Canada

War

1/18/39
12/23/39
2/10/40
2/17/40
4/ 6/40
1

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SIX IN TECH.

(26)

Feet

(13)

Interesting

Very Timely
Box Office

at

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19
19

Howl

Republic of Finland
Vatican of Pius XII

America's Youth

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10/28, 39

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6'/2

(Tech.)

l^l'or

Farmer

the

in

9/30/39

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(6)

MARCH OF TIME
Uncle Sam,
Newsfronts

1

10
10

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Barnyard Egg-citement

Ccnnering

Scrappily Married
Truth Aches

Wrong Room

Not Rev.
Not Rev.
Not Rev.

1

LEON ERROL

7/39

10/

.

(13)

..Like Radio Program
.Entertaining
..Entertaining

.

18
19
17
16

4/ 1/39
6/ 3/39
Not Rev.
7/ 1/39
1/26/38

.

6'/2

Nick's

(6)

Kennedy the Great
Mutiny in the County
Slightly at Sea

.

Excellent

Africa Squawks
Barnyard Baseball

New Comer

EDGAR KENNEDY

.

Fans...

Good

Very

TERRYTOONS

Frozen
8
8
7

Extremely

(6)

10
10
10
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10
10

Reviewed
Issue Of

Time

GOING PLACES

Doomsday (Tech.)
Frame Up
(Tech.)

Laundry

Act Your Age

Fascinating
For Baseball

Bully Romance
Chris Columbo
Cuckoo Bird

1939-40
DISNEY CARTOONS

Time

SPORTS PREVIEWS
10
10
10

Running

Reviewed
Issue Of

Running

(13)

Good

UNIVERSAL 1938-39

(Cont.)

Reviewed
Issue Of

Time

Big Leaguers
Bird Dogs ...
Blue Grass

20th-FOX 1938-39

April 27, 1940

No.
No.
No.
No.
No.
No.
No.
No.
No.
No.

66
67
68
69
70
71

72
73
74
75

Very Good
Good
Interesting

Good
Average
Good
Average

(15)

9

9

Interesting

9
9

Good
Good

9
9


SHOWMEN'S TRADE REVIEW  
Page 47

VITAPHONE-WARNER 1938-39

VITAPHONE-WARNER (Cont.)

SERIALS 1938-39 (Cont.)

UNIVERSAL

COLUMBIA

COLUMBIA

Revue

15 Chaps.

Columbia

Surf's Up

12 Chaps.

12 Chaps.

15 Chaps.

15 Chaps.

15 Chaps.

12 Chaps.

15 Chaps.

12 Chaps.

18/20 Chaps.

RCA

Red River

15 Chaps.

RCA

15 Chaps.

12 Chaps.

15 Chaps.

12/20 Chaps.

12 Chaps.

12 Chaps.

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5/6 Chaps.

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"There is no longer a separation between Production, Distribution, Exhibition. Unless the job is done well at the exhibiting end, Production cannot live."

Y. FRANK FREEMAN
President
Motion Picture Producers Association
REVIEWED IN THIS ISSUE

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Above: M-G-M’s great travelling ballyhoo, the original 20 Mule Team from the picture. It’s a sensation when it rolls down the Main Streets of America. Now on tour!

HOT OFF THE WIRE!

Raves From Coast Preview!

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

—Hollywood Reporter

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

—Daily Variety

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

—Harry Friedman, L. A. Examiner

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

—Edwin Schallert, L. A. Times

"20 Mule Team" starring WALLACE BEERY

with Leo Carrillo, Marjorie Rambeau, Anne Baxter, Douglas Fowley • Screen Play by Cyril Hume, E. E. Paramore and Richard Maibaum • A Metro-Goldwyn-Mayer Picture • Directed by Richard Thorpe • Produced by J. Walter Ruben
Between The Devil & The Sea

Faced with two such Herculean headaches as the Neely Bill (plus its author’s new divorce proposal) and the government equity suit, the industry hasn’t much to choose between litigation and legislation. But that a choice may have to be made is not unlikely as the threat of a field day of lawsuits and law-making looms larger and larger.

Either one or both of these headaches are charged with dynamite which might blow up, should the industry choose to take a stubborn attitude and fight with its back to the wall for complete, final and uncompromising victory.

Unquestionably, with the exception of divorce, both the Neely Bill and the government suit can be disposed of through the consent decree route—a course which has the attraction of offering the means of saving everybody concerned a lot of grief and legal expense.

If the handwriting is actually on the wall and it indicates that a new method of selling is to be ordered, then perhaps the sooner the industry gets down to it the better. Certainly, both the buyers and the sellers will find out in mighty short order the best means of making that new system work.

The Department of Commerce’s proposal has as points of particular merit the arbitration recommendations. And since the majority of the majors, according to rumor, are in favor of acceptance, it seems to us that the D of C proposals are the best way out of a situation in which the only other alternatives are litigation and legislation.

Undoubtedly, should the proposals be accepted, the move would eliminate the Neely Bill and so would avoid the industry still more grief. And from this seat of observation most anything looks better than lawsuits and legislation, both of which may point dangerously to ultimate regulation with its ham-stringing effects on those the legislation is supposed to aid, as well as those it originally was designed to “regulate.”

Observations

Some one revived the old chestnut about there being so many suits pending, they ought to give an extra pair of trousers with each one . . . Unfortunately, the situation is far too serious to be treated lightly . . . One visiting exhibitor, always a staunch supporter on the side of the Neely Bill opponents, told us he was getting so weary of the fight that he’d just as soon see a year or two of no block booking just to see how the darned thing would work anyway . . . he may have something there . . .

If trade showings before buying become a reality . . . exhibitors will have to pack their golf clubs and pinochle decks in moth balls . . . In addition to all their other tasks, they’d have to buy cushions and sit in projection rooms looking at pictures when they would rather be out indulging in lighter pastimes . . .

If the wave of lawsuits continues . . . film salesmen will be able to save lots of travelling time . . . They could “catch” most of their prospects in any court room and close their deals right then and there . . . And such convenience . . . if any dispute came up they could walk up to the judge and settle it quick . . . Or maybe get the court to put its okay on the deal . . .

It well nigh breaks our exploitation heart to see a picture like Paramount’s “Biscuit Eater,” being left to die in the larger cities when a little smart show-selling could make it an audience delight for any theatre. At any rate, give the small town showmen credit. They know how to sell an attraction like this . . . and are doing it to the amazement of their supposedly smarter big-town brothers . . . Here is one swell hunk of entertainment which every patron will endorse . . . if they were only told how good it is . . . Try it . . . and you’ll thank us for the tip . . .

A year ago this time most of the companies’ new season product plans were known to the industry at large . . . This year much of the new product is being kept a secret . . . But not for long . . . Cause while some exhibitors are battling to the death against block booking and blind buying they’d like to know what pictures are coming and where they are to come from, so as to keep open house next year.

—“CHICK” LEWIS.
MGM to Hold Four Regional Sales Meetings This Year

San Francisco, Chicago, New York, Washington To be Session Scenes; Will Reveal 1940 Line-up

Four regional sales meetings, instead of one national convention, will be held this year by W. F. Rodgers, general sales manager, just before his departure for the West Coast.

The first meeting will be held May 6-7 at the St. Francis Hotel, San Francisco. Another will be held May 13-14 at the Drake Hotel, Chicago, and the dates and places of the remaining two conventions will be announced May 17-18 at the Astor Hotel, New York City, and May 20-21 at the Shoreham Hotel, Washington, respectively.

MGM's 1940 line-up will be announced at the San Francisco meeting, where W. M. Saunders presides. Accompanying Rodgers on the Coast trek were Howard Dietz, MGM director of advertising, publicity and exploitation.

3 Chi Houses Close; Blame Daylight Saving

Chicago—Three houses, Essaness Exchange, at 1221 W. Madison St., Kresswood and the Walton, independently operated, have closed, blaming daylight saving.

Young Succeeds Loach

Kenneth M. Young, president of Pathe Film Corp., succeeds T. F. Loach as vice-president and treasurer of Pathe Laboratories. Loach has joined Monogram as vice-president.

6 WEEKS FOR "REBECCA"

Smashing all previous records, "Rebecca," David O. Selznick's production for United Artists release, was held over for a sixth week at the Radio City Music Hall in New York. No other picture over ran so long or was seen by so many people. It is estimated that by next Wednesday, the end of the run, 900,000 people will have paid over $600,000 to see it. The Music Hall in an unusual series of ads in the New York papers explained to the public that when a picture hit a certain figure in the first four days of its run, it had to be held another week and apologized for the delayed opening of "My Son, My Son!"

"Edison" To Open In Oranges, May 16

Premiers To Be Held In Four Theatres That Night

MGM's new picture, "Edison the Man," starring Spencer Tracy, will have its world premiere in four theatres in the Orange section of New Jersey on Thursday, May 16. The Oranges are near the laboratories where Edison perfected his greatest inventions. The theatres which will premiere the film are the Hollywood in East Orange, the Palace in Orange, the Windsor in West Orange and the Cameo in South Orange.

In each case the screenings will start at 9 P.M. They will be preceded by the largest joint civic celebration in the history of northern New Jersey. A gala "Edison Premiere Ball" will be held at the Orange Armory the night before. Several motion picture players from the coast will attend, as well as visiting dignitaries. The following afternoon a street parade will review the outstanding Edison inventions and the march of scientific progress in which the inventor played such an important part.

New Company Plans 20 Features, 18 Westerns

Unique by reason of the fact that it is owned by its franchise holders who dictate the policy and program of the production unit, Producers Releasing Corp., will have 16 features, four exploitation specials and three series of westerns of six each in its 1940-41 lineup, it is announced this week from headquarters established in the Paramount building. The first picture, "I Take This Bath," has gone into production in Hollywood, with Sig Neufeld producing.

Britain Balks at GWTW Terms

High Rental Demands Cause 700 Theatres to Boycott Film

London—with Commons taking time out to discuss why Britons should be forced to pay a minimum of 180 cents a week to see Rhythm Butler and Scarlett O'Hara, more than 700 British theatres this week boycotted "Gone With the Wind." The admission prices, the gentlemen in Commons feel, are pretty high, and they met to see what could be done to reduce them.

As was the policy in the States, MGM is said to be asking 70 per cent of the gross and insisting on these minumum prices. Exhibitors were urged a few days ago by the Cinematograph Exhibitors Association not to show the film on these terms. This week it was announced by the Gaumont-British Corp. and the Odeon Circuit that they would not run the picture. The 700 theatres unless there was an adjustment in film rental.

During the Commons session, Lloyd George stated the 70 per cent rental was not higher than that charged exhibitors in the United States. However, Neil MacLean, opposition Laborite, demanded to know if something couldn't be done to prevent Americans from charging "exorbitant prices." By the end of the war, he predicted, Britain's movie theatres will be in the hands of U. S. producers.

Testimonial Dinner For "Tippy" Harrison

"Tippy" Harrison, who for 20 years has been associated with the Hal Roach and Hal Roach Theatres on the South Side of Chicago, is retiring soon and his associates are having a testimonial dinner for him May 9 in the Florentine Room of the Congress Hotel in Chicago. The Kirscher presented three of his theatres in Illinois, of which Harrison is a director, is in charge of the affair.

Picture Pioneers Dinner A Night of Surprises

The swanky Basildon and Jade Rooms of the Waldorf-Astoria were converted into a paddle and race-track respectively Thursday evening when Picture Pioneers, an organization of film veterans, held its Spring Cocktail Dinner at the Waldorf-Astoria. Live thoroughbreds were used in the races, which came close to the climax to a night of surprises. Over 200 members attended the gala affair.

Report Schines Acquiring 3 M. K. Murphy Houses

Richmond, Va.—The Schine Circuit, whose acquisitions are the M. K. Murphy house and the Palace at Gap, Va., and Big Stone Gap, Va., and Corbin, Ky., according to reports here.

Present indications are that there will be 250 itinerant theatres in Michigan this summer offering competing exhibition. There are about 20 companies in the field, each operating from one to five circuits of six theatres each. Nearly all of the towns are theatremen, the balance having pictures on week ends only.

Most of the 250 spots will use 16 mm. film, which consists mostly of old Universal pictures and films from independents. Among those entering the field are Ray Cleaver, former manager of theatres in Michigan, who is assisted by Chuck Harris and Bud Cleaver. Robert W. Tuston, manager of the Dennis Film Company are also operating circuits.

Shriver Named District Mgr.

E. C. Shriver, formerly Altec branch manager in Cincinnati, has been appointed District Manager of Altec's Western District, with headquarters in Los Angeles, succeeding H. W. Dodge, who was promoted to the post of Headquarters Staff Representative on the West Coast.
HOT NEWS!

TORRID ZONE

MAY 25!

VARNERS

but GREAT!

CAGNEY!
SHERIDAN!
O’BRIEN!
in "TORRID ZONE"

For Showmanship? Yes, Yes!
PLANS COMPLETED FOR PCCITO CONVENTION

Three-Day Session Will Be Scene of Talks by Many Industry Leaders

Los Angeles—Plans were completed this week for the first annual convention of the Pacific Coast Conference of Independent Theatre Owners, scheduled to be held May 8-10 at the Ambassador Hotel here. Reservations are pouring in, according to General Chairman Robert Poole, and it is expected that the attendance will be unusually large.

What is considered to be the highlight of the meeting and of vital interest to all exhibitors will be the several talks to be given by industry leaders on current topics. Scheduled to speak are Ed Kunkendall, W. Rodger, Darryl Zanuck, Herman Weinberg, Abe Marquand, Neil Agnew, Charles Reagan, Ned Deigin, James K. Grainger, Gradwell Sears, William Scull, L. S. Schlaifer, George Demilow, and the following PCCITO officials: Hugo Bruen, trustee, Southern Calif.; Bob Poole, executive secretary; Jack Y. Berman, trustee, Southern Calif.; A. West Johnson, trustee, Oregon; Ben Levin, trustee, Northern Calif.; L. O. Luke, trustee, Washington; Bob White, trustee, Oregon; Tours Harvey, trustee, Northern Calif.; W. G. Ripley, trustee, Washington, J. M. Hone, executive, Washington; "Double Bills," "Legislation," "Distribution," "Zoning and Clearances," "MPTOA Viewpoints," and "The Government in Our Business" are chief among the topics to be discussed.

The opening shot in the social side of the convention will be an informal banquet at Warner Bros. studios on the evening of May 8. Major studio tours are planned for all three days, and the meeting will wind up with an Aloha Dinner to be held at the Ambassador Hotel at 8 p.m., May 10.

Poole is being assisted in arrangements for the conclave by Hugo Bruen, Tours Harvey, L. O. Luke, and Robert White.

George C. Walsh Resigns As Natco Theatres Head

George C. Walsh has resigned as President and General Manager of Natco Theatres, Paramount subsidiary in New York state. Pools in the circuit at various points reduced the number of theatres to be operated by Paramount. Walsh announced his plans after a vacation.

Washington Gets WB Conclave

Company’s International Sales Convention Set for June 10-12 at Shoreham Hotel, With Sears Presiding

Expected to be the most comprehensive in the history of that convention, the annual sales meetings of Warner Bros.—First National Pictures, Inc., and its affiliated companies all over the world will take place at the Shoreham Hotel, Washington, D. C., when an international conclave will be held on June 10, 11 and 12, according to an announcement this week by Gradwell Sears, general sales manager.

Five hundred representatives of the company’s various interests, in addition to over two score of the industry’s prominent exhibitors, who will be among the many important figures to address the convention, will come to the nation’s capital.

Warner executives who will attend the meeting, which will be presided over by Sears, are President Harry M. Warner, Jack L. Warner, vice-president in charge of production, Major Albert Warner, Hal B. Wat...
GOLDBERG'S 25TH YEAR

Lee L. Goldberg, president of Big Features, Inc., has announced that independent exchanges in Indianapolis, Cincinnati and Cleveland, will celebrate the 25th anniversary of the organization this week. Mr. Goldberg, with offices in New York and Des Moines, has the largest circuit in the country. He signed several new films for the circuit this week.

Louisville Greets
“My Favorite Wife”

World Premiere There is a Homcoming For Its Star

“My Favorite Wife,” Irene Dunne starring in the RKO picture, in which she is co-starred with Cary Grant, opened in Louisville on Thursday of last week. The derby city was chosen, not only because of the fact that the derby is held early in may, but also because Irene Dunne came from Louisville and this is a "homecoming" celebration.

Manager J. J. Muselman of the Rialto arranged for all the Hollywood trimmings for the premiere. Among those who attended were President George J. Schaefer, Fred E. Depinet, vice-president, and S. Barcell, secretary, a director of advertising and publicity, from the RKO home office. Sam and Bella Spewack, co-authors of the film also attended. From the coast came Gene Fowler, David Butler, well known director, Hal Roach, Perry Lieber, head of the RKO studio publicity forces, Miss Dunne's husband, Francis Travullas and Margaret Ettinger.

"Our Town" Premiere
Will Be Held in Boston

Boston——World premiere of Sol Lesser's "Our Town," based on the Pulitzer Prize Play, will be held here May 23, when it will open simultaneously at Loew's State and Orpheum Theaters. Celebrities, notable and motion picture critics will be in attendance, it was said.

Oregon ITO Names Miller Executive Secretary

Portland, Ore.—O. J. Miller, formerly owner of the Childran Theatre, has been named executive secretary of Independent Theatre Owners of Oregon, and has opened offices for the organization at 212 N.W. Kearney St. Affiliated with the Pacific Coast Conference of Independent Theatre Owners, the new organization now has 42 members representing 86 theaters.

Detroit V. C. Charity Hop

Detroit—A charity benefit dance at the Naval Armory May 17 is planned by the Detroit Variety Club.

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Appeal Upholds Wagner Patents

Sign Service Wins Against Adler on Changeable Signs

The U. S. Circuit Court of Appeals for the 7th Circuit ruled in favor of Wagner Sign Service, Inc., and against Aden R. Adler, on April 25th on an appeal by Adler Sign Letter Co., from a decision of the District Court of the U. S. Southern District of Indiana. The decision grants Adler "changeable letter silhouette signs." The appeals court found the Wagner patent valid and infringed by the Adler companies and Theatre Co., an Adler sign user joined with the manufacturer in the infringement action brought by Wagner.

Decision of the high court, summarizing the following: That Wagner patent No. 2,082,840, is valid and that patent is infringed by Adler signs which are letters of the notched flanged type. That Adler patent No. 2,085,978 which Adler contends is infringed by Wagner signs, is invalid. That the letter signs, formerly featured by the Adler companies, do not infringe Wagner's patent.

In an announcement issued by Edward Wagner, president of Wagner Sign Service, it was stated that the decision of the U. S. Circuit Court of Appeals means, according to custom, that the Adler companies and Theatre Co. will be enjoined from further infringing the Wagner patent and will be required to account to Wagner for past infringements of such patent.

Slot Machine Films

Target of Ind. ATO

Indianapolis Declarating that nickel-in-the-slot movies "are definitely a threat to the established motion picture theatre owners," directors of Associated Theatre Owners of Indiana have adopted a resolution "irrevocably" opposing the production of mechanical films entering into the production of any film for the automatic projection field. Producers are called on by the Board's resolutions to give their "vigorous support" in stamping out "this evil."

Expect Large Gathering
At National Allied Meet

More than 2,000 independent theatre owners and their families from 21 states are expected to attend the 11th annual national convention of the Allied States Association of Motion Picture Exhibitors, and by-laws and elections will be held at the Morrison Hotel, Chicago, May 19-21. The convention will be held in conjunction with the National Allied Meet.

Important Dates

May 8-10: Pacific Coast Convention, Los Angeles.
May 8-11: MGM Regional Sales Meeting, St. Francis Hotel, San Francisco.
May 11: Universal National Sales Meeting, Ambassador Hotel, Atlantic City.
May 12-14: National Film Carriers annual convention, Park Central Hotel, New York.
May 12-14: United Artists Regional Sales Meeting, Drake Hotel, Chicago.
May 17-19: MGM Regional Sales Meeting, Astor Hotel, New York City.
May 17-20: United Artists Regional Sales Meeting, Shoreham Hotel, Washington, D. C.
May 24-26: Paramount Annual Sales Convention, Los Angeles.

June 9-11: North and South Carolina Theatre Owners Ass'n summer convention, Ocean Forest Hotel, Myrtle Beach, S. C.
June 24: MPTO of Va. midsummer convention, Chancellors Hotel, Old Point Comfort.

Wisconsin Parent-Teachers Congress Favors Neely Bill

Fond du Lac, Wis.—A resolution advocating passage of the Neely anti-blocking bill was adopted by the Wisconsin Congress of Parents and Teachers at its annual convention here.

Natl'Theatre Mgrs. Ass'n

Chicago—Plans are under way here for a national organization of theatre managers if it is reported, although details are not yet available.
Schaefer Declares Against Long Term Exhibitor Franchise

Gov't Names New Witnesses In Testimony Against Majors And Warner Circuits in Philadelphia; Wobber Also Testifies

President George J. Schaefer of KKO was examined by Robert L. Wright, Special Assistant U. S. Attorney General, this week, in a pre-trial hearing. Schaefer's examination was intensive inasmuch as he has held executive posts with Paramount, United Artists and KKO.

First subject of the inquiry was on franchises. Schaefer said he proposed them because if the franchise was advantageous to the exhibitor, he was not forced to play the pictures, "but if, on the other hand, it proved to be disadvantageous, the exhibitor in turn was forced to play the pictures until the franchise was adjusted." The result was that the company was generally unable to liquidate the deal on the original terms.

Schaefer elaborated on his experiences with Paramount, United Artists and KKO, saying that he was one of the first to graduate from Sidney Kent's school for salesmen and that he rose to general manager of Paramount. He admitted that neither Paramount nor KKO allowed exchange of information between distributor and exhibition departments, because of jealousy, both being "jealous of their prerogatives." It is sometimes necessary to "knock their heads together to force a deal," said Schaefer, because of this rivalry.

Herman Wobber, general sales manager for 20th-Fox, was another witness this week in the pre-trial hearings. He described theatre situations on the West Coast.

On Tuesday of this week, the Department of Justice served notices on all of the major companies, defendants in the present suit, that it would apply to July 7 for an order to inspect a large number of contracts and documents appearing the record of pictures in the Philadelphia territory.

Seymour Krieger, U. S. Attorney for Philadelphia, told Schaefer he would show by these records that the major companies adopted entirely different attitudes to the independent exhibitors compared with their treatment of Warner Bros., especially in cases where an independent theatre was later taken over by Warner Bros. Independents who will testify at the trial and their theatres are as follows: Harry Fried—Suburban, Ardmore; Fred Davis.—Ayer, Wayne; Allen M. Biss—Bellmore and Amityville, Long Island; Harry Elliott—Penn Rock, Bethlehem; William L. Goldman—Hand Box, Philadelphia; Horace P. Scott—Philadelphia (now owned by Warner's); Henry Fried—Lansdowne, Philadelphia; Edward Mason—North Philadelphia; Harry Neely—(former) 20th-Fox, Philadelphia; Harry Neely—Rialto, Philadelphia; Charles R. Laemmle—Monroe, Merion and Tuile, and in Reno, Nev. These are all closed down.

Background to the present situation dates from the recent death of Morgan Walsh, who was associated with Warner Bros. in operation of the Redwood Circuit and also Midland Theatres Corp., which operated two theatres in Kumah Falls, and also

20th-Fox Censured By Philly UMPTO

Product Designated Unfairly, Organization Charges

Philadelphia—A charge that 20th Century-Fox has been designating product "unfairly" was made by the District Attorney at a full board meeting held last week.

In order to solidify the objectives to build against the J. P. H. the United States will be contacted. Complaints have been disregarded, it is claimed.

The only absence from the meeting was Charles Segal, chairman, who is recuperating in the hospital.

Metropolitan Audiences To See Gene Autry

Gene Autry's latest Republic film, "Santa Grande," will be shown in all Loew's metropolitan theatres beginning May 10, according to an announcement this week by David B. Whalen, director of advertising and publicity. Autry, who is considered to be a strictly rural attraction, is now developing a new and even larger audience for his attractions in metropolitan areas.

B & K, Para., Found Guilty

Judge Rules They Violated Consent Decree Signed '32

Chicago—in a 90-page report filed this week by Special Master Edgar Eldridge, Barney Balaban, B & K Management Corp. and Para., were declared guilty of a conspiracy charge to control the first-run exhibition in Chicago. Other defendants, film companies were adjudged not guilty of the charges.

With Eldridge's report going to the court for final disposition, the defendants have 20 days in which to file exceptions.

Violation of Paragraph 10 of a consent decree signed in 1932 before the Woolworth Court had been the basis upon which B & K and Para. were named. The defendants could not make contracts that would lessen competition in inter-state or foreign commerce, or combine or cooperate to restrain competition.

Loew's, Inc., RKO Radio Pictures, 20th Century-Fox, United Artists, Universal, Vitaphone and Warner Bros. were others named in the case, which was tried by Government counsel before Federal Judge Woodward on Nov. 9, 1938.

Seek Contributions from Exhibits for GNYF

With exchange heads and other industry executives in attendance, a luncheon meeting was held this week at the Astor to formulate plans to enroll exhibitors throughout the city in the cause of the Greater New York Fund. B. S. Moss presided.

Mann Services Building Notice

His Reported Action in Northwest Territory Likely to Embroil 300 Operators in Battle Royal

San Francisco—A storm threatens here, with operators of more than 300 film houses in this and adjacent territory likely to be embroiled in a battle royal as the result of George Mann's reported serving of notice on distributors that he intends building two houses in Klamath Falls, Ore., and claiming product for them. Only some unforeseen factor may quell the storm.

It is further asserted by well-informed sources that Mann threatens to build against T. & D. Jc. Enterprises and the Golden State circuit in the California situations of San Jose, Monterey, Merced and Tulare, and in Reno, Nev. These are all closed down.

Background to the present situation dates from the recent death of Morgan Walsh, who was associated with Mann in operation of the Redwood Circuit and also Midland Theatres Corp., which operated two theatres in Kumah Falls, and also

the death of Harry Poole. Poole it is said, held 50 per cent of Midlands, and made a deal with Mann and Walsh whereby each of the latter was assigned 25 per cent of Midland and supervised operations in San Francisco. When the widows of Walsh and Poole pooled their interests and sold to United California Theatres, the deal subsidized Mann in the holding company for the T. & D. Jc. circuit and Golden State Theatre May 27.

With New York's equity action current, observers feel that the in- ter-entertainment Corp. and Paramount mechanism in the Northwest section, especially one which involves so many inter-related linkings.

Exhibs Seek to Cancel Films

St. Louis Indies Would Bar Those Exhibited on Tripples

St. Louis—Some of the independ- ents here, now that the price-slashing war is becoming increasingly acute, are preparing to cancel out any and all pictures that may be shown at a 15-cent admission for adult use, or used in a triple feature program.

The theatre and date at which the cut-rate or triple program was used are being named by the protesters in their letters to the film exchanges. They are writing, in connection with the 15-cent admission, that the protesting exhibitor's contract is being cancelled and he will be allowed to show his film at an admission price in excess of 15 cents and that under these circumstances he will refuse to pay the balance of the contract at ten cents or at 15 cents and then follow at a higher admission.

Evidently, the independents who insist on at least a reasonable amount of clear- ing or a better percentage of clear- ing against any house in St. Louis or St. Louis County using pictures on triple feature programs.

AMPTO Protests Moveover-Situation

Contend Practice Injurious to Subsequent Run Exhibs

Pittsburgh—The first-run move- over situation, which has been exist- ent here for several weeks, is arousing the ire of AMPTO of Western Pennsylvania, Allied's strong affiliate in this territory. Following a meeting attended by its counsel and local data, plans were made to lodge formal protests with all local film exchanges. Copies will be sent to Sen. Matthew M. Neely, sponsor of the Neely Bill.

Opening at Loew's, Penn., "Pitts- burgh City" was moved to the War- ner Theatre for a second week, and then to the Ritz for a third as a continuous run. Similarly, "Beau- ck" followed.

Prior to this, holdovers from Loew's Penn or the Stanley were played at the Warner Theatre only, but by moving pictures from the Stanley or Penn to the Warner and then to the Ritz constitutes a third run, it is contended by AMPTO, that the affected pictures have been received from subsequent-run exhibitors over this ar- ea. protests to the effect that the pictures are thus being milked.

Also discussed at the meeting was the Missouri practice of percentage on subsequent-run pictures, with the subsequent-run exhibitors claiming it is impossible to pay rentals or percentage on the subjects at the rentals or percentage terms for which they have under contract.

Showmen's Trade Review
May 4, 1940
4 Column Western Ad
For Neighborhoods

The reduction of a four-column advertisement (shown below) was used in the CLEVELAND PLAIN DEALER to announce the first-run showing in 12 neighborhood houses of Republic's most recent Gene Autry film, "Rancho Grande," with considerable success to those concerned. These theatres that contributed alike to a general advertising fund for the exploitation of this attraction, have no affiliation outside of this promotion. The theatre's share in this promotion was no more than the ordinary advertising allowance for each individual situation.

In this manner, these theatres received regular downtown first-run attention, with the newspaper giving the playdate plenty of advance publicity, a contest, and a review of the attraction. The day and date bookings were arranged by Republic's Cleveland sales force, with Al Gregg, exchange publicity man, handling the advertising and publicity details.

For Better Show Selling
Showman Analyses Have Appeared In STR on Following Pictures

- Abe Lincoln in Illinois...Mar. 2
- Brother Rat and a Baby...Jan. 13
- Congo Melody...Jan. 14
- Dark Command...Apr. 13
- Dr. Cyclops...Mar. 1
- Earl of Chicago...Jan. 6
- Fighting 49th...Jan. 27
- His Girl Friday...Jan. 13
- House Across the Bay...Mar. 9
- Irene...Apr. 27
- I Take This Woman...Feb. 3
- It All Came True...Apr. 13
- It's a Date...Mar. 16
- My Favorite Wife...This Issue
- My Little Chick...Feb. 24
- My Son, My Son!...Apr. 6
- 1,000,000 B.C...Apr. 27
- Northwest Passage...Feb. 24
- Primrose Path...Mar. 23
- Saturday's Children...This Issue
- Son of Joe the Valley Days...Apr. 6
- Strange Cargo...Mar. 16
- Swinging Safari...Jan. 6
- Swiss Family Robinson...Feb. 10
- Till We Meet Again...Apr. 17
- Too Many Husbands...Mar. 23
- Two Girls on the Broadway...Mar. 23
- Vigil in the Night...Feb. 17

"20 Mule Team" Caravan on Tour

Metro-Goldwyn-Mayer's 20 Mule Team trek, the company's greatest transcontinental exploitation stunt since the Trackless Train and the Traveling Motion Picture Studio, got under way recently in Los Angeles. Walter Beery, star of "20 Mule Team," and other members of the cast were present as Mayor Fletcher Bowron officiated at the sendoff from City Hall.

The caravan includes carefully selected and trained animals and the original wagons used to haul borax from Death Valley in the 1880's and the early part of this century. The wagons weigh 6,000 pounds each. The wagon trains will cover a distance of 105 miles of blazing desert, is attached to the caravan.

The 20 Mule Team is under supervision of Capt. Velney ("Muleskinner") Phifer, who has conducted a number of previous M-G-M tours. The stunt was originated by Howard Dietz and is being executed by William R. Ferguson and Frank Whitebeck.

The trek has been arranged with the full cooperation of the Pacific Coast Borax Company, and 25,000 dealers throughout the country will be active in exploiting the film through window cards, posters and throwaways. In addition, the stunt and picture will be publicized through the national radio program, "Death Valley Days," sponsored by the Pacific Coast Borax Company.

It is estimated that more than one-third of the country's population will actually see the original and historic 20 Mule Team Wagons in their 5,500 mile trek to New York City. Through newspapers and radio, the coverage will be nationwide.

The caravan's first stop will be Kansas City to be followed during April by Jefferson City, St. Louis, Springfield, Ill., Peoria, Milwaukee, Chicago, Indianapolis, Toledo, Columbus, Dayton, Fort Wayne, Detroit and Toledo.

"Should Babies Be Barred?" Rankin Asks

Exhibitors must contend with all sorts of problems, some of which are solved, and some of which are just hanging in midair until somehow, in some way, solutions are found for them. Concerned with one of these almost unsolvable problems is Manager Harald Rankin of the Plaza Theatre, Tilbury, Ontario. He seeks the advice and opinions of other theatre managers on the question of whether or not babies should be barred.

Mothers bring their babies in arms, Rankin writes, and at times these babies have their "call" nights, either teething, or needing a changing, or suffering from stomach gas or becoming restless. Mothers bring them to the lobby and foyer and let them play there. Rankin and members of the staff watch them, and furnish all-day suckers and pacifiers to appease them.

"Now comes the question as to whether or not we should bar babies," Rankin continues. "We get complaints from one faction that the babies spoil the show for them, even though we go and get the child as soon as we feel he is making too much noise. These complainers are not our best customers, but they tell us they would come more often if they didn't have to put up with noises from children."

"On the other hand, these mothers can come to the theatre only by bringing their babies, since they cannot leave them with anyone, and they won't stay home and let their husbands go without them."

During five years of show business, these problems have courted their boy. Once, when married, they brought their babies to the theatre as young as four weeks old, and showed them to Rankin. They have always been consistent customers, he writes, and in many instances the Plaza has been a meeting place for the mothers and in-laws who want to see their "call" baby the the baby is getting along. They all sit together after having their little chat, and make arrangements to meet at a future performance.

"Sometimes these babies get us down and are quite a nuisance. I held a baby for a mother the other night while the mother took a seat to watch the picture. I held that baby for two hours because we couldn't find out where the mother was sitting."

Rankin is indeed between the devil and the deep blue sea. He stands in danger of offending either faction no matter which way he turns. He'd like to have the advice of other exhibitors. What do you think?

Girl Ushers in Hoop Skirts

Lou Kunzer, Apollo Theatre, Marinsburg, W. Va., had his girl ushers dress in Southern evening wear with hoop skirts during the engagement there of "gone With the Wind."
FIRST TWO OPENINGS

SENNISON

"IRENE"

Seattle

Western Union

Dear Ned: The world premier of "IRENE" and the personal appearances today at the Fifth Avenue Theatre of Anna Neagle and her producer director Herbert Wilcox were a huge success. It is the biggest opening day we have had in several years with the exception of "Gone with the Wind". The audience reaction is terrific and it is definitely in the air and accepted as a great picture. I am confident it is in for a fine run. Anna Neagle is one of the most charming personalities I have ever met and the same goes for her producer director Herbert Wilcox. "IRENE" is just what the public wants today because it is smash entertainment every second. More power to RKO for giving the exhibitor a picture the public really wants. Very sincerely,

John Hamrick.

Produced and directed by
HERBERT WILCOX

PRA24 100 NL= PORTLAND ORE APR 25 194C=
NED DEPINE= RKO RADIO PICTURES 1270 SIXTH AVE NYK=
I KNOW YOU WILL REJOICE WITH ME IN OUR PREMIERE OPENING OF "IRENE" AT
THE PARAMOUNT, PORTLAND, BROKE EVERY OPENING DAY RECORD FOR LAST
FIVE YEARS. AUDIENCE RECEPTION AND COMMENTS ENTHUSIASTIC. EVERYONE
TRYING TO EXCEED EVERYONE WITH WORDS OF PRAISE. NEVER HEARD SUCH
SPONTANEOUS REACTION FROM AUDIENCE. LAUGH FOLLOWED UPON LAUGH.
THANK YOU FOR PERSONAL APPEARANCES OF CHARMING ANNA NEAGLE AND MR.
HERBERT WILCOX. THEY PROVED TO BE WITHOUT QUESTION THE TWO MOST
GRACIOUS VISITORS IN YEARS AND THEY LEAVE PORTLAND WITH A HOST OF
FRIENDS. NED YOU HAVE A PICTURE IN IRENE THAT SHOULD ESTABLISH
RECORDS EVERYWHERE. KINDEST REGARDS=

ALBERT J. FINKE

ANNA NEAGLE
RAY MILLAND
Irene

ROLAND YOUNG • ALAN MARSHAL • MAY ROBSON
BILLIE BURKE • Arthur Treacher • Marsha Hunt
Isabel Jewell • Doris Nolan
We Look Over Souvenir Program, Find Some Typographical Errors, and Welcome Wills Back to Fold

THOSE members in the east undoubtedly had their share of rain during April. In New York, in fact, it actually snowed. Out west, they tell us, the folks went through a hot spell. Well, now that it's May, let's hope to see the flowers growing and feel the balmy breezes blowing against our feathered brows. It is about time for you to brighten up your programs, too. If you use colored inks or papers, be sure that the colors are "cool."

Five years ago, when the Plaza theatre opened in Tilbury, Ontario, a souvenir program was issued. Thinking we might be interested in seeing what it looked like, Harland Rankin has graciously sent us a copy for our perusal. We must admit that it was indeed an attractive program, one that every owner would want to save. There were 72 pages, and among the articles were "The Cognomen Plaza—How and Why It Was Adopted," "The Plaza—Tilbury's New and Elegant Picture Home" (a double-page spread), "A Peek Into Tilbury's Early History," and many other interesting stories. There were also photos of many old-timers, and charts of advertisements. Thanks a lot, Harland, for letting us take a peak, and since your supply is just about exhausted, we'll send it right back to you.

Before we leave Rankin, we'd like to cite one way he has of showing that he appreciates the public's patronage. In cooperation with a bakery, two-cent souvenirs were distributed, and everyone attending the Plaza was treated to coffee and doughnuts. Wish we could have been there. Anyway, it's still a real idea for you other members, although you'd better do it before the weather gets too warm. Either that, or serve ice cream and cake. Oh boy! You'll find that the cooperating merchant will shoulder most of the expense, and you'll keep the patrons on your side.

We like the personal messages Dave Magleora prints on the back pages of his programs. We've told you about the Windsor Locks, Connecticut, program before, but each new program reminds us that he knows how to sell his theatre as an institution. The Wometco Screen News, published for fourteen Wometco theatres down in Florida, must be well liked, if one is to judge from the

—Your Application Blank—

Clip and Mail Now!

STR Program Exchange
SHOWMEN'S TRADE REVIEW, 1551 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 material with other theatres, but involves no other obligation.

Name .............................................................

Theatre ..........................................................

City ..............................................................

State ............................................................

Letters in the "Cheers and Jeers" department. One woman, a bride of about two months, wrote that she and her husband never attended theatres except that Wometco "because we never know what picture is showing at other theatres." She added that "my grocer always gives me a Wometco Screen News booklet . . . and once this very courteous service rendered by Wometco theatres." Of course, the editor advised her that she could receive the program by mail, if she so desired.

By the way, there are two typographical errors on the "Cheers and Jeers" page which we think Hail Koplin might want to correct. Perhaps they've been corrected by this time, but on the two issues we have they were still the same. The first is "two," whereas it should be "two."

The way it sounds now, the writer of a better letter will receive "tow" tickets. Just what does he have to lose? The other error is in the word, "restriction," which has one "i" too many. Hope you don't mind us calling these errors to your attention. Hal, but we're afraid winners might arrive at the Capitol with a tow-car, all ready to tow whatever there was to tow with their tow tickets.

Front Page Feature

Cinemag carries an interesting article on its front page—the type of article tableau programs should have. The headline is "Keeping Place (should be Pace) With Big World Problems." Despite the error in the headline, the story is an excellent insight into Hollywood production schedules, citing the pictures now in work as evidence of the industry's close touch with foreign and domestic problems. Some of the pictures listed are The Great Dictator, "Escape," "Jane Adds Her Name to the Half House," "I Want a Divorce," "The Golden Door," "F. O. B. Detroit" and "Dynasty of Death." The story was supposed to be continued on page two, but we fail to find that section of it. Even at that, it was a good article, and the mistake shouldn't count against it, for we all make mistakes.

Again this year, as he has done at times in the past, Orris F. Collins, editor of Cinemag, has used a large rotogravure herald inside the program. And it looks like part of the cover, not an insert. He uses the last page of the herald as one of the pages of the program, so that it all looks like it, in fact, it actually should. If you don't know that Cinemag is published for the Capitol and Majestic theatres in Paragould, Ark, then you aren't keeping up with this department.

Have you ever distributed a handbill you didn't want anyone to read? That's what

Ann Interesting Inside Page

Every so often we reproduce the inside page of a house program just to give you an idea of what managers use on the other side of the front page. Here's an interesting sheet, taken from Cinemag, that tableau from Paragould, Ark.

Pearce Parkhurst did. The State Theatre management felt there was the proof—a piece of paper which reads: "Throw This Away—Don't Read It!" But in very tiny type is printed "Throw This Away" and "Don't Read It," an effect that if you are not interested in stage entertainment that brings you plenty of thrills, laughs and beauty, etc. Parkhurst probably aroused more interest in his attraction by this method than if he had put out giant circus heralds. Try it yourself some time.

When we were discussing Rankin a few paragraphs back, we forgot to mention his new Wometco Movie News. We've mentioned this program before in this department, for a number of other theatres also use it. There's al- ready a photo of a sign on the front page, while space is left inside for the theatre to list its attractions. On the back are candid camera shots of the "star of the week" at work and play.

Space is getting scarce, so we'll sign off until next week.

P. S. Just received a letter from J. R. Wills, formerly of the Eaton Theatre, Eaton, Colo. Wills says he is now at the Loma Theatre, Soccoro, N. M., and that he is going to reply to all those who requested programs from him. He'll also participate at this time, he writes, "but now I am ready, and I hope that this late date is not foiling my chances to hear from other members."

"Brother Orchid" Gets National Flower Campaign

A national campaign to promote "Brother Orchid" through a tie-up seeking to popularize orchids, particularly with men, has been inaugurated by Warner Bros.

Arrangements have been completed for the full cooperation of the Florists' Telegraph Despatch Association, comprising more than 7,000 retail florists throughout the country. The organization will plug the picture as it promotes the sale of orchids, known as "Brother Orchid." "Angle is to persuade men to wear white orchids with formal attire and purple orchids with sports apparel.

Nationally-known figures will cooperate in launching the innovation by wearing "Brother Orchid." Newspapers, radio, magazine and newspaper editors are set to plug the picture, with fan magazines also throwing their force behind the campaign.

Money Dates

JUNE

3rd

JEFFERSON DAVIS BORN 1808. This is a legal holiday in the southern states and is celebrated as Confederate Memorial Day in Louisiana and Texas. It is observed nationwide with a Civil War background. "Virginia City," has some scenes portraying the Confederate president, making it especially suitable for the occasion. Invite any local Confederate veterans to the theatre on this day.

6th

NATHAN HALE, PATRIOT. BORN 1755. He was the author of the famous phrase, "I regret that I have but one life to lay down for my country."

This date is a good one on which to play "Son of Liberty," in which Hale is portrayed.

8th

THEODORE ROOSEVELT created the first Conservation Commission, 1908. This provides a good build-up for animal shorts. Tie up with local Sportsman's Association including rifle and gun clubs.
Loosen Your Budget to Exploit This Comedy-Drama About Two Young People Living on a Budget

A deserving young couple, for example, who are planning to be married could be given the opportunity to be "merged" in a public wedding on your stage on opening day, with merchants cooperating to provide them with all the necessaries to start housekeeping. The newspaper will have to be in on it, too, so that the event will be well publicized. Besides running cooperative ads, the merchants can use tie-up displays in their windows.

Keep in touch with the society editor to learn the identities of newlyweds and send them invitations to be your guests at certain evening performances of "Saturday's Children." Knowledge of these couples can also be obtained by contacting social clubs, churches.

Either handbills, blotters, or card rules could be distributed to office workers, manqués as the picture deals with two office workers who got married. Copy should hinge on that angle.

Get Bank to Cooperate

It isn’t often that you have a chance to enlist the cooperation of the local bank, but this time you have a logical excuse. Perhaps you can arrange to have displays placed in the window or in a prominent place inside the bank, emphasizing the fact that “everybody, whether married or single, should put aside a certain amount each week for a ‘rainy’ day,” and that “if you want to see how a young couple budgeted themselves on $20 weekly, see Saturday’s Children.” In stores where budget banks are sold, tie-up displays could be used.

Every Sunday night over the blue network of the National Broadcasting Co., the “Good Will Hour” program is broadcast from 10 to 11 p.m., EST. If your local station airs this program, or if it carries any other dealing with marital problems, try to get spot announcements following the broadcast. There’s a good copy for this purpose in the press book.

That old gag of photographing people on the street then circling certain persons and publishing the picture in the newspaper, offering a free ticket to the person circled, is still effective but this time you can snap young couples wherever they may happen to be, with pictures of them, circled, appearing in the newspaper. Those entitled to tickets could identify themselves at the theatre or at the newspaper office.

Often there’s still showing Claude Raines and Anne Shirley, who play father and daughter in the picture. Use it as a basis for a typical father-daughter photo contest, displaying the best photos in your lobby or in the window of a cooperating photographer. Similarly, a sweetheart photo contest could also be held.

Distribute heralds printed along the lines of a wedding invitation, calling attention to the wedding in the picture. Herald might also be made up in the form of marriage licenses, with “Warning,” “See Saturday’s Children” first! overprinted in red.

In deference to those who have to work late on Saturday night, you could arrange a special midnight showing, announcing that it’s especially for those who can’t get to the theatre during the day. See that the announcement reaches all those working on Saturday. Address envelopes to “Saturday’s Children.”

Opportunity for Tieups

Don’t forget that, inasmuch as “Saturday’s Children” deals with the domestic scene, tieups can be made with stores selling electric mixers, electric ranges, refrigerators, waffle irons, kitchen utensils and other household conveniences. Of course, the couple in the picture don’t have all these conveniences, but it’s still a good plug for the “put-'em-trick, advertising values for “those married or planning to marry.

Real gingham might be used as the background for your lobby frames, and the material might be pasted over cut-out letters of the title. The illustration on the 24-sheet will serve admirably as the centerpiece for a lobby display or as a cutout for the marquees.

Here are views of John Garfield in the characterizations of several of his past films, proving that for the first time Garfield laughs in “Saturday’s Children.” Using the cut to be found in the press book, get those identifiers to identify the producer-movie by giving trips or other prizes to winners. Get the stills and make them part of a lobby display on the “Garfield laughs” angle.
Business Will when they

Bing Crosby

IF I HAD MY

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

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

Great new tunes

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

and these two never-to-be-forgotten
hits, sung by the artists who made
them internationally famous
"IDA"...sung by Eddie Leonard
"RINGS ON MY FINGERS"
...sung by Blanche Ring

PRINTS NOW
in your U Exchange
for Screenings!
My Favorite Wife

RKO Radio

Comedy
88 mins.

(Prod. No. 25–Nat'l Release, May 17)


Plot: Declared legally dead seven years after her ship has been wrecked, Irene Dunne returns just in time to find her husband, Grant, wed to Gail Patrick. His friends begin to try to keep Gail from knowing who Irene really is, and complications set in when Irene reveals that another man, Scott, had also been marooned with her on an island. Eventually, in court, Grant's second wedding is annulled, with Gail finding consent in Scott and Grant and Irene beginning again where they left off.

Comment: If there's an audience in the house, and there surely will be a large one they'll be laughing throughout most of this delicious and delightful comedy. It is indeed a winner picture. Because of this, word-of-mouth comment will make sailing smooth for "My Favorite Wife" in most communities. At times, the situations and dialogue border perilously near the risque, but never over the line; therefore, Aunt Emma will have no cause for complaint. Gerson Katin's expert direction succeeds in keeping things moving merrily along, and the performances of the four principals are flawless. In a supporting role as the judge, Granville Bates vies strongly with the others for comedy honors. For exploitation see Showmanalysis on page 18 of this issue.

(AUTOR

Catchline: "It's slightly scandalous, daring and devilishly delightful."

AUDIENCE SLANT: THEY'LL LAUGH AND THOROUGHLY ENJOY IT.

Here are four names that mean something, plus exploitation to apprise the public of the film's enterprising qualities, should result in good grosses.

My Favorite Wife

(Hollywood Preview)

(Technicolor)

Para. Drama 71 mins.

(Prod. No. 3934, Nat'l release May 17)


Plot: When the ship captained by Dorothy Lamour's father is breaking up in a storm, she is lashed to a life raft and cast adrift. She grows up with no companions save a chimpanzee, until years later Lynne Overman, a pearl fisher, and Robert Preston, land there for a fishing trip. Preston has been trying to drown his sorrows in continual drunkenness but Dorothy cures him of this and wins his love. A Typhoon and fire wrecks their island but they escape in a sailboat to seek happiness elsewhere.

Summary: This feature is likely to prove a greater winner than the sound version, which made up a big hit, is the thumps and fire sweeping an island will match anything yet shown. The picture is a superbly made and a natural color picture. Dorothy Lamour, who makes one regret that the same cannot be said for the story and actors. Here Lynne Overman, who creates some fine comedy in trying to save the situation, and a clever chimpanzee, gives the honors. Dorothy Lamour and Bob Preston do their best with unconvincing lines and story situations. In fact, the story will prove a field day for those audience members who like to pick flaws in picture plots. The sales drive will have to be directed at what follows: Dorothy Lamour has built in your city with her previous pictures, and in playing up the thrilling and majestic spectacle which colors the storm and typhoon scenes. Most cities have camera clubs. Get the assistance of your dealers in photographic supplies to use their windows and your lobby for showing of photos by camera club members and other amateurs of storm scenes and other pictures showing the violence of nature. Get a general showing in department stores and women's specialty shops of the story of the storm and typhoon scenes. If your Sunday paper has a review section, get enough pictures of local beauties in sarongs to go with one of Dorothy Lamour to make a page, the Sunday before your opening.

(FAMILY)

Catchline: "Nature's most terrifying cataclysm in realistic color —" AUDIENCE SLANT: THE STORM SCENES WILL IMPRESS EVERYONE: THE STORY WILL HAVE MORE DILIGENT PATRONS COMPLAINING.

BOX OFFICE SLANT: WILL NEED STRONG HELP TO BETTER AVERAGE RETURNS.

Legion of Decency Ratings

(For Week Ending May 4)

SUITABLE FOR GENERAL PATRONAGE

An Angel From Texas Pals of the Silver Sage If I Had My Way Suicide Legion Saps at Sea

SUITABLE FOR ADULTS ONLY

Saturday's Children In Old Missouri I Was an Adventurress 20 Mile Team

OJECCTIONABLE IN PART

My Favorite Wife Man With Nine Lives

Typhoon

20 Mile Team

MGM Drama 84 mins.

(Prod. No. 35–Nat'l Release, May 17)


Plot: Berry is a mule skinner for the borax company which operated in Death Valley, Calif., in 1870. Noah Beery, Jr., is the paymaster, who is forced to inform Berry and the other employers that the company may be free. He is told that they cannot pay them. Fowley, who knew Beery under another name and who knew he was wanted for killing a man, discovers that Beery has found evidence of a dead man leading to a borax deposit. He arranges with Beery to lead him to and meet secretly sets his way to California. Daughter. But Marjorie, the saloon keeper, wants her to marry Noah, Jr. Fowley doubles-crosses Beery and steals the borax and Beery, Jr., who had been guarding it. He had also shot Marjorie. In a running battle, Beery kills Noah, Jr., gets his girl and Beery marries Marjorie.

Comment: This is a meaty part for Wallace Berry and one of the type in which he excels. The picture is laid in the desert entirely and there's a little glamour and precious little romance. It is a good picture, a fine one, and the man picture with all it takes to pull the men in and just enough of the feminine element to keep the women interested. The production is by Samuel Goldwyn and Marjorie Remington produced the picture. The director, Richard Thorpe, has the story moving at a swift pace. Tie up with the 20-Mile Team showings. A film of considerable length. (FAMILY)

Catchline: "Action with the kick of 20 mils."

AUDIENCE SLANT: ENOUGH ROMANCE FOR THE WOMEN AND PLENTY OF ACTION FOR THE MEN.

BOX OFFICE SLANT: SHOULD DO BETTER THAN BEERY'S LAST FEW PICTURES.

I Was An Adventurress

20th-Fox Drama 81 mins.

(Prod. No. 38–Nat'l Release, May 10)


Plot: Zorina, Von Stroheim and Lorre are a team of crooks who get rich selling jewels and money. When they arrive at Nice, the victim selected is Richard Greene. But Zorina

For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation—See Page 27
fails in love with him and decides to leave Von Stroheim and Lorre and marry Greene, which she does without their knowledge. Later they find her in Paris and she tricks them into thinking she is in love with a young Englishman. She leaves him to come to her home and steal her guests' jewels. Pursued, Lorre leaves Von Stroheim, promising to marry him when he returns to America. He does but he has returned all the jewels. Zorina remains happy with Greene.

Comment: In this picture was really Zorina's big chance and she takes it, ably assisted by Eric von Stroheim in his first American picture in years. She is a superb actor and his presence in this picture will make his absence for the past few years felt all the more keenly. She is more than ever a girl with a good production number for her to demonstrate her terpsichorean ability. Richard Barstow and Pendleton and take his part of a rich Frenchman with an English accent quite well. Peter Lorre is something of a comedian and may be managed by his fans. There are plenty of style tugs to help put the picture over. Sell the romantic interest. Don't forget to make these character postures and the presence of Eric von Stroheim in the picture. (ADULT)

Catchline: "Alhuring, desirable . . . she had known all of life . . . and then met love." AGENC SLANT: HAS PLENTY OF GLAMOR AND ROMANCE TO BRING A BIG AUDIENCE. ZORINA'S DANCE NUMBERS ARE ALSO PLEASING TO THE EYE.

BOX OFFICE SLANT: BETTER-THAN-AVERAGE PICTURE WITH AN EXCELLENT PICTURE TO TOP THE BILL IN MANY A SPOT.

Alas the Deacon

(Hollywood preview)

Univ.  Comedy  73 mins.

(Prod. No. 4015, Nat'l Release, May 17)


Plot: Bob Burns, sanctimonious-saged card sharp, is ordered to leave town by a sheriff. He and Peggy Moran get a lift with truck-driver Dennis O'Keefe, who is hired for violation of carrying passengers without a license. Burns finds Virginia Brissac, widow operating a small hotel, is likely to lose her hotel to Thornton Hall, town banker and fight promoter. When an opponent fails to show up, O'Keefe fights Nat Pendleton and stays 70 rounds to get money for a down payment on a garage. Hall refuses to pay, then accuses O'Keefe of robbing him. Burns entices Hall and Jack Carson, Pendleton's manager, in poker game; wins the note on Virginia's hotel and Hall's wallet from the manager. Leaving the romance of O'Keefe and Peggy assailed, and the widow's hotel safe, Burns moves on.

Comment: Here's first class audience entertainment—it should be seen as many times as possible. Third time in twelve years that Universal has made the same picture. The "deacon" role is a natural for Bob Burns, and he gets strong comedy from Ed Brophy as his carnival shill; Mischa Auer as the village barber and Nat Pendleton as the dumb prize fighter. Strong enough to carry along in all but the major situations, it is also a perfect counterbalance for any heavy dramatic offering. The handwriting of this screening was written in, and some other minor changes were made from the stage plot. There's a good comedy section art picture showing the principals in the picture and those who had the same roles in previous screening, plans for filming without Griffith, as priced for those identifying those show. You could picture Bob Burns and Jean Hervey; Dennis O'Keefe and Ralph Graves; Peggy Moran and June Marlow: Jack Car- 

son and Ned Sparks; Nat Pendleton and Tom Kennedy; Virginia Brissac and Myrl Steadman and Bennie Bartlett and Maurice Murphy. A street ballyho in perfect can be arranged by sending a loudly dressed man out with a street peddler's three legged stand. He sets up this up on a corner or in the doorway of a vacant store and starts doing the carnival man three card trick. When he gets a crowd he can drop a scroll on the front of the stand giving data and date about your showing. Arrange spot announcements in time breaks following Bob Burns' appearance on the Bing Crosby program. In the picture, Bob Burns brings in a few items touching his numerous relatives. Another good newspaper plant is a contest for the best 25-word story about one of Bob's relatives. (FAMILY)

Catchline: "An expert proves two wrongs can end up right.

AUDIENCE SLANT: SPRINKLED WITH LAUGHS FOR ANY HOUSE'S PATRONS.

BOX OFFICE SLANT: WILL REPAY EXTRA SELLING EFFORT AND SHOULD BUILD FROM WORD-OF-MOUTH PRAISE.

In Old Missouri

Republic  Comedy  67 mins.

(Prod. No. 921—Nat'l Release, April 17)


Plot: Suffering from "deductions" takes from their yearly earnings by their landlord, Weaver Brothers and Elvira, sharecroppers, decide to visit him (Hall) in his palatial home. They seek a solution to their problem, but he is so upset over a playboy son, Ladd, and a giddy social-climbing wife, Majorie Gateson, that to get away from it all he turns everything over to the Weaver family. Meanwhile, Hall's partners are really competing to buy him out, and accordingly get his creditors to demand payments at once so they can accomplish their purpose. They also plan a charity auction, at which they expect Marjorie to lose everything; but the Weavers turn the tables on them and place an auction of Marjorie's gowns and wraps, with French girls imported by Ladd serving as models. With the money collected, the creditors are paid. The partners try once more—to attempt to prove the Weavers took Hall's possessions by force and "did away" with him. But the Weavers prove this charge false, and through a clever ruse, expose the crooked partners.

Comments: Critics, keenly analytical as they are, could pick this picture to pieces, and find something wrong with every bullet. But average small town audiences don't view pictures in that light; they view them solely on their entertainment merits, and there is no denying that "In Old Missouri" is laugh-packed hilariously hi-jinks. The whole family will thoroughly enjoy it. Finding suitable material for the peculiar talents of the Weavers would seem difficult, but the Republic powers-that-be succeeded admirably. There's little rhyme or reason for many of the situations, but the whole thing adds up to diverting, engaging, and entertaining. To please, the Weavers have only to themselves, but good performances are also scored by Thornton Hall, Marjorie Gateson and Alan Ladd. Old folk's contest, jatopy street bally- hoo, window displays of Missouri songs, various tiuens on vacuum sweepers, washing machines, etc., as well as fashion promotions, can be used to good advantage. (FAMILY)

Catchline: "20-0 Weavers rub elbows with them that city-bred sassety critics'.

AUDIENCE SLANT: MIRTH-PROVOKING ENTERTAINMENT FOR SMALL TOWN AUDIENCES.

BOX OFFICE SLANT: SHOULD DO ALL RIGHT ON FRIDAY NIGHT OR MARKET DAY.

(More Box Office Stats on Page 24)
**MY FAVORITE WIFE**

**Romance, Comedy, Big Names Must Be Plugged Hard For Best Results**

The title of this picture suggests immediately that it is a comedy and in view of that, it should be sold as such. There's a quartet of big names in it—Irene Dunne, Cary Grant, Randolph Scott and Gail Patrick. These, too, provide an excellent selling angle. The implications in the title and the story further provide selling angles.

Examining these, one by one, we find first that the comedy angle is predominant in the story. So let's put it over. There are a number of stills which can be used in a "What are they saying?" contest in the local newspaper. The answers should, if possible, be exclusively funny. This can be promoted by giving a few comedy lines yourself as suggestions and offering prizes for the funniest lines submitted. Another contest can be for the best toast to "My Favorite Wife" which can also bring in some good gags.

RKO has also made up some excellent stills for newspaper planting which put over the comedy angle. These available on mats have comedy captions. For lobby display purposes, you can add your own captions after mounting them on a large board. An innovation in the press book is a complete description of every still available.

**You Can Reveal the Plot**

The story of the picture is in itself hilarious. It is of the type that is not hurt by revealing it to a potential audience. You can let them know that Grant has married Gail Patrick when the picture starts and that his first wife, Irene Dunne, whom he believed dead, enters the scene, having been cast away on a South Sea Island for seven years. And right there in the very beginning is where the comedy starts.

With this in mind, you can go after any number of tieups and stunts. For instance, you can run newspaper contests (or if newspapers are not available the same thing can be done with heralds) on any number of subjects suggested by this brief outline of the story—"Where are your sympathies, with the first or second wife?" "What should a person do if her or his spouse, supposed dead, returns just when he or she has remarried?" would make another good question along this line. You might also give an outline of the story and ask for endings, the best ones to be rewarded with suitable prizes. Of course, this sort of thing can be done with the picture opens and is only good for first runs.

A simple idea to put over the title would be to have a man walk up and down the main streets, carrying a sign reading, "Cary Grant unfair to bachelors—he married Irene Dunne and Gail Patrick at the Strand in My Favorite Wife."

You can get local radio stations—or newspapers—or if necessary use your own heralds for contests in which housewives will tell "Why I am his favorite wife" or men will tell "Why she is my favorite wife," such contests if properly handled will put over the comedy angle in the picture as well as the title.

We don't have room to give you all the details on this, but such a contest worked in connection with local advertising campaigns on certain food products will materially help the picture, without cost to you.

**Messengers With Jumbo Telegram**

Another ballyhoo idea is to have a couple of messenger boys (pint-sized preferred) drag a huge "telegram" on which is lettered, "To my favorite wife, Palace Theatre—Although we are scheduled to leave on our honeymoon tonight my first wife has just returned from the desert island where she was marooned for seven years." A similar stunt would be to stick boys "Wanted" signs up with letter calling for the return of "My Favorite Wife," missing for seven years. Somewhat along the same line is the stunt of having a girl in bridal costume walk through the street with a big sign on her back reading, "Just married—but I'm not his favorite wife—see why at the Strand"

The picture, as Cary Grant has two wives in the picture, there is a wife in the title and brides are always popular, it would be a good idea to get a picture of the newlyweds, take it to the office and during the engagement with a pair of tickets to see "My Favorite Wife."

**A "What Are They Saying" Contest**

You can promote keen interest in your engagement of "My Favorite Wife" by utilizing the layout reproduced above (it's available as a 3-column mat) in a newspaper contest in which readers are asked to supply the dialogue for Cary Grant and Gail Patrick after he tells her that his first wife, Irene Dunne, is alive. Ditto for Irene Dunne. Offer ducats for the most original entries.

There's one idea in the press book which should appeal to the editor of the woman's page of your newspaper. When Irene Dunne comes back from her desert island, she has no clothes but the ones she used in 1933. So she dresses in her seven year old togs. How about a comparison of styles change in seven years with those of today? You could also run a story of this with comment by the editor on changes in styles, with suitable illustrations.

**Many Good Newspaper Angles**

Besides the woman's page and the general run of the paper (not forgetting the amusement page) there are a couple of other spots in the paper where you can plant stuff about "My Favorite Wife." The Advice pages can carry a couple of items on different days on the quandary of the various characters. Columnists of this type often like to get away from the abstract and especially when all their readers can see are these very problems right before them. Then you can let your ad in looking like this: "I need help! I'm married to two wives. Please come to the Palace Theatre next Friday evening and help me select 'My Favorite Wife.'"

There's one especially good tip which you can put to, and on the picture. Irene Dunne appears in a series of ads for Max Factor products. You can make your own tip with beauty shops, drug stores, department stores, etc., adding portrait of the star and scene stills from the picture.

**Store Tieups and Coop Ads**

For store tieups and cooperative ads the title is a perfect one. It has been noted that although women do the most shopping, men, when they do shop, buy mostly for their wives. Women can easily agree to men by making tieups with jewelry shops, furniture stores and other emporiums where the number of women making purchases every day is large. This may be a good idea to consider.

A novelty throwaway that will get laughs and interest the women especially can be easily made up. It is folded once. On the outside appears the phrase, "What men know about women. The inside is perfectly blank and on the reverse side appear your playdates and copy.

**Compare With "Too Many Husbands"**

There's an interesting angle in connection with this picture which you may have already thought of. The plot is about the same as that of "Too Many Husbands," a recent Columbia picture. Except that Cary is a man that has two wives while in the other picture it was a wife with two husbands. If "Too Many Husbands" went over in your town, you can use the line like this: "If you laughed at "Too Many Husbands" you'll roar at "My Favorite Wife.""

On the outside you make the comparison in advance. In fact, it might be a good bet to avoid any unfavorable notices because we think it's possible that they have discovered something big in the similarity of the plots—a possibility you can circumvent by pointing it out yourself.
"Had 'Em Looking and Reading"

The lobby gag shown above on Columbia's "Mr. Smith Goes to Washington" really "kod 'em looking and reading the small-type message" in the square, according to Manager Bud Erickson of Warner's Rhodes Theatre, Chicago.

Miller's "It's a Date" Campaign Covers 'Most All Angles

A majority of the population of Morgantown, W. Va., had a date to see "It's a Date" at the Metropolitan Theatre recently, and all because of the excellent campaign engineered by Frank Miller, advertising manager.

The teaser campaign started a week in advance, with the blow-off coming in the form of a 60-inch ad the day before opening. Special scene cuts and stories were planted in the daily newspapers.

In a contest directed to music students, prizes were offered for the best essays on Schubert or Puccini. A poster contest was also held, with prize-winning displays appearing in a downtown store window. A requirement was that the South Sea atmosphere of the picture must be stressed in the posters.

A large wheel display was placed in the lobby. Patrons were invited to spin it, and if it stopped on "It's a Date," lucky patrons received free tickets.

Miller tied in with a soda shop for the promotion of an "It's a Date" Sundae.

For the last day of the run, a special matinee was arranged at which daughters, when accompanied by their mothers, were admitted free. The stunt was restricted to the first fifty mother-and-daughter couples. Flower, candy and gift shops were brought into play by means of tieups and Montgomery-Ward passed out autographed photos.

On telephone booths around town posters were placed, urging the public to "Make a date to see "It's a Date."" A display touching on the same theme was used in the Telephone Company's window.

Window and newspaper tieups were made on hats, coats, dolls, handbags, robes, sweaters and scarfs. Miller also took advantage of the Lane Cedar Chest national promotion by contacting the local dealer for cooperative ads, window displays, roto heralds and consumer mailing pieces.

Several 3- and 24-sheets were posted.

Man Who Ignores Selling Shorts
Like Man All Dressed Up Without
Shoes, Says Southern Theatremen

By "OLE THREE-SHEET"

HERE I am again still shootin' my mouth, BUT, who knows? Maybe I'm right!

I have noticed a long time now there have been wages and rules written about SELL SHORT SUBJECTS. You know, that is one thing a lot of fellows really let go by. Have you ever stopped to wonder how you would look going down the street all dressed up and not have your shoes on? ? ?

Well, that is about how a program in your house would look or seem without shorts. I say anything worth running is certainly worth selling; and after all, the film companies don't give those shorts away; we pay plenty for them. I have seen some fellows advertise their shorts like this: "Also selected short features or short subjects." No, the heck and what the heck does the patron know about what they are? You say they don't come to the show to see short subjects; you're wrong! I see kids and grown people every week ask when are you going to have Donald Duck, or Popeye? or so when are you going to play another Three Stooges comedy? All after fellows, a program must be balanced with the proper shorts and sold properly, so we expect to get money out of our business.

There are one-sheets on most shorts. Most exchanges carry stock one-sheets on every short feature produced. Why not buy stock one-sheets and make cutouts, or shadow boxes etc.? You can build a swell display on a short for a buck, and that display may bring in an extra ten dollars. Of course, if your patrons are not used to being sold short subjects as well as the feature, it will take a little time and horse sense to build that part of your publicity up to where it will show you it pays.

Honestly, I don't think a man is a real showman when he doesn't sell his short subjects. I believe more fellows should realize how much the proper publicity behind a cartoon or a historical short can mean to the box-office. BUT if we sell them too good the film companies may ask for more money for them next time.

This is just my idea of shorts and I have found out that it pays. If you have any new ideas I can assure you I am the fellow that needs them and wants them... BAD...

Yours for better B.O., due to sellin' shorts. (Another on this series on "Tank Town Showmanship" will appear in an early issue.)

Exploitation on "Pinocchio"
Directed at Schools

Through an endorsement and the co-operation of the Parent Teachers Association, bulletins on "Pinocchio" run by the Center Theatre, Radio City, were sent for posting to all high school, grade, elementary and vocational schools in New York City.

A second phase of the Center's school promotion designed to aid business before Easter Week was the extending of invitations to editors of all school papers inviting them to see "Pinocchio" and review it for their publications.

Real Dates for Reel Dates

Bernie Kreisler, manager of Universal's Washington branch, sent a real date to all the exhibitors in his territory to plug for reel dates on "It's a Date." P.S. The date was good, too.

The accompanying examples on this page have been laid out with the average small town newspaper in mind. Both one column ads can be set up with little difficulty. If your newspaper can set boxes and layouts on an angle so much the better. You'll find much more can be done in the way of attractive ads. An Ad Spot (so-called RKO press books) has been used in a 1 x 6" layout. These ad spots are a swell idea and can be used for a variety of layouts, large or small. The part of the Ad Spot ad mat has been cut down to fit a 1 x 4 1/2" layout in the other. Check with your "Primrose Path" press book for the original. When you have selected an ad mat for reduction be sure the part you

intend using is large enough to reproduce clearly and that you have not cut away the "meat" of the illustration. Pencil out the part you do not want. This will help the composing room in cutting. Indeed, as shown, the elimination of setting column rules. Unless this is done the ad is sometimes set with an additional border just inside the column rule. Your ad border, if you set one, should be in far enough from the column rule to allow for an extra space. If you use short layouts of assistance in making up your ads we will be glad to continue similar examples each week with an even more detailed info concerning their make-up as possible.
CAST
CLAIRE TREVOR
JOHN WAYNE
WALTER PIDGEON
ROY ROGERS
GEORGE HAYES
PORTER HALL
MARJORIE MAIN
RAYMOND WALBURN

DARK COMM
In Great De
BY LEADING THEATRES E
Raoul Walsh:

ROXY .............. NEW YORK CITY, N. Y.
PARAMOUNT and FENWAY
(DAY AND DATE) . BOSTON, MASS.
EARLE .............. PHILADELPHIA, PA.
FOX .................. ST. LOUIS, MO.
ALVIN .................. PITTSBURGH, PA.
COLONIAL ............ RICHMOND, VA.
NORVA ................ NORFOLK, VA.
STRAND ............... LOUISVILLE, KY.
ESQUIRE and UPTOWN . KANSAS CITY, MO.
NEW MALCO ............ MEMPHIS, TENN.
STATE ................ OMAHA, NEBR.
ORPHEUM ............. PORTLAND, ORE.
PALOMAR ................ SEATTLE, WASH.
PARAMOUNT ............ DENVER, COLO.
GRAND ................ ALBANY, N. Y.
20th CENTURY .......... BUFFALO, N. Y.
CENTURY ............. ROCHESTER, N. Y.
PARAMOUNT ............ SYRACUSE, N. Y.
STRAND ................ PROVIDENCE, R. I.
WARNER .............. BRIDGEPORT, CONN.
The story of "THE BLACK KNIGHT OF KANSAS"
Who lived and loved in the Rhett Butler manner.

WARNER'S
DOWNTOWN (DAY AND DATE) HOLLYWOOD

LOS ANGELES, CALIF. • HOLLYWOOD, CALIF.
RIALTO. TACOMA, WASH.
ORPHEUM. OAKLAND, CALIF.
EMPIRE. BIRMINGHAM, ALA.
SAVANNAH. SAVANNAH, GA.
PARAMOUNT. BATON ROUGE, LA.
SAENGER. PENSACOLA, FLA.
MAJESTIC. SHREVEPORT, LA.
CROWN. MOBILE, ALA.
MAJESTIC. HOUSTON, TEX.
MAJESTIC. DALLAS, TEX.
SHERIDAN. MIAMI, FLA.
STATE. OKLAHOMA CITY, OKLA.
...Program Notes From the Studios...

"The Man From Fleet Street" is the new title of "This Man Reuter," which Warner Bros. will produce with Edward G. Robinson and Myrna Loy in MGM's "I Love You Again," which is being directed by W. S. Van Dyke. Edmund Lowe is also featured in the cast.

John Wayne, Sigrid Gurie and Charles Coburn in the leading roles, wound up shooting last week. Bernard Vorhaus directed the Saturday Evening Post story.

With Tyrone Power, Linda Darnell, Mary Astor and Dean Jagger in the leading roles, "Brigham Young" went before the cameras at 20th Century-Fox with Henry Hathaway directing. The star-studded cast also includes Jane Darwell, Jean Rogers, Brian Donlevy, John Carradine and Vincent Price.

"Frontier Crusader," director Tim McCoy western for Producers Releasing Corp., is set to go before the cameras this week with Peter Stewart directing.

With Benny Singleton completely recovered from injuries sustained in a recent automobile accident, Columbia is starting the sixth of the "Blondie" series, as yet untitled. Frank Strayer, who has megaphoned every picture in the series, will direct Penny, Arthur Lake and Larry Nams.

Director Albert S. Rogell has signed Florence Shirley for a comedy spot in his current Universal production, "One of the Boston Bullerons." Miss Shirley joins a cast which includes Nancy Kelly, Roland Young, Hugh Herbert, Robert Cummings, Montague Love and Mary Forbes.

Edward Small has closed a deal for a song, "South of Pago Pago," to be used as the theme number in his picture, which is before the cameras under the direction of Alfred E. Green. The song was written by Lew Pollack, Chet Forrest and Bob Wright.

Robert Stevenson, brilliant English director who recently completed "Tom Brown's School Days," will remain on the RKO lot to direct the forthcoming Robert Sisk production, "Sandra Mala," a novel by Maurice Collins.

If the deal goes through, Ann Sheridan will be seen in the feminine lead, opposite Gary Cooper, in "The Life of John Doe," which Frank Capra will make for WB release.

The third in the current "Dr. Christian" series, still untitled, went before the cameras last week at the Fine Arts studios. In addition to Jean Hersholt, the cast includes Edgar Kennedy, Donald Crisp, Frank Albertson, Rod LaRocque and Vera Ann Bore. William McCann is directing.

As soon as he completes work in Edward Small's "South of Pago Pago," Victor McGlaglen reports to Universal for the male lead in "A Modern Monte Carlo." Margaret Lindsay will play the feminine lead.

Alexander Korda may co-star Vivien Leigh and Laurence Olivier in a picture when he returns from his trip to England. Korda has a one-film-a-year contract with Miss Leigh and one more picture to do with Olivier. Zoltan Korda is now in Hollywood winding up production of "The Thief of Bagdad."

Leo McCarey is planning to do another picture with Cary Grant and Irene Dunne co-starred, if the deal for the two stars can be arranged.

Four Men From Hollywood

Producer Harry Sherman, who turns out the well known Paramount Hopalong Cassidy pictures, is shown on location at Lone Pine with the three stars of his new film "Three Men From Texas." Left to right, Andy Clyde, Sherman, William Boyd and Russell Hayden.

Between Takes

Roland Young as Amos Bullerton and Nancy Kelly as Jane Bullerton in Universal's "One of the Boston Bullerons," rest before starting on another scene.

Completing Screenplay on "So Gallantly Gleaming"

Walter Wanger announces that Sonya Levien has completed the screenplay of his forthcoming production, "So Gallantly Gleaming." Walter Wanger has left the studio for a brief vacation and upon her return will make the final revisions in the script. Production of the film is scheduled for late June.

"So Gallantly Gleaming" is the dramatization of the life of General John C. Fremont and his no less famous wife, Jessie Benton. The original story, depicting an important era in the development of the American West, is by Harvey Thew and Peter Ordway.

Darmour Finishes "Alive"

Production on Larry Darmour's "Keep 'em Alive," latest Jack Holt starrer, finished this week under the direction of Lewis Collins. The cast supporting Holt is headed by Vicki Lester, Stanley Fields, Doris Lloyd and Noel Madison.

Studies Running in High Gear

With about fifty pictures in production, Hollywood is running in high gear for the first time in many months, Paramount, MGM and RKO head the list with eight each in work, followed by 20th Century-Fox and with six each. Warner Bros. has five, United Artists four and Universal two. In addition, the studios have almost as many more ready for the cameras.

McDonald Directs "Op'ry"

Republic's "Grand Ole Op'ry," starring the Weaver Brothers and Elviry went before the cameras under the direction of Frank McDonald. Lois Ranson and John Hartley have been assigned the romantic leads. McDonald recently completed the Gene Autry stuffer, "Gaucho Serenade."

Lloyd Signs Martha Scott

Martha Scott, who made her screen debut in Sol Lesser's "Our Town," has been signed by Frank Lloyd to a three-year contract calling for one picture a year. Miss Scott is currently working for Lloyd in "Howards of Virginia."
"They Knew What They Wanted" Changed to "The Other Man"

RKO has announced that the title of its forthcoming production "They Knew What They Wanted," which will be a co-starring vehicle for Carole Lombard and Charles Laughton, has been changed to "The Other Man." The picture will be directed by Gabino Kanin and produced by Erich Pommer. Robert Abebe is currently working on the screenplay.

Foran in "Rangers of Fortune"

Director Sam Wood has signed Dick Foran for one of the top roles in Paramount's "Rangers of Fortune," now before the cameras. Foran joins a cast which includesfred MacMurray, Patricia Morison and Joseph Schildkraut. Foran is under contract to Warner Bros.

Ballarina Signed for "Flotsam"

Toni Noviska, ballerina of the Polish Grand Opera Ballet and now a refugee from her homeland, has been signed by David L. Loew. Albert Lewis productions for "Flotsam," which will be released by United Artists. The picture in which she will play, is a story by Erich Maria Remarque, and deals with Europe's refugees.

Another for Davis-Boyer

Screening of the first rough cut of "All This, and Heaven Too," has led Warner Bros. to search for another vehicle in which to co-star BETTE DAVIS and CHARLES BOYER. The picture was directed by Anatole Litvak and the cast included Barbara O'Neill, Virginia Weidler, Walter Hampden, Harry Davenport, Ian Keith, Maurice Costello and Janet Beecher.

20th-Fox Purchases "Rogue Male"

"Rogue Male," a novel written by JEFFREY HURST, has been purchased by 20th Century-Fox and will be produced under the title "Man Hunt" by NATHAN KENNETH MACDONALD as associate producer.

Stooges Takes Census

The THREE STOOGES are working in a short subject at Columbia demonstrating how they think the census ought to have been taken by Uncle Sam.

Geo. Cukor, Direct Katherine Hepburn in "Philadelphia Story"

GEORGE CUKOR, who directed KATHERINE HEPBURN in her greatest film success, "Little Women," and also in the earlier "A Bill of Divorcement," was assigned to rejoin her when MGM starts June production on "Philadelphia Story," the PHILIP BARRY play in which she has scored outstandingly during the past year at the Shubert Theatre, New York.

Cukor completed direction last week of "Susan and God," the Joan Crawford and Fredric March co-starring vehicle, and leaves for Chicago immediately for conferences with Miss Hepburn. The picture will be produced by JOSEPH MARXKIENSCZ.

Paramount Buys "Road to Rio" As Crosby-Hope Co-Starrer

ERNEST CROSBY and Bob Hope, the team that clicked in "Road to Singapore," will be reunited by Paramount in another tropical adventure, it was announced by WILLIAM LE-BAXON, the studio's managing director of production.

"Road to Rio," an original story by DON HARTMAN and SY BARTLETT, has been purchased as a starring vehicle for the pair. Decision to acquire the story was based on the sentimental nationwide business being done by "Singapore," which is breaking box office records from coast to coast, and scores of letters from exhibitors for more musicals of the same calibre.

Producer, director and writing assignments have not been determined, as yet, since start of production is uncertain. Crosby has two other assignments at the studio, "Ghost Music" with Mary Martin, and "Blue Lagoon," in which he is scheduled to co-star with Hope.

"Steel" Ends—"Diamonds" Starts

RICHARD ARLIN and ANDY DEVINE completed work on Universal's "Hot Steel" and go into immediate preparations for their next, "Black Diamonds," which is scheduled to go before the cameras this week. CHRISTY CABANNE will again direct with BEN Pivar as associate producer.

"Wyoming" Beery's Next

WALLY BEERY's next picture for MGM will be "Wyoming," a story of the State after the Civil War days. Richard Thorpe, who directed Beery in "20 Mule Team," will direct and Milton Brown will produce. JACK JEVNE and the D. W. Griffith B, which has the screenplay from the original by Jevne. The picture will go into production within the next three weeks.

WANDERING AROUND HOLLYWOOD

with the "Oldtimer"

According to Leo McCarey, good directors, and producers, have a sixth sense for recognizing that particular quality which often is called "personality" or "charm." While there is such a thing as personality and charm, neither have that elusive something, which has been variously called "it" and "pizzazz." Split a jug of cider with LUM and ABNER on the "Jot-Em-Down" set, before the take-off of their first starring picture for Voco Productions, "Dreaming Out Loud." We also tore a herring and played a little checkers and acted like a real cut-up...but not before we finished all the "vittles." Good luck, boys.

For the first time, Warner Bros. will put out a trailer to plug a short subject, "The Calvalcade of Academy Awards." A special film, running about 100 feet, is being prepared to ballyhoo the subject which was produced under the supervision of Frank Capra.

Paramount achieved a corner on Hollywood's Indian Chief market when two more noble redskins joined the cast of Cecil B. De Mille's "North West Mounted Police." Chief THUNDERBIRD and Chief YAWACHIN, both well-known Indian thespians, were the new additions to the cast, joining dear old Chief THUNDERCLOUD. Sounds like rain.

The "old timers" have another treat coming up in MGM's "Little Nellie Kelly," the Broadway stage hit of many years ago by GEORGE M. COHAN. Would be a swell idea to dig up CHARLIE KINC for the part he played in the original.

For a producing outfit with no announcement of coming production, Samuel Goldwyn and Associated are the busiest place in Hollywood as far as writers are concerned. GOTAAYN is preparing seven stories, namely, "Seventh Cavalry," "Natchez," "Hans Christian Andersen," "City Without Men," "Tahiti," "Black Gold" and "The Little Foxes." Meanwhile WALTER LAN-GER and JOHN FORB are keeping the stages busy.

1939 shipments of Technicolor positive prints was an increase of more than six times the output of 1934...and with the new reduction in price, 1940 should break all records.

Lum and Abner Hosts At Party At Start of Their First Picture

On the eve of starting date for their first starring vehicle "Dreaming Out Loud," LUM and ABNER of radio fame were hosts to the newspaper folk, members of the cast and crew at a picnic in the Jot-Em-Down Store." Shown here in the "farm implement" department of the famous store are, left to right: First row—Bert Watson, LUM (CHAIN-TER LAUCK) and ABNER (NORMAN FRANCES LANCASTER and ROBERT WILSON. Top row—Director HAROLD YOUNG, JACK and DONALD BREGGS. RKO-Radio will release the Lum-Abner picture.
Turnabout

(Hollywood Preview)

UA

Comedy
83 mins.

(Nat'l Release, May 17)


Plot: Hubbard, his wife, Carole Landis, have domestic quarrels quite frequently. One night during a tiff they express a wish that they might exchange places. Hubbard, whose bust stands on their mantle shelf, takes on life and tells the couple he will grant their wish. The next morning, Carole, in the guise of her husband, goes to the office and shocks Hubbard's partners—Menjou and Gargan. They are, and Gargan is, a pineapple king, to sever his connections with the company. At home, Hubbard confounds the servants with an exhibition of athletic prowess and other masculine traits. Warded by a doctor, his wife is told to watch his diet, if he wants to give birth to a healthy, normal baby. When night comes, both express the wish that they have given birth to a baby. Thus, while the deities grant their wish. Only one item is forgotten, however—Hubbard is left with the tax collector's baby.

Comment: The screwiest, most fantastic comedy ever exhibited, this has some of the same novelty as "Topper" but the idea developed in the plot—that of a man and wife changing places—tends to put the picture in the novelty class and acceptance at the box office will depend largely in the selling campaign, as one can imagine. There are plenty of situational and gags which make for moments of hilarity and most theatrogoers should find it different entertainment. John Hubbard and Carole Landis, as the "Turnabouts," Gargan and Corona carry their exacting assignments, and top ranking performances are turned in by Adolph Menjou, Donald Meek, William Gargan and the rest of the supporting cast. Production and direction are of the usual Roach standard. A herald printed in reverse with a note at the bottom instructing folks to read it against a mirror, will attract attention. For street ballyhoos, a man and woman dressed as opposite could be spotted in the business district with the signs on their backs advertising the production. Arrange window displays with box office stores. (ADULT)

Catchline: "He was she and she was he."

AUDIENCE SLANT: "What a plenty of spiciness situations and gags for the theatrogresses who like different entertainment. Box office slant: an extreme novelty that will depend largely on the selling campaign.

Pals of the Silver Sage

Monogram
Western
52 mins.

(Prod. No. 3954, Nat'l Release, April 20)

Cast: Tex Ritter, Sugar Dawn, Slim Andrews, Charles 'Chesie' Johnson, Carleton Young, John McIntyre, McQuin, Cester Gun, Warner Richmond, Greida, Patrick McQuin, Roxy O'Meara, Benito Argentina, Pepe, Mike Hanlon, George McQuin, Photography, Marcel A. LePicard. Film Editor, Robert G. Howard. Musical Director, Robert G. Howard. Directed by Tex Ritter

Plot: Ritter and his pal Andrews, while in search of a job, stumble on a bunch of cattle rustlers changing brands on cattle. Ritter decides to investigate and obtains work on the ranch owned by little Sugar Dawn. Young discovers him at work and convinces the sheriff that he is the rustler responsible for all the stolen cattle. And the sheriff, not enough to battle it out, captures Young and Strange and explain the whole situation.

Comment: From beginning to end this film is chock full of action. Cowboys, rustlers, cattle, defenseless women, shooting—you'll find that everything is in this fast-moving story. Rex Titter performs as well as the hero and increases the enjoyment of the picture by the rendering of Sugar Dawn, a very cute little lass. She rides a Shetland pony and ropes a calf in an expert manner. Other good performances are turned in by Andrews, Ritter's pal, and Glen Strange, the cattle rustler. Tie up with music stores for window displays of the star and his guns. Arrange a lobby display of cowboy equipment.

(CATCHLINE) "Hell-and-thunder action as Tex hurtles to the defense of a helpless youngster!"

AUDIENCE SLANT: THE ACTION FANS WILL GO FOR THE MIXING WESTERN.

BOX OFFICE SLANT: AVERAGE WESTERN BUSINESS.

Five Little Peppers at Home

Columbia

Drama
67 mins.

(National Release, February 8)


Plot: The five little Peppers are the guests of a financier, Kolb, owner of a mine that is suffering reverses, and in order to meet obligations, plans to sell the mine. When no one will buy, he is forced to give up his home and go back to the Peppers' original home at Gusty Corners. Meanwhile, his butler, Evans, a geologist, discovers the mine has copper deposits. Kolb is offered his palatial home back again, but he prefers to build one in Gusty Corners.

Comment: Here is a pleasant little picture for the family, although its drawing power is limited because of the absence of names. It is possible it may do fairly well where the first in the series was successful or where the public is acquainted with the books on which it is based. Much of the footage is occupied by little Dorothy Ann Sears, whose cute childish sayings give the film a new adult. A mine cave-in is the cause for melodramatics near the end, but it's carried a little too far. The performances are uniformly good, but none stand out. A large book ballyhoo, a classified offer of a prize for the first edition of the Margaret Sidney novel, displays in schools and libraries are a few of the stunts to be utilized in exploiting the picture. (FAMILY)

Catchline: "They're bigger and better than ever and they're no potpourri of that."

AUDIENCE SLANT: LIGHT AND PLEASANT ENTERTAINMENT FOR THE FAMILY. BOX OFFICE DRAWING POWER IS LIMITED, NECESSITATING IN MANY SITUATIONS THE ADDITION OF A STRONGER FEATURE.

Good Easter Display

An Easter display that caused 'em to stop and look was created by manager of the Strand in Zanesville, O. on the theme, "La Brea Theatre, Los Angeles." It consisted of an 8-foot Easter bunny made on a green background of Grecian ruins. Fifteen eggs, lettered with dyes, garnishing the ruins, had eggs bearing the titles of coming attractions. On a grass mat at the base of the display were ducks, ducks, ducks, and incorporated in the design were Easter greetings.

LOUIS PADOW, formerly a salesman in Pittsburgh and now manager of RKO in Grand Rapids has taken over the Virginia Theatre, Parkersburg, W. Va., from C. B. HALL, veteran exhibitor who has retired.

MORT S. and A. J. ENGLISH have taken a long term lease on the Roxy Theatre, Clearfield, Pa., from Miss Dorothy Scott and have booked the house for the past year.

JOHN PEKRA has announced the sale of his four theatres in Elyria, O., to MAC GREENWALD, Paramount salesman. GREENWALD has been with Paramount for 18 years.

The estate of CAULDWELL BROWN, who died several weeks ago, has sold to the Shen Circuit, four theatres in Zanesville, O. The circuit already had one house in the town and the transaction gives them complete control of all Zanesville theatres.

The following managers were transferred throughout the Four Theatres, Inc.: JOHN FINKKOESS, manager of the Paramount, in Stapleton, was made city manager at Bakersfield, Calif.; GEORGE TRILLING, manager of the Strand in Great Kills, to the Liberty in Stapleton, was brought to the Paramount in place of FINKKOESS; ARNOLD F. BAKER, assistant manager of the Strand, was moved to the Liberty in Stapleton to take over where GLASS left off. ALEXANDER DE FRAINO, assistant manager of the Liberty in Zanesville, O., was moved down to Great Kills to become manager of the Strand. GEORGE TRILLING, manager of the Ritz Theatre in Fort Richmond, was promoted to assistant manager of the Strand. GEORGE TRILLING, manager of the Strand Theatre LOUIS RICCIW was moved to the Strand Theatre in New Dorp to act in the same capacity.

Zeidell's Medical Exhibit On "Passage" Impresses Patrons

An exhibit which, in its entirety, was valued at about $1,000, was promoted by Manager Harry Zeidell of the Alpha Theatre, Bell, Calif., in connection with the showing of "Disputed Passage.

The display represented an operating room, and was authentic even to dummy figure on the operating table and all the medical paraphernalia.

Whereas this type of exhibit is concealed by most showmen, to scare patrons away, it had just the opposite effect at the Alpha. Because it was so complete and so important, patrons felt the picture it advertised certainly must be big, and accordingly came to see "Disputed Passage."

Prescription Stunt Ties In With "Vigil in the Night"

Through a hook-in between the Miller Theatre, Wichita, Kansas, and the Tifflord drug stores for the run of "Vigil in the Night," five thousand advance tickets were printed and distributed through their nine local drug stores. A doctor's prescription idea was used for the novelty cards.

All ushers were dressed in white nurses' uniforms and the doorman in a white uniform complete with nurse's cap. Cardboard signs were sent to all nurses of the St. Francis and Wichita hospitals, and hospital and accident insurance was made the basis of a tiptop that netted display space in newspapers.
Excitingly Together!

VIVIEN LEIGH

the Scarlett O'Hara of "Gone With The Wind"

LAURENCE OLIVIER

the star of "Rebecca" and "Wuthering Heights"

and LESLIE BANKS in

21 DAYS TOGETHER

with FRANCIS SULLIVAN

HAY PETRIE • ESME PERCY • ROBERT NEWTON

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

A COLUMBIA PICTURE
The Flag Speaks

(MGM Special Technicolor Subject) 19 mins.

Real Americans salute the Flag, but few know the story behind its stars and stripes. In this well directed and acted feature, that story, as narrated by John Neshot, instills love and respect for the American Flag in the hearts and minds of every spectator. The subject concludes with actual camerawork on correct flag etiquette—a campaign which the American Legion has been fostering for many years. Definitely every man, woman and child should see “The Flag Speaks,” and it’s pretty certain that the majority of them will, since not only the Legion but also the Daughters of American Revolution and scores of other patriotic and civic organizations are backing its showing. Succeeded of having to sell it to you, you’ll find them coming to you with requests for its exhibition in your theatre. The release date is set for Flag Day, June 14, 1940.

Me Feelins Is Hurt

(Para. [E9-5] Popeye Cartoon No. 5) 7 mins.

When Olive Oyl pledges allegiance to the wild west, she nabs out for the plains. The cartoon has a jumpy mustache and cow-punching Bluto, but the inevitable can of spinach brings him to his knees. It’s only a fair cartoon. Title up with dealers on Popeye products, and use a cutout of the cartoon character on a bucking broncho in your lobby.

Popular Science No. 5

(Very Good) 10 mins.

Barbara Leaders will enjoy the sequence devoted to a one-room home that has everything, but the most outstanding is covering the bay. It is an excellent sequence and air safety at Langley Field, Va. Sell the subject via heralds stuffed in current issues of Popular Science. The one-room home clip paves the way for tieups with stores on housewares.

FIRST RUN SHORT PRODUCT

BROADWAY, NEW YORK

(Week Beginning May 3)

CAPITOL—No Engineering Male (MGM) rev. 3-30-40; Home on the Range (MGM) rev. 3-30-40.

*CRITERION—Stranger Than Fiction No. 72 (Para.) rev. 4-6-40; South of the Border (Col.)

PARAMOUNT—Popular Science No. 4 (Cel.) rev. 2-24-40; Students (Para.) rev. this issue; Not So Dumb (Para.) rev. 3-23-40.

ROXY—Over the Seven Seas (20th-Fox); We'll All Be Shooting For (20th-Fox).

STRAIN—A Gun Dog’s Life (Vita.); Snap-Happy Puppie (Vita.).

CHICAGO LOOP

(Week Ending May 4)

APOLLO—Tomorrow’s Stars (Col.) rev. 4-27-40; Me Fethins Is Hurt (Para.) rev. this issue.

GARRICK—Confederate Honey (Vita.);

ROOSEVELT—George Olen and His Music (Vita.); He Must Be Stopped (Para.) rev. this issue; Night Riders (20th-Fox); A Bear’s Tale (Vita.).

UNITED ARTISTS—U.S. Occupation No. 4 (Para.) rev. this issue; Sea Scouts (RKO-Duny) rev. 7-22-40.

Unusual Occupations No. 4


This subject shows the world’s greatest woman bag-puncher; a dentist who builds miniature bridges, merry-go-rounds and ferris wheels out of toothpicks; an artist who paints pictures on colorwax, and best of all, the Californian who has a half-million-dollar collection of old western relics. It’s all very interesting, and a good builder-upper for any program. Get your newspaper to sponsor an “Unusual Occupations” contest, the winners to demonstrate their occupations, or hobbies, on the stage, if possible.

NEWSREEL SYNOPSES

(Released Saturday, May 4)

MOVIEFESTIVAL—War—In war; Successor to Brenda Frazier; Lew Lehr and baby show; Society hunt in Maryland; Auto race in Pennsylvania; Bishop consecrated at Little Rock, Ark.; Pieta, Jesu, Maria.

PATHE (Vol. 11, No. 83)—War in Norway; Gen. Dawes speaks before U.C.C.; General Motors Futuresama at N. Y. Fair; British cruiser in Los Angeles harbor; U.S. Cavalry gets new mounts; Highway of tomorrow; Girls’ ballet school opens; Pelicans greet spring; Kite flying contest at Chicago, War in Norway.

PARAMOUNT (No. 71)—Parachute jumps off Trylon; Gold mine discovered; Plague at Associated Press Bldg.; dedicated; Industrial models at patent office in Washington; War in Norway; Pathe News.

NEWS OF THE DAY (Vol. 11, No. 266)—War in Nevada; City of London filmers go to war; Spring beneath its stars at Cape Cod; General Motors Futuresama at N. Y. Fair; Rodeo near Hollywood; Maryland society bust.

Note: Films of the war in Norway were on their way to the United States by Clipper at time of going to press, and were to be attached to all newsreels on arrival. Their exact nature was not known at press time. All the reels will have these pictures if they arrive on time.

(Released Wednesday, May 1)

PARAMOUNT (No. 79)—Liners bring families of diplomats home from warring nations; Clean-up Drive (Para.); “Theme girl” picked for Golden Gate Fair; Penn Relay Carnival; Drake Carnival at Des Moines; Water skiing at Santa Barbara, Calif.; Parade of presidential candidates.

MOVIEFESTIVAL (Vol. 22, No. 67)—Occupation of Denmark; Roosevelt leaves Warm Springs; French liner prepares to put to sea; Captain McHale in New York; World’s Fair Press trip prepared for opening; Apple blossom time at Winchelsea, Wash.; Mrs. Charles H. Mayo honored; “Theme girl” picked for Golden Gate Fair; Penn Relay Carnival; Drake Re- leasys at Des Moines; Water Memorial Race; Water skiing at Santa Barbara, Calif.; Wellesley College girls in water ballet.

NEWS OF THE DAY (Vol. 11, No. 265)—Invasion of Denmark; R.A.F. bomber back from Norway; Captain McHale in New York; Roosevelt leaves Warm Springs; “Theme girl” picked for Golden Gate Fair; Sportlight in for N. Y. Fair; Wellesley College girls in water ballet; Apple blossom time at Winchelsea, Wash.; City of London filmers at Santa Barbara, Calif.; Penn Relay Carnival.

UNIVERSAL (Vol. 12, No. 82)—Belgians ready for invasion; Roosevelt leaves Warm Springs; Navy’s new destroyer launched; Elephants arrive from war zone; French liner prepares to put to sea; Shoe fashions; City of Future in N. Y.; Fair; “Theme girl” picked for Golden Gate Fair; Baby Sandy gets 1940 award; World’s Fair Carnival; Penn Relay Carnival; Wood Memorial Race.

PATHE (Vol. 11, No. 82)—Roosevelt leaves Warm Springs; Navy’s new destructor launched; Elephant exodus for N. Y. Fair; City of Future in N. Y.; Fair; “Theme girl” picked for Golden Gate Fair; Penn Relay Carnival; Wood Memorial Race.

“Is Modern Morality a Failure?”

Produced several years ago by James A. FitzPatrick this is the first of a projected Pro and Con Series. This screen debate by Dr. Stephen S. Wise and Bertrand Russell has been edited from its original two-reel length to approximately eight minutes. The argument is a typical one: the former, that it is too convincing, but aside from this, the celluloid of the camera to one small set, and jumpiness (a result of the editing), erate any effectiveness the debate might have had. Most people attend the movies for entertainment, and despite the fact that the subject is said to be of vital importance to everyone, few will care to hear it discussed when they are intent on entertaining. The case in point is, however, which has received much publicity, may attract attention to the subject, which was an independent study, to which the author, who also acted as chairman of the debate. For booking information, write James A. Fitz- Patrick, Room 609, 729 Seventh Ave., N.Y.C.

Have You Met Vayette? (Good)

(Para. [A9-8] Headliner No. 8) 10 mins.

A radio songstress from Louisiana is introduced in a rather novel way, after which the audience sees how a band subject is filmed. It’s a novel treatment for this type of short subject, but a voice, just because it has a band accent, doesn’t mean it’s dead. Vayette’s build-up Yvette receives. Paul Baron leads the orchestra, and Ben Grauer is in the cast. Use an announcement on the radio page to the effect that this is Yvette’s first screen appearance. Get your music store to use a display card.

Stealin’ Ain’t Honest (Average)

(Para. [E9-4] Popeye No. 4) 7 mins.

Popeye, Bluto and Olive Oyl go in search of Olive’s golden idol, of course, the greedy Bluto tries to get all the gold for himself, but our hero, revitalized by the food most kiddies like, succeeds in getting it for Olive and himself. Judged by Popeye cartoon standards, this one is average. Use the Popeye Manual to aid you in making tieups, putting over stunts, etc. The title is good as a motto for the kiddies.

The Blue Streak (Excellent)

(Para. [R9-10] Spotlight No. 10) 10 mins.

Like the majority of Spotlights, this issue packs a lot of good entertainment. It’s all about blue green which migrates from the Hudson Bay country to the Gulf of Mexico. How the crafty Cree Indians of Canada “hag” them, as well as the methods used by Gulf countries, is interesting to watch. Tie up with stores selling rifles and sportswear. Appeal to hunting enthusiasts.

Two Subjects to Sell

Special single-column ad mats, in addition to a number of attractive stories, have been prepared by the Short Subjects Department of Interstate Circuit, Inc., for managers’ use in advertising Popeye, “I’ll Sing a Song, I’ll Sing a Juvenile,” a Technicolor musical feature, and “Tomorrow’s Stars,” a single-reel subject on baseball. If you have these subjects, it would be smart showmanship to give them strong plugs, because they’ve got what it takes to please audiences.
The Encyclopedia of Exploitation

The TEXTBOOK OF SHOWMANSHIP. A practical manual by showmen for showmen. A wealth of ideas for picture selling. Sound information on theatre administration. Expert advice on methods and practices. Both the experienced theatreman and the younger men working their way up to places of responsibility in theatre operation will find this book the best investment they ever made.

$3.50 per copy. (Cash, Check or Money Order with order)

Showmen's Trade Review—1501 Broadway, New York, N. Y.
FOREIGN CORRESPONDENT

Selling Names: Joel McCrea, Laraine Day, Herbert Marshall, George Sanders, Robert Benchley.

Director: Alfred Hitchcock.

Story Idea: Joel McCrea, an American, tries to get the lowdown on the confounding European political situation. He gets himself ensnared in an international plot of mock diplomacy that makes his every move hazardous. He witnesses a kidnapping and an assassination, but they are incidental in comparison to what McCrea finds when he tries to bring the story he is writing to a climax.

Catchline: "He tried to get the lowdown on the European situation."

ROCKY MOUNTAIN RANGERS

Selling Names: Bob Livingston, Duncan Renaldo, Raymond Hatton, Rosella Towne.

Director: George Sherman.

Assoc. Produc.: Ken Goldsmith.

Story Idea: The three Mesquites, as Rangers, are forbidden by their laws to go into the "panhandle" territory abandoned by Texas when the entered the Union, even though lawlessness is unstrained. Bob Livingston disguises himself as "The Laredo Kid" and gets into Leroy Mason's gang. In this way he eventually hires them into Texas territory, where they are arrested by the Rangers and put in jail.

Catchline: "He went into action when he found that lawlessness reigned."

YOU'RE NOT SO TOUCH

Selling Names: Dead End Kids, Nan Grey, Henry Armetta, Rosina Galli.

Director: Joe May.

Assoc. Produc.: Ken Goldsmith.

Story Idea: Billy Halop, Huntz Hall and their gang are hard-boiled wise guys of the hobo trail, who believe the world owes them a living. They get to a ranch owned by Rosina Galli and when Halop discovers that she has lost a son when he was three years old, he believes that he is the long lost boy. He plans to make a getaway with Rosina's money, but stays to help her, when he discovers that a crooked association is trying to put her out of business.

Catchline: "A couple of hard-boiled wise guys find their hearts."

BABIES FOR SALE

Selling Names: Rochelle Hudson, Glenn Ford, Fred MacMurray, Isabel Jewell.

Director: Charles Barton.

Producer: Irving Briskin.

Story Idea: Rochelle Hudson, a young woman who was forced to ask for aid and care to the baby after it is born, is notified of its death. Ford and Rochelle trace the baby through its footprints.

Catchline: "Deprived of her newborn baby...the law upheld her Borst."

ELSIA MAXWELL'S PUBLIC DEB #1

20th-Fox Drama May 16

Selling Names: George Murphy, Brenda Joyce, Elsa Maxwell, Ralph Bellamy.

Director: Gregory Ratoff.

Assoc. Produc.: Gene Markey.

Story Idea: Brenda Joyce, debutante heiress to a vast soup fortune, breaks out in a sudden rash of social idealism...Communism. She gets into a mess of trouble when she leads a parade, causing a riot and finally landing in jail. To try to straighten things out and keep the soup company from going bankrupt because of Brenda's activities, Elsa Maxwell arranges for George Murphy, a chap down on his luck, to accompany Brenda everywhere and let it be known that they are in love. Brenda finally gets straightened out...breaks her engagement to Ralph Bellamy and marries Murphy.

Catchline: "He became a national hero when he proved the truth about Americaism."
### PARAMOUNT

**1938-39**

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<tbody>
<tr>
<td><em>Bolero</em> (D)</td>
<td>1939</td>
<td>Richard Thorpe</td>
<td>William Tabbert, Mary Boyer</td>
</tr>
<tr>
<td><em>The House of the Seven Gables</em> (D)</td>
<td>1939</td>
<td>Alexander D'Arcy</td>
<td>Louisa Burns, Claude Gillingham, Florence Burnham, William Tabbert</td>
</tr>
<tr>
<td><em>Life Begins at 40</em> (D)</td>
<td>1939</td>
<td>William Keighley</td>
<td>Dixie Lee, Mary Astor, Robert Presnell, Walter Pidgeon</td>
</tr>
<tr>
<td><em>Stage Door</em> (D)</td>
<td>1939</td>
<td>George Cukor</td>
<td>Ginger Rogers, Joan Fontaine, Dennis Morgan, Fred Astaire</td>
</tr>
<tr>
<td><em>The Hunchback of Notre Dame</em> (D)</td>
<td>1939</td>
<td>William Dieterle</td>
<td>Charles Laughton, Maureen O'Sullivan, Joseph Calleia, Fredric March</td>
</tr>
<tr>
<td><em>The Shop Around the Corner</em> (D)</td>
<td>1939</td>
<td>King Vidor</td>
<td>Margaret Sullavan, Gary Cooper, Alexander Ptewka, James Cagney</td>
</tr>
<tr>
<td><em>Roberta</em> (D)</td>
<td>1938</td>
<td>Frank Capra</td>
<td>Alice White, James Cagney, Robert Young, William Tabbert</td>
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<tr>
<td><em>The Bride in the Attic</em> (D)</td>
<td>1938</td>
<td>Edmund Goulding</td>
<td>Priscilla Lawson, Charles Laughton, Fredric March</td>
</tr>
<tr>
<td><em>The Lucky Penny</em> (D)</td>
<td>1938</td>
<td>Frank Capra</td>
<td>Lucille Ball, Joe E. Brown, William Tabbert</td>
</tr>
<tr>
<td><em>The Love Parade</em> (D)</td>
<td>1938</td>
<td>Henry King</td>
<td>Joan Blondell, Virginia Bruce, Jay Roach, Billie Dove</td>
</tr>
<tr>
<td><em>The Perils of Pauline</em> (D)</td>
<td>1938</td>
<td>Preston Foster</td>
<td>Gail Patrick, Warner Oland, Richard Beavers, John Qualen</td>
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### R.K.O.-RADIO

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<td>1939</td>
<td>John French</td>
<td>Gary Crosby, Edgar Bergen, Helen Grey, Willard Waterfield</td>
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<tr>
<td><em>The Good Old Days</em> (D)</td>
<td>1939</td>
<td>John French</td>
<td>Paul Whiteman, Joe Loss, Sid Grauer, Helen Grey</td>
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<tr>
<td><em>The Big Broadcast</em> (D)</td>
<td>1940</td>
<td>Mary McFadden</td>
<td>Fred Allen, William Tabbert, June Havoc, Coca Cola</td>
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<td><em>The Gold Rushers</em> (D)</td>
<td>1940</td>
<td>William Keighley</td>
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<td>1938</td>
<td>Frank Capra</td>
<td>Greta Garbo, Charles Laughton, William Tabbert</td>
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<tr>
<td><em>The Little Fox</em> (D)</td>
<td>1938</td>
<td>King Vidor</td>
<td>Gail Patrick, Warner Oland, Richard Beavers, John Qualen</td>
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###bow Men's Trade Review

**May 4, 1940**

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<td>1939</td>
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### Ongoing Serials

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<td>John French</td>
<td>Gary Crosby, Edgar Bergen, Helen Grey, Willard Waterfield</td>
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### Golden Age of Gambling

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.showErrorMen's Trade Review

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Oil Prod.

Title

Sandy-Mischa

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11/2/39

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Havilland-Garfield

Robinson-(C)

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London Geo.

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Joel James

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Chip Black

Star

Hawaiian Riders

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Dictator Love

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Eighty End Kids-

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Title

Good Day

Ref.

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Oil Prod.

Title

Everybody's Hoby

Ref.

1/6/39

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Ref.

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COLUMBIA 1938-39

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May 4, 1940

COLUMBIA 1939-40

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CRIME DOESN'T PAY (5)

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ROBERT BENCHLEY (8)

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Outstanding in the White
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Glitz of Rights
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Lonesome for You
Nursery Rhyme
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2/7/40
Zero’s Fighting Judges
13 Chaps.
6/5/39

UNIVERSAL

Swell Gordon Comes to the Village
Green Heron
12 Chaps.
2/24/40
Platinum Ghosts
12 Chaps.
11/27/39

CLASSIFIED ADVERTISING

Ten cents per word. No charge for name and address. Five insertions for the price of three. Money order or check payable on New York bank. Classified ads will appear as received unless otherwise instructed. Address, Classified Dept., SHOWMEN’S TRADE REVIEW, 160 Broadway, New York City.

BOOKS

SYSTEMATIZING THEATRE OPERA-
TION, a condensed, easy-to-read book
containing every important phase of theatre
operation, written for “Chick” Lewis. Sent
postpaid upon receipt of $1.00 in cash, check
or money order. Address, SHOWMEN’S TRADE
REVIEW, 160 Broadway, New York City.

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ATTRACTIVE WAVE CARD FRAMES
Unusual language. These frames cover
each—1 sheet frames $1.00 each—1 sheet A
frames (double) $2.50 each—Check or Money
Order. Write for Bulletin. HOPKINSVILLE, KENTUCKY.

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PROJECTIONIST ten years, thoroughly
competent and reliable, will work any time.
ROBERT HICKMAN, Hotel Androy, Superior,
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“How To Successfully Service Sound-Pro-
jection & Television Publication.”—Compiled
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“Front’s Servicing Bulletins,” covering serv-
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equipment. Instructions on sound lenses; RCA,
Simplex, Mirrophones; soundfields; amplifiers
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understand language. These bulletins cover
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tion and television equipment, also radio. Brand
new, late material. YOU M. Projectionist,
Exhibitor, Manager and Servicemen should
send for your copy. Size 9 x 12; 10 pages;
illustrated, diagrams, brief, Clear, Concluded
Serving Data. 25c a copy now, in coin.
Consultant for many theatres; over 25 years ex-
erience in the business—Wesley Trout, Engineer, Box 575, Enid, Okla.
3^ STA, AND -OUT BUfNill EVERYWHERE.

2,000 people in line at 10 a.m. opening day at ROXY, NEW YORK CITY!

Opening week-end 120% of average at BROAD, COLUMBUS!

After sensational Friday night preview, Saturday and Sunday topped average by 40%, at KEITH'S, BALTIMORE!

Hal Roach PRESENTS ONE MILLION B.C.


Directed by Hal Roach and Hal Roach, Jr.

RELEASED THRU UNITED ARTISTS

WIN A 1940 BUICK

For the best campaign on the Biggest Showmanship Show Since Barnum!
Get your entry blank for the ONE MILLION B.C. CONTEST at your United Artists Exchange today!
REVIEWED IN THIS ISSUE

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<td>Killers of the Wild</td>
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It's Robert Taylor's top performance!

The picture the world waits for because in her first screen role since she was the beautiful Scarlett O'Hara, Vivien Leigh again thrills in a film of emotional fire and Robert Taylor gives his most powerfully romantic performance.

"WATERLOO BRIDGE"

with Lucile Watson, Virginia Field, Maria Ouspenskaya, C. Aubrey Smith • A Mervyn LeRoy Production • Screen Play by S. N. Behrman, Hans Rameau and George Froeschel • Based on the Play "Waterloo Bridge" by Robert E. Sherwood • A METRO-GOLDWYN-MAYER PICTURE • Directed by MERVYN LEROY • Produced by SIDNEY FRANKLIN
First Line of Attack

It was both interesting and stimulating to hear Murray Silverstone, head of UA, describe the elaborate plans being formulated for a nation-wide, field exploitation force which will be headed by Monroe Greenthal. No small part of this ambitious plan is the emphasis being placed upon first selling the theateermen on the merits of his pictures so that he can, in turn, sell them for all they are worth to his patrons.

STR is the one trade publication devoting practically all of its efforts and space to doing this identical job. For seven years we’ve been hammering away at the vital importance and necessity of recognition for the theateorman as the first line of attack in every battle to bring business to the box office.

Of especial interest was Silverstone’s statement that the approach to this whole plan would be through a trade press campaign. This recognition of the effectiveness of the trade press, should be an incentive for every trade paper to justify such faith and live up to the responsibility it imposes.

Silverstone described the plan as far as it had been worked out and accorded proper importance to the part the trade press plays in crystallizing the home office efforts. This was stimulating too since there are only a few company leaders who appear to be fully aware of the job the trade papers are doing for this industry.

△ △ △

Gold and Schlaifer

Silverstone also cleared the atmosphere about the status of Harry Gold and Jack Schlaifer, UA eastern and western sales managers. Recent rumors had, first: Gold stepping into a general sales manager spot, and, second; an outsider being brought in to head sales over these two.

The magnificent tribute paid to Gold and Schlaifer by UA’s head was, in our opinion, well deserved. These two men have been doing a fine job and anytime two such men can keep so many producers contented, well, that’s really something to go out and shout about.

△ △ △

On Fewer Pictures

Much is being said these days about improving the quality of pictures through the cutting down of quantity. And this is a subject on which much can be said.

How can anyone truthfully claim that the elimination of many of the “B” pictures would not be better for the industry as a whole? A cursory glance over the release schedules of most of the companies will reveal any number of productions that should never have been produced.

But they are made because the various studios are geared for mass production. They are made to meet the demand necessary for double features. Yet, were they left off the schedules the resulting product, especially the better pictures, would automatically get far better attention and playing time minus the always-present second feature.

Fewer pictures, in our opinion, would solve many of the headaches of the whole industry. Aside from the points already raised through this controversy, is the fact that with the “fillers” left out each of the studios could give much better attention to such product as would remain on their curtailed schedules.

△ △ △

Approaching Climaxes

After years of fretful anticipation, the next-to-the-last step to victory or defeat for the Neely Bill, will come with the start of the public hearings before the House Committee, next week.

Likewise approaching a climax will be the start of the government equity suit in Federal Court on June 3rd. And with this trial all of the smoke-screens will lift and innuendoes will come into open view and be displayed upon the public washlines.

As the deadline for the trial comes closer the possibility of a consent decree grows dimmer. For this we are genuinely sorry. While we are not in accord with the government viewpoint on many of the issues we still feel that some compromise should be reached and the expense and dangers of the suit itself, avoided.

From these two major matters may come about a radical change in both the set-up of our industry and its selling methods. Whatever the change may be, rest assured, it will call for a period of reconstruction requiring every branch of the industry to adjust itself to a new order of things.

Those exhibitors who have blindly followed the dictates of some exhibitor leaders are, surprising as it sounds, laboring under the impression that only the producers and distributors will be affected by the changes.

They have an awakening coming to them. We hope it will not be a sad awakening. But every single change that occurs will affect exhibitors directly and definitely. And it is high time they realized this fact and acquainted themselves with how these changes will affect them.

Living in a fools’ paradise ceased to be a funny or interesting pastime along about 1929.

—"CHICK" LEWIS.
“FLEXIBILITY” AGAIN UNIVERSE’S KEYNOTE

125 Execs, Salesmen Attend Convention To Hear Product Plans

More than 125 executives and salesmen of Universal will gather in Atlantic City this weekend for the company’s eastern regional sales meeting at which the coming-year's program is expected to be announced. In addition to President Nate Blumberg, Chairman of the Board, J. Cheever Cook, General Manager, and Willard Kennedy, Studio Chief, Chief Work will attend although the exchanges under F. J. A. McCarthy, Eastern regional sales manager, are the only ones convening at Atlantic City, and he will preside at most of the sessions. Western sales manager William J. Heine will also attend.

Flexibility will again be the keynote of the Universal program, which was indicated. This policy was responsible for the successful casting of Marlene Dietrich opposite James Stewart in “Destry Rides Again” and for the signing of Mae West to co-star with W. C. Fields in “My Little Chickadee” and for the production of such pictures as “The Boys From Syracuse” and “Hired Wife” starring Virginia Bruce, Rosalind Russell and Brian Aherne.


Nate Blumberg J. Cheever Cook William A. Scully Frank McCarthy William J. Heineman Clifford Work Joseph Saidelman

Higher Admissions Report New Allied Imperative-Zanuck

Must Offset Foreign Losses, He Says

In spite of the fact that film commerce between the U. S. and Europe is “taking a terrible beating,” commitments already announced by 20th-Fox with respect to the company’s $25,000,000 1940-41 line-up will be adhered to, it was asserted last weekend by Darryl F. Zanuck, production chief, on his arrival in New York together with William Goetz, his executive assistant. Mr. Zanuck, executive producer, for conference.

Implying that box office sales could equally be raised because the public has demonstrated its willingness to pay to see the type of features which appeal to it, Zanuck said 20th-Fox might spend more than the announcement budget, with the hope that big domestic grosses will offset any foreign losses. He pointed out that, unless admission prices were generally increased and extended play time gained he does not see how any company can break even in view of international conditions.

John Joseph Louis Pollock

GEORGE DEMBOW (The Man on the Cover)

Clamoring 25 years as an executive of the motion picture industry, he has been honored and vice-president in charge of sales of National Screen Service Corp. and subsidiary companies.

Colman Signed

By New Company

Producing Organization to Release Through RKO

Five of the ten pictures to be made by United Producers Corp., for release through RKO will star Hurd. Colman. It was announced this week, following signing of a pact between President George J. Schaefer of RKO and William E. Hawks, president and executive producer of the new outfit, for the production of ten major pictures to be released during the next three years.

Negotiations are about to start for other stars of Colman’s caliber, and lines are already out for story material.

World Premiere

Galesburg, Ill.—World premiere of Paramount’s “Those Were the Days” will be held here May 20-21.

The premiere will feature film personalities, stars and All-American college queen winners in attendance.

Program Mapped

For Equity Suit

Jackson May Make Opening Address

The stage is now being set for the opening of the government suit against Attorney General Robert H. Jackson is considering making the opening address for the government, it was learned this week. After his initial argument, Thurman W. Arnold, Assistant Attorney General in charge of the anti-trust division, will speak and he will be followed by Paul Williams, Special Assistant Attorney General, who will complete the government’s case.

Following the opening, Special Assistant Attorney General Seymour Krieger will present evidence on the distribution situation in Philadelphia, New Jersey and Connecticut. These territories have been chosen because the clearance situations are fairly simple and the Government feels that Judge Goddard will get a clear picture.
Showmen's Trade Review

Important Dates
May 11-13: Universal Regional Sales Meeting, Ambassador Hotel, Atlantic City.
May 12-14: National Film Carriers annual convention, Park Central Hotel, New York.
May 12-14: United Artists Regional Sales Meeting, New York.
May 13-14: MGM Regional Sales Meeting, Drake Hotel, Chicago.
May 13-14: MGM Regional Sales Meeting, Astor Hotel, New York.
May 18: Universal Regional Sales Meeting, Los Angeles.
May 20-21: MGM Regional Sales Meeting, Shamrock Hotel, Washington, D.C.
May 24-26: Paramount Annual Sales Convention, Los Angeles.
June 9-11: North and South Carolina Theatre Owners Ass'n summer convention, Ocean Forest Hotel, Myrtle Beach, S.C.
June 17: Warner Bros. Regional Sales Convention, Blackstone Hotel, Chicago.
June 24: MPTO, 10th annual summer convention, Chamberlin Hotel, Old Point Comfort.

Asks Continued Freedom for Pix

Griffis Attacks Gov't Regulation of Industry

Los Angeles—Accusing the Government of "pointing its heaviest gun" at an industry which has retracted from exercising its own powerful influence on the public, Stanton Griffis, chairman of Paramount's executive committee, in a speech before the Los Angeles Town Hall declared that Congressional attacks against the industry were coming at a time when the foreign situation had made the position of the film industry the most difficult in its history. He made a plea for the continued independence of the country's most widely patronized art.

Stanton Griffis was allowed to solve its own problems in the future as in the past. Willingness of the industry to cure its own ills, he said, was being continually shown by the revision of its trade agreements and by its own ownership of its own productions as affording public relations, public morals, business relations, and activities of advertising and its activities in every branch.

Patrons to Pay Ohio Theatres Admission Tax

Dover, O.—The one cent state amusement tax, which had been previously rejected in the regular admissions of the Theatre Corp., Bexley and State here and the union at New Philadelphia now passed along to the patrons.

Exhibitor Courage Alone Can Save This Industry—Goldwyn

Producer in Exclusive STR Interview Urges Return To Showmanship, High Admissions, Longer Playing Time

"Courage on the part of the real exhibitors in this business will be the salvation of a great industry which under present policies and habit is disintegrating by slow but gradual stages."

So stated Samuel Goldwyn in an uncertain letter in an exclusive letter with "Chick" Lewis of STR. Speaking particularly on the subject of exhibitor relations, Goldwyn made quite clear that the exhibitor today must take stock in facts and adjust himself accordingly. "With a little courage any exhibitor can prove to himself my theory that patrons will cheerfully accept an hour and a half of magnificent single feature entertainment in preference to three hours of double feature." "With that same courage exhibitors can refuse to buy anything but the better pictures—and then only after he has seen them;—play them for the number of days consistent with the quality and drawn of the picture and not hemmed in by policy change days; charge an admission of the full amount of the price of the time and go out and sell the picture with all of the importance and impressiveness it deserves."

In defense of his recent statement that fewer pictures will cure many ills of this business and reduce costs, Goldwyn pointed out that the limited number of good people available would make them more available for the work. "Thus, the demand for fewer pictures, for their services would be materially reduced and in the long run it would be necessary to pay them ridiculous salaries."

"If the exhibitors want good pictures, the kind that will do maximum business at their box offices, they must make up their minds that from their theatres must come the money to pay for such pictures. This can only come about through not extending playing time, but booking it for the proper number of days in the first place. Then, by charging the proper admission price worthy of good pictures, both the exhibitors and producers can realize a profit on their investments."

Tell exhibitors who read your trade paper, "stated Goldwyn, to go back to showmanship. Tell them to look at every picture they buy, before they buy it, book it intelligently and with an eye on maximum grosses, pay a price consistent with the value of that picture, and, most important, use the showmanship brains that put them where they are and sell like showmen.

Father-Son Banquet

Washington—Seventeenth Annual Father-Son Variety Club dinner banquet will be held here May 12. Carter Barron, John J. Payne and Harriet Makin are handling arrangements.

Max Margolies Rites

Cincinnati—Max Margolies, Republican member here who died Sunday, was buried early this week.

NSS Employees Attend First Annual Frolic

Chicago—First Annual Frolic of the Chicago employees of National Screen Service Corporation was held here in the Florenome Room of the Congress Hotel, on May 3. Among those attending were:


Irene Dunne, star of RKO's "My Favorite Wife," and President George Schaefer of RKO watch their favorites come "round the bend at the Kentucky Derby. Both were in Louisville, along with other players and executives, for the annual race classic and world premiere of the film.


AT KENTUCKY DERBY

DISHES FREE ON TUESDAY

LADY PATRIOTS

DECK HOUSE FROM-JU-LAN-BOUR-NE-WARK
Stupendous and Colossal
Describe Irene Dunne Visit

Huge Crowds Storm Rialto

Pictures on Paige Page.
By MARIAN PORTER

Now we know why stupendous and colossal are Hollywood's favorite words.

They are necessary to describe such showings as the world premiere of "My Favorite Wife" at the Rialto Theater Thursday night with Irene Dunne, a Louisville radio favorite of the RKO-Radio picture, appearing in person.

Boyd Martin's review of the film is on page 6, section 2.

Stupendous, colossal and terrifying were the crowds that surged in front of the theater in hopes of catching a glimpse of the famous actor. Thousands were unable to get seats inside.

Group Arrives By Plane.
Miss Dunne, together with Randolph Scott, also in the production, the director, and other movie moguls arrived by plane earlier in the day at Bowman Field.

The big events of the Kentucky visit for Miss Dunne are her appearance at the St. Paul's College prom to sign film contract celebration at 12:30 p.m. Friday and the Kentucky Derby Saturday, when she will sing at Old Kentucky Home.

Upon the advice of other members of her party who told her it would be "dangerous" to enter the theater through the crowded front entrance, Miss Dunne reluctantly consented to abandon this entrance and a word of greeting for the populace, and agreed to slip in the rear door.

Star Wears Light Blue.
Dressed in a light blue long-skirted dinner dress and matching turban and wearing a shoulder cloak of orchids, Miss Dunne arrived back stage with Mr. Scott, a picture which came from the sound booth behind the screen.

Meanwhile photographers crowded about taking pictures of the stars and the director, Leo McCarey. Boyd Martin, the Courier-Journal dramatic critic, who was master of ceremonies memmed over his lines of introductions for the audience at WAVE, assisted the program, ar

Irene Dunne and Randolph Scott
Backstage at the Rialto

D. Selbott and Mrs. Selbott were introduced. all around and the drawing room set while walking around numerous ladies in evening dress, fur and flowers and gentlemen in dinner coats.

When Miss Dunne was presented to the audience the applause was deafening and elicited pleased head-nodding among the back stage contingent. She spoke briefly in her pleasant voice and consented to sing a song—"Wishing Will Make It So."

Ticket "Scalper" Nabbed.
Mr. Martin was introduced by Hurl Blackwell of WAV. The dramatic critic presented to the audience Bella and Sam Speewack, the authors of the production. William Connelly, who played in a show company here and who recently appeared in "The Great Victor Herbert," Mr. McCarey, David Dunne, Miss Connelly, Mr. Scott, the mayor and Miss Dunne, Mr. Martin expressed the Fourth Avenue Screen Company, RKO-Radio Pictures and Johnson Musselman, manager of the Rialto, for bringing Miss Dunne and her party here.

Louisville, Mr. Martin, Fred J. Bell and Dennis H. Long were hosts at a dinner party for the star preceding the premiere.

Evidence that Irene Dunne's Louisville homecoming reached the ultimate in public success was offered by the police department Friday night when they charged a Detroit youth, here for the Derby, with scalping tickets in connection with the premiere of Miss Dunne's picture.

The youth is Fred Karam, 20, who was charged also with disorderly conduct and vagrancy. He said he purchased eight tickets for the premiere at $5 each, but admitted he had no business there, only for standing room, at that price. He had sold six when arrested.

A real, true tear that was not a movie product came to the eyes of Irene when she learned how extensive the ovation that night extended to the extent of the ovation that night.
GOES WILD "RITE WIFE"!

RIALTO DOES BIGGEST BUSINESS IN 3 YEARS!

Coast Preview Critics Say—

VARIETY—
"Sure-fire . . . made to order for the top first runs."

FILM DAILY—
"One laugh after another... should do land-office business."

MOTION PICTURE DAILY—
"One of the funniest pictures of the year."

MOTION PICTURE HERALD—
"The audience was swept with laughter."

BOX OFFICE—
"All hands hit the jackpot for comedy."

HOLLYWOOD REPORTER—
"RKO has a solid hit . . . Should take the kinks out of a lot of box-offices."

HOLLYWOOD VARIETY—
"Sure-fire prescription for a hit show of most prosperous dimensions."

LOUELLA PARSONS, L. A. Examiner—
"A rogue of a picture... Sophisticated, sparkling, gay and so hilarious it will make the worst grouch forget he is mad."

EDWIN SCHALLERT, L. A. Times—
"Will yield enjoyment and laughter in largest measure."

VIRGINIA WRIGHT, L. A. Daily News—
"Rapid-fire nonsense, played in broad comedy style... Great antidote for the news of the day."

JAMES STARR, L. A. Herald-Express—
"If it is not the comedy favorite of 1940 I will eat the film reel by reel."

RENE DUNNE  CARY GRANT

"My Favorite Wife"

with RANDOLPH SCOTT  GAIL PATRICK

A LEO McCAREY PRODUCTION
**FIVE PRODUCERS TO ATTEND UA CONVENTION**

Goldwyn, Selznick, Roach, Roosevelt & Lesser at N. Y. Meet

From twenty cities in Eastern United States and in Canada, sales representatives of United Artists will gather in New York for the company's annual convention, starting May 13. The meetings will take place at Waldorf-Astoria, with Harry L. Goldstone, vice president, presiding.

The convention will then adjourn to Chicago, where the sales staff operating in the Western cities of the United States will convene. The convention will take place at the Congress Hotel May 17, 18 and 19, with L. J. Schlaifer, vice president and general sales manager, presiding.

Among the UA executives who will attend the convention are Murray Silverstone, general sales manager; M. Schubert, vice president in charge of foreign distribution; Paul N. Lusnau, controller; Charles Stern, eastern district manager; Bert M. Sarna, Midwest manager; Robert D. Pringle, southern district manager; Haskell M. Miller, eastern district manager, and Moe Streicher, special home office representative.

**FIVE PRODUCERS TO ATTEND UA CONVENTION**

Robert A. Calu, Daniel J. Foley, salesmen, from Des Moines; Dexter C. Kennedy, branch manager; George M. Baunmeister, Gerald E. McGinn, salesmen, from Omaha; Harry J. Shumow, branch manager; Charles Lieb, Carl P. Noltey, Fred E. Thornton, salesmen, from St. Louis; John X. Quin, branch manager; Herbert I. Beeman, George J. Reilly, Ellis J. Shifman, salesmen.

**Greenthal to Head Field Exploitation**

**Greenhalgh to Head Field Exploitation**

Will Travel Extensively, Silverstone Asserts

Monroe Greenthal has been appointed to head United Artists' new permanent field exploitation force, which will become operative June 1, it was announced this week by Murray Silverstone, UA's chief of worldwide operations. Commenting on the exploitation setup plans, Silverstone said he was convinced that the industry, for some time to come, must rely upon the U. S. market to "make or break." In view of the foreign situation.

He declared UA would spend a "terrific" amount to advertise and exploit next season's lineup, that Greenthal will travel extensively, and that the campaign will be primarily addressed to the exhibition trade via the trade press.

**Hearings Begin Mon.**

Hearings by the House Committee on Interstate Commerce on the Neely Bill will begin on Monday of next week. A number of distributor and exhibitor leaders are expected to attend the hearings which will probably last about three to four weeks.

Robert A. Calu, Daniel J. Foley, salesmen, from Des Moines; Dexter C. Kennedy, branch manager; George M. Baunmeister, Gerald E. McGinn, salesmen, from Omaha; Harry J. Shumow, branch manager; Charles Lieb, Carl P. Noltey, Fred E. Thornton, salesmen, from St. Louis; John X. Quin, branch manager; Herbert I. Beeman, George J. Reilly, Ellis J. Shifman, salesmen.

**Women's Clubs**

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**Women's Clubs**

Doped, Kuykendall

Women's clubs which support the Neely Bill have been duped, declared Ed L. Kuykendall, president of the MPTOA in Los Angeles this week, where he addressed the Pacific Coast Conference of Independent Theatre Owners. Kuykendall said he had addressed a great many of these organizations and that they were not familiar with the real provisions of the bill but had been duped by their Washington leaders. These groups care nothing about trade practices, he said.

The MPTOA head also said that with exhibitors required to buy pictures by synopsis, there existed the possibility that by the time the pictures were released, it would be outmoded.

**WB Drops Plans for Washington Convention**

Warner Bros. has abandoned its plans to hold a convention in Washington and will instead hold two regional meetings, one in Pittsburgh, June 10 and the other in Chicago, June 17. Reasons of "practicability and economy" were given for the switch in plans.

**Anti-Clearance Law Looms for Texas**

Dallas—As a result of the student "strike" at Texas A & M College at College Station, there is talk here of a state law which would do away with clearance. The students, protesting against the inability of the campus theatre to show first-run films, because of the clearance granted Mrs. M. Schulman's three theatres in nearby Bryan.
Warners Set Tieups On "Torrid Zone"

A national pre-selling campaign has been launched by Warner Bros. on its production "Torrid Zone" with three important national tieups, the House of Westmore, Auto-Lite Spark Plugs and the Goldman Company, manufacturers of national distributed play clothes.

The House of Westmore promotion is directed to the chain store, trade and independent drug stores throughout the country. Advertisements announcing the Westmore product as used by Miss Sheridan will appear in a number of national magazines during June, July and August. The combined reader circulation of these publications is over thirty million. They are "Vogue," "Harper's Bazaar," "Madame" and other Women's Group, "Photoplay," "Screenland" Unit, "Fawcett Women's Group," "Glamor," "Modern Magazines" and the MacAulay's Women's Group.

Two large display pieces have been built around an attractive full-color photograph of Ann Sheridan posed in a bathing suit. These will be available for local newspaper tieups, and local Westmore dealers will plug the picture in their newspaper ads.

The Auto-Lite Spark Plug dealers from coast to coast have been urged on a large cooperative promotional campaign for the picture. Life-size cutouts in nine colors featuring Ann Sheridan will be used in the tieup, as was the first gun of the campaign. Autographed photos of Miss Sheridan will be distributed free to theatres by dealers. Various sizes of newspaper cutouts featuring Miss Sheridan are available to theatres and dealers for cooperative ads. Display boards and easels are being prepared for windows, lobbies and gasoline stations with full-color reproductions of Miss Sheridan plus picture copy. Advertising slips are also available to theatres where dealer theatre advertising arrangements can be made.

The Goldman Company, manufacturers of F reshly Play Clothes with outlets in thousands of stores is distributing an autographed "Torrid Zone" still of Ann Sheridan to every woman buying one of their garments. This distribution will tie in with "Torrid Zone" playdates, and will be backed up by national newspaper advertising and window and counter display cards.

Paramount, Ken-L-Ration Arrange Campaign on "Biscuit Eater"

Paramount, in cooperation with Ken-L-Ration dog food, has worked out a national advertising and co-operative merchandising campaign to assist exhibitors on "The Biscuit Eater.

Billy Lee, juvenile lead in the picture, and Promise, the dog star, will be featured in a huge magazine advertising campaign which is already under way. Advertisements sponsored by Ken-L-Ration will appear in the May issues of "Horse Beautiful" and "Woman's Day," in the June issues of "Parent's Magazine," "Lilac and Garden," "Good Housekeeping," "Woman's Day" and others.

In addition to the magazine advertisements, Ken-L-Ration has gotten out a special two-color, 11 X 17 inch window display poster which will be available to all store merchants and exhibitors for co-operative tieups. Billy Lee, Promise and full credit for "The Biscuit Eater" appear on the poster, which is printed on a material which has generous space for local theatre imprints.

Through a direct mail campaign deals throughout the country have been informed of this tieup and urged to contact local theatre owners playing the picture.

For Better Show Selling Showmanalyses Have Appeared In STR on Following Pictures

Abe Lincoln in Illinois............Mar. 2
Brother Rat and a Baby........Jan. 13
Chicago Male....................Mar. 20
Dark Command....................Apr. 13
Dr. Cyclops......................Apr. 30
Earl of Chicago..................Jan. 6
Edison the Man...................Apr. 27
FIGHTING 60TH....................Jan. 27
His Girl Friday...................Apr. 13
House Across the Bay..Mar. 29
Irene.........................Mar. 23
If I Had My Way.................This Issue
I Take This Woman...............Feb. 17
It All Came True................Apr. 17
It's a Date.......................Mar. 16
My Favorite Wife................May 4
My Little Chickadee............Feb. 24
My Son, My Son!.................Apr. 6
20,000,000 B.C....................Apr. 27
Northwest Passage............Feb. 24
Pirates of Pisa..................Mar. 23
Saturday's Children............May 4
Son of the Navy................Apr. 6
Strange Cargo...................Mar. 16
Swanson River...................Feb. 19
Swin Family Robinson.........Feb. 10
Til We Meet Again..............Apr. 27
Two Many Husbands.............Mar. 23
Two Girls on Broadway........Apr. 20
Vigil in the Night.............Feb. 17

Search Makes Front Page

Search for a local Scarlett made the front page in the Charlotte Observer for each of the ten days of the contest preceding the opening there at the Carolina Theatre of "Gone With the Wind." Contest was arranged by Emil Bernstecker, manager.

Girl on Horse Highlights "Florian" Campaign

A masked girl in a white bathing suit who rode a very valuable white horse through Houston's leading streets was one of the highlights of the "Florian" campaign put out by Manager Francis Deering and publicity director Homer McCallum for the film's showing at Locow's State in that city. The horse, loaned by one of Houston's leading sportswomen, was covered with a royal purple robe with the title of the picture in cut-out letters. The masked beauty rode each day at noon and appeared in front of the theatre each evening during the first two days of the engagement.

One week in advance of playdate want ads were inserted to learn the whereabouts of Austrian war veterans to be interviewed by the press and over the air.

A tieup was arranged with Liberty magazine whereby 8,000 "Florian" folders were delivered by carriers along with the publication. Three thousand serializations of the film were distributed in downtown office buildings and a similar amount of small cards, carrying teaser copy, were given out at cigar stands, in cafeterias and hotel lobbies.

All ushers and cashiers of the State, starting two weeks in advance, wore specially made horse show badges. Four 3-sheets using teaser copy were carried up and down Main Street by uniformed ushers. Special events featuring the dancer Baronova were played with dancing schools. Stories and art on the picture were planted two weeks in advance in all papers.

JAY EMANUEL says

DARK COMMAND

"One of the biggest of the year. Will set a record for playing time."

RAOUL WALSH—Director

The story of "THE BLACK KNIGHT OF KANSAS"

He plundered a nation to make his lady-love the Queen of Kansas.
Legion of Decency Ratings
(For Week Ending May 11)

FAVORITE FOR GENERAL PATRONAGE
Cowboy From Sundown
Covered Wagon Days
Man From Tumblewoods
Lights of Six Guns
SLANT: SUITABLE FOR ADULTS ONLY
Saint Takes Over
Song of the Road

Legion of Decency Ratings
(For Week Ending May 11)

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Cowboy From Sundown
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Plot: Morgan, ace pilot for Federal Air Lines, is grounded by the flight superintendent, Jefflynn, when the doctor reports that his eye sight is failing. With the aid of Virginia Bruce and Jane Wyman, airline hostesses, Bellamy persuades Morgan to become flight instructor in a school for the hostesses. At the same time, he marries Virginia. When he hears the army is going to test a stratosphere plane that Jefflynn and Morgan designed, he takes the plane up himself against orders. The test is unsuccessful, he has a quarrel with Virginia and leaves to join the Chinese army. But all turns out happily when Morgan and Virginia are reconciled in San Antonio.

Comment: The majority of the at-large audience know little about commercial airlines, so the fact that this branch of aviation is the background of "Flight Angels" should make the picture one to be well received generally. It isn't topsnotch entertainment, by any means, but it's sufficiently satisfying for the masses and should chalk up good grosses in average-sized communities and in the neighborhoods. The film entertains every minute, thanks to Lewis Seiler and Byron Haskin, producers; and Virginia Bruce, Wayne Morris, and Jane Wyman should win blanket approval. Miss Bruce, incidentally, is still lovely and charming, and the role of airline hostess fits her like a glove. Comedy is provided by the explosive Jane Wyman, who is interested in catching elusive Wayne Morris. Get relays of airline hostesses to appear at any opening, ask them questions about the pleasure and convenience of traveling by air. The airlines should cooperate with you in a beautiful hostess contest. Seek the backing of local aviation clubs.

Catchline: "The thrills that keep them flying will keep you spellbound."

AUDIENCE SLANT: YOUR PATRONS WILL BE PLEASED.

BOX OFFICE SLANT: IF WELL EXPLOITED, IT COULD POSSIBLY STAND ALONE AS A WEEK-END BOOKING ON A DUAL BILL. IT CAN EITHER LEAD OR ACCOMPANY A FEATURE, DEPENDING ON THE QUALITY OF THE OTHER ONE.

Opened by Mistake

(Hollywood Preview)

Pare. Force—Mystery

(Prod. No. 3933—Nat'l Release, May 10)


Plot: With Charlie Ruggles about to cover a wager, Robert Paige tries without success to get his boss, William Frawley, to give him a vacation so they can go together. Instead Paige is assigned to trail an abscconding bank president. Ruggles and Paige make Frawley think Paige is in Yucatan, and arrangements for Byron Foulger, a scientist to send back daily wires to Frawley, while they play the races. Recalled and realizing Paige must have baggage, they buy a trunk which Janie Logan tries to get them to resell. It proves to be the hiding place of a murdered woman. Page's landlady calls the police. Janice and Paige combine to clear themselves before they are arrested, and Ruggles helps out with a plan which almost misses and nearly gets them killed when they find the real killer. Ruggles passes out instead of phoning them. Cleared, Paige and Janice demand a honey- moon. But Frawley manages to make it an assignment.

Comment: Chiefly through the valiant efforts of Ruggles and Paige, this film has a fair rating. With its personal and its true story, as its sole draw, this mystery farse holds interest despite a plot which the rabid whodunit fans can pick to pieces on a score of points. As a result, save in the smaller locations, it cannot hope to rate better than a laugh reliever with a few males. If it wins at the boxoffice, with a few pictures of the present season indicate as low a production cost. Of the players, Ruggles will have to be given half of the plagues, although some of the newspapers might go for special art on Janice Logan based on the New York artist having voted her "the most beautiful undressed girl of the year." The four almost identical trunks which figure in the mystery side of things would be a good station setcup. Plant the four trunks in as many windows down town, give increased clues each day, and try to find some award for the best family guess as to what each trunk contains. Other prizes can be offered for the best-actress and best-actor of the week, plus the two running best-costume awards. There could be a special prize for guessing the conundrum which the two whodunits are supposed to help solve.

FAMILY CATCHLINE: "Two reporters and a girl one juez, but a lot of plain-English straight stuff!"

AUDIENCE SLANT: GOOD COMEDY RELIEF TO AN OTHERWISE HEAVY BILL. IT WILL PLEASE THE FANS WHO LIKE NEWSPAPER STORIES AND RUGGLES' COMEDY.

BOX OFFICE SLANT: NOT STRONG ENOUGH TO STAND ALONE IN MOST PLACES.

I Can't Give You Anything But Love, Baby

(Hollywood Preview)

Univ. Comedy

(Prod. No. Not Set—Nat'l Release, June 21)


Plot: Then the Charlie Ruggles, Crawford, Public

For Additional Exposition Ideas on These Pictures, Consult the Encyclopedia of Exploitation—See Page 24
SHOWMEN'S TRADE REVIEW  Page 11

Enemy No. 4, meets Johnny Downs, a young composer, Crawford asks Johnny to compose music for his poem, with the idea that his long-tailed girl, Peggy Moran, is delivered to the gang's penthouse hide-out, and when Crawford arrives, reveals to them that the hit parade, the most prominent to support the song, which has been announced in the newspaper, is a work of art. Check with your local newspaper on headlines of the Russian-Finnish war and spot them around your lobby. For street ballyhoo, a man dressed in a complete ski outfit, with ski and ski-poles, will attract attention. Tie up with sporting goods stores for window and cooperative advertising. (FAMILY)

Catchline: "The story of the man whose courage thrilled the world."

AUDIENCE SLANT: GOOD ACTION FARE FOR THE SATURDAY MATINEE TRADE.

BOX OFFICE SLANT: THE POPULARITY AND FEELING FOR THE FILMS SHOULD BRING THEM IN TO SEE THIS ONE. NEEDS A LIGHT FEATURE IN SUPPORT.

Cowboy From Sundown

Monogram

Western

58 mins.

Cast:


Plot: Sheriff Ritter qrantives all the ranchers in the valley because of hoef and month disease. Plagued by a drought, the ranchers have to market their cattle and take a loss in order to meet payments on mortgages held by Pembroke, local banker. O'Brien, brother of Pauline Haddan, defies Ritter's orders and attempts to market his herd, but the sheriff arrests him. At the same time, government aid is refused the ranchers, through the cunning of Farming, Pembroke's attorney, Strange, a government inspector, arrives and discovers Pembroke's bankmen had been treating the cattle with acid. Meanwhile, O'Brien escapes, but his trial opens. Ritter accuses Pembroke just as O'Brien breaks into court.

Comment: In most cases a western is a return to western fans, and whether it's good or bad seldom makes any difference, so long as there's fighting, ruffin', and shootin'. "Cowboy from Sundown" has these three requisites, but what was intended to be a serious saga of the wide open spaces turns out to be more or less comedic, and the fans are more likely to laugh than chew their nails. Tex Ritter, who looks good enough to be his attractive leading lady's mate, is a little too enthusiastic in his histrionics, with the result that his "I've-got-you-dead-to-rights" talk is so overdone it invites snickers instead of admiration. As for his singing ability, Pauline Haddan deserves credit for listening with such rapt attention; in these scenes she proves herself a real tramp. Carleton Young and James Farrar, two of the villains, will have more feminine heart's flattering than will the film's hero. Your usual western selling activities should suffice for this one. Ticups might be made with music shops on the songs. (FAMILY)

Catchline: "Tex rides and sings in a thrilling western adventure."

AUDIENCE SLANT: THEY'LL EXPECT THRILLS, BUT THIS WILL MAKE THEM LAUGHING.

BOX OFFICE SLANT: IT ALL DEPENDS ON WHAT KIND OF A FOLLOWING RITTER HAS IN YOUR COMMUNITY.

The Crooked Road

Republic

Drama

66 mins.

(Prod. No. 923—N/C Release, May 10)


Plot: Philip Dorn returns from the Olympic games to find that his native Finland is plunged into war, and when his sister, Kathryn Adams, is killed by a Russian machine-gunner, he swears he will avenge her murderers. With his townsmen, he hold a strategic point on Salma Matrain, and through tremendous odds, he won in fighting off the enemy until their supply train is destroyed. The Russians begin to mine the line, and it is up to Dorn to stop the enemy on line and rushes train for help. On his return, he is stopped by Reed Haines, who helped him in the Olympic games, who allows him to escape at the cost of his own life. The Finns' objective is ac-

Comment: Based on the recent Russian-Finnish war, this action drama will fit in nicely on the Saturday matinee trade. Although in the low budget class, and with part of the footage actual newsreel clips from the war zone, the finished product is an interesting sidelight on modern war, with some fine performances by a well-picked cast. The wonderful singing of the men in white and the landing of the Russian troops by parachutes, will thrill any audience. The freshness of its theme and the feeling of Americans for the Finns, are also on the credit side. Director Lew Landers keeps the film moving at a fast pace, and his handling of the cast is a work of art. Check with your local newspaper on headlines of the Russian-Finnish war and spot them around your lobby. For street ballyhoo, a man dressed in a complete ski outfit, with ski and ski-poles, will attract attention. Tie up with sporting goods stores for window and cooperative advertising.

(FAMILY)

Catchline: "The story of the man whose courage thrilled the world."

AUDIENCE SLANT: GOOD ACTION FARE FOR THE SATURDAY MATINEE TRADE.

BOX OFFICE SLANT: THE POPULARITY AND FEELING FOR THE FILMS SHOULD BRING THEM IN TO SEE THIS ONE. NEEDS A LIGHT FEATURE IN SUPPORT.

Cowboy From Sundown

Monogram

Western

58 mins.

Cast:


Plot: Sheriff Ritter qrantives all the ranchers in the valley because of hoef and month disease. Plagued by a drought, the ranchers have to market their cattle and take a loss in order to meet payments on mortgages held by Pembroke, local banker. O'Brien, brother of Pauline Haddan, defies Ritter's orders and attempts to market his herd, but the sheriff arrests him. At the same time, government aid is refused the ranchers, through the cunning of Farming, Pembroke's attorney, Strange, a government inspector, arrives and discovers Pembroke's bankmen had been treating the cattle with acid. Meanwhile, O'Brien escapes, but his trial opens. Ritter accuses Pembroke just as O'Brien breaks into court.

Comment: In most cases a western is a return to western fans, and whether it's good or bad seldom makes any difference, so long as there's fighting, ruffin', and shootin'. "Cowboy from Sundown" has these three requisites, but what was intended to be a serious saga of the wide open spaces turns out to be more or less comedic, and the fans are more likely to laugh than chew their nails. Tex Ritter, who looks good enough to be his attractive leading lady's mate, is a little too enthusiastic in his histrionics, with the result that his "I've-got-you-dead-to-rights" talk is so overdone it invites snickers instead of admiration. As for his singing ability, Pauline Haddan deserves credit for listening with such rapt attention; in these scenes she proves herself a real tramp. Carleton Young and James Farrar, two of the villains, will have more feminine heart's flattering than will the film's hero. Your usual western selling activities should suffice for this one. Ticups might be made with music shops on the songs. (FAMILY)

Catchline: "Tex rides and sings in a thrilling western adventure."

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BOX OFFICE SLANT: THE POPULARITY AND FEELING FOR THE FILMS SHOULD BRING THEM IN TO SEE THIS ONE. NEEDS A LIGHT FEATURE IN SUPPORT.
We Fight Off a Siege of Spring Fever to Bring You the Latest News from the Program Front

add some editorial features, thus getting away from bungling up the ads together.

Besides the regular weekly issue of The Reminirder, W. B. Blankenship, operator of the Rose and Wallace theatres, Overland, Texas, puts out a handbill that’s a whopper. It measures almost by 20″ and carries the attractions for both theatres. Perhaps this form of advertising has the tendency to impress some people; whereas the regular weekly edition of The Reminirder may interest them only mildly.

On the other hand, there are those who probably react more favorably to The Reminirder. General Blankenship succeeds in reaching both groups.

A New Member’s Program

We have a new member in our midst this week, and he is more than welcome. His name is Steve Rodzok, and he manages the Odeon Theatre in Oakmont, Pa. We’ve never been to Oakmont, but we’ll bet that, like most of Pennsylvania at this time of year, it must be an attractive spot. Steve puts out a nice program, too; one that utilizes plenty of advertising illustrations and catchlines against variegated backgrounds. We hope to hear more from Oakmont in the future, and should like him to tell us a few things about theatre operation in that part of the country.

We note in the latest issue of the “home-made” programs of Myron McLeod, who sends them to us from his retreat in Powell River, B. C., Canada. McLeod has a “Happy Birthday Club,” with tickets going to members on their birthdays. Evidently some of the members would rather go any other time but, for there’s a notation in one of the programs that “we have been deluged with requests that the dates be changed, on which some of these tickets cannot be filled, due to illness or shift work are these dates changed.” You might ask them to change their birthdays, Myron.

Pingleton’s Safety Slogan

“Good drivers don’t slice”—on the fairway or the highway. That’s this week’s safety slogan from Tom Pingleton, who describes his Ideal News as “the only reliable source of entertainmer news in East End (of Toronto).” It’s not only reliable, but it’s interesting and makes us wish we could pay a visit to the Ideal, even though we’re hundreds of miles away. The only slight effect is upon those near the theatre.

A note from W. S. Samuel, who keeps things going at the Rex Theatre, Arp, Texas, asks us to accept the membership of Wally Cowen, manager of the Princess Theatre, Modesto, Calif. We’ll accept it, Samuel, but we’d like to hear from Wally himself to make it sort of official. Don’t forget what Fritsella said to John Alden.

Samuel’s Clever Cover

Incidentally, Samuel comes through with another of his “name game” of titles which we think other exhibitors would do well to duplicate. This time he has a headline—“We’ve gone hog wild...” never have we had so many “top” pictures lined up before... here are some of the many pictures coming soon.” Then below a few pokers, on each of which the words “improving time of a coming attraction” It’s darn good stuff.

Pearce Parkhurst sends us a herald on “Gulliver’s Travels,” a copy of the weekly program, and the announcement of a gift of “deluxe golden ring stemware” for the ladies.

Perhaps the reason we like the calendar program from Mr. Laird in Madison, Kansas, is because in most instances, he plays only single features and thus is able to give them a stronger play than would be the case if he ran doubles. Every other week-end, we gather, he plays two features, which is just enough.

His list of attractions is impressive, but much of that impressiveness would be lost were these top-notch features paired with pictures of lower calibre.

This week’s issue of Cinemag brings an hilarious article on the care and growth of handlebar whiskers, written by Jerry Colonna, radio funster.

We hate to stop here, but we can’t resist that hire of the great outdoors any longer. Out we go, and back we’ll be in this space next week.

———Your Application Blank—
Clip and Mail Now!

STK Program Exchange
SHOWMEN’S TRADE REVIEW,
1501 Broadway
New York, N. Y.

Dear “Chick”!—hereby apply for membership in the STK 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...............................................

JUNE

9th

CHILDREN’S DAY. Celebrated in churches. Sponsored by the Board of Deaconess Missions, 25 East 22nd Street, New York City. Give a children’s party in the late afternoon with ice cream cones, candy, and all the trimmings; and all the trimmings and ads for these to those who bring in a stipulated amount of flowers to be presented by you to the local hospitals. It’s a great way to earn goodwill.

12th

NEW YORK CITY INCORPORATED, 1555. Here’s a swell week to play a picture with a New York locale and help promote your free trips to the World’s Fair.

14th

FLAG DAY. Be sure the flags are flying all around the theatre. There’s a special trailer you can get from many of the trailer companies and also a special short on the flag, “The Flag Speaks,” released by MGM, available on this date. Have the audience sing the “Star Spangled Banner” at the beginning and end of each show.

15th

CHILDREN’S DAY—for commercial purposes. See under June 9th above. Here’s the day for cooperative ads by the stores with the theatre playing a big part.

PIONEER DAY IN IDAHO. It’s more or less of a holiday there and a great day to play a picture with a background in that section of the country.

ARKANSAS JOINED THE UNION, 1836. This is a day for real celebration in that state, and the theatres should participate in all observances.

FRANKLIN’S KITE EXPERIMENT, 1752. This should be a good event to tie up with your showing of “Edison the Man” or “Young Tom Edison.” It might also prove to be a good means of obtaining cooperation from the local power company.
EXHIBITORS HAVE THEIR WAY WHEN THEY PLAY "IF I HAD MY WAY!"

FINAL

IT'S A COUNTRY-WIDE SMASH FOR BING & GLORIA'S LATEST!

Bing CROSBY & GLORIA JEAN
IF I HAD MY WAY

with
Charles WINNINGER • ELL BRENDEL
Allan Jocelyn • Claire Dodd • Nana Bryant
and
Eddie Leonard • Trixie Friganza • Grace LaRue
Julian Eltinge • Blanche Ring

Produced and Directed by DAVID BUTLER
Story by David Butler, William Conselman and James V. Kern
Screenplay by WILLIAM CONSELMAN and JAMES V. KERN

PROVIDENCE:—Registers best Crosby business in years at the Albee!

SPRINGFIELD:—50% better than last Crosby at the Roxy!

TOLEDO:—Doubles last Crosby hit at the Rivoli!

YOUNGSTOWN:—Bests every Universal picture here to date!

HARTFORD:—Equals Durbin!
Beats last Crosby picture!

DES MOINES:—Day and date hit at both Des Moines and Roosevelt!

AKRON:—Socko at Colonial!

JOHNSTOWN:—Cambria flooded with Swing and Bing fans!

SEE SHOWDOM'S MOST FAMOUS NAMES!

HEAR
EDDIE LEONARD
Sing "Ida"

HEAR
BLANCHE RING
Sing "Rings On My Fingers!"

A NEW UNIVERSAL PICTURE
Selling "IF I HAD MY WAY"

IF THE STARS HAD THEIR WAY THEY WOULD SELL IT THIS WAY

SCENE: THE UNIVERSAL LOT
CHARACTERS: BING CROSBY, GLORIA JEAN, CHARLES WINNINGER, EL BRENDEL, A NUMBER OF FAMOUS OR CHEERS: VADELLVIIANS, DAVID BUTLER, the producer-director, and one of the authors of the story: WILLIAM CONSELMAN and JAMES V. KERN who wrote the screenplay and collaborated with BUTLER on the story.

SUBJECT:

SHOWMANALYSIS

BING: Gloria, part of the work of making a picture is to figure out how it is going to appeal to the public and put those things in it that have general audience appeal.

GLORIA: Have we got those things in "If I Had My Way?"

BING: I should say we have. First of all, isn't that a lovely title? Now, think of all the things you would do if you had your way. The theatres that play this picture can run a newspaper contest very much like that. They could ask all the people in town to write in 50 words what they would do if they had their way. At the top of the column announcing this contest, they could have a picture of you saying, "If I Had My Way," you'd all come to see us in "If I Had My Way."

GLORIA: Gee, that sounds good. What else is there?

BING: Well, for instance, on the back of all the taxicab in town, there could be a sign like this:

EL: I think some of der night club should play der songs, too, by Yimmy. De manacher should go to every one of dem (in de day time) and ask 'em to play dem.

BING: That's right. El, and Gloria's idea of the radio tieups comes in handy, too. Every one who sings or plays over the local station should be asked to play at least one of these songs, and to mention the program. It would be a swell idea for an orchestra leader or a pianist to say something like this—"If I Had My Way" coming to the Strand next week, I got my way so where they are.

GLORIA: What can they do with all those people for whom I posed in clothes of all kinds and other things?

BING: You really have something there, Gloria. This picture is going to be mighty popular just on that account, if every store that handled some of that merchandise advertised heavily that you were in "If I Had My Way" and that they handled dresses or hats or scrap books or record albums or anything else named after you. In the press book that Universal put out on the picture there's a whole page listing all of the firms that are licensed to carry merchandise in your name. There's another idea in that, too. The theatre managers can take this page to the local newspaper advertising manager and together they can get all these merchants to advertise on one page with your name and the picture title all over it. That wouldn't cost the theatre a cent but it would be wonderful publicity and it would be easy to arrange.

GLORIA: Isn't there any other way they can advertise the picture in the newspapers?

BING: I'll say there is. Look at this. This is only a sample of the kind of newspaper ads they can use:

YOUR FAVORITE MELODY MAN... and last year's hit of "Under-Pup" fame GLORIOUS GLORIA JEAN!
May 11, 1940

SHOWMEN'S TRADE REVIEW Page 15

EDISON, THE MAN

An S.I.P. Showmanalysis

[Image]

SHOWMEN'S TRADE REVIEW

Page 15

From May 14 to 16, an Edison "Pageant of Interest" will be held in the communities of Orange, East Orange, West Orange, South Orange and Maplewood, N. J., to dramatize the contributions of Thomas A. Edison to human welfare and scientific advancement. One of the highlights of the celebration will be the world premiere of Metro-Goldwyn-Mayer's "Edison, the Man," on Thursday, May 16, simultaneously in four theatres, all located near the laboratories where he perfected so many of his inventions.

On the evening of May 15, a gala "Edison premiere ball" will be held at the Orange Armory for the benefit of local charitable organizations, and it is expected that many players from Hollywood will be present, as well as visiting dignitaries and friends of Edison from all parts of the country. The next afternoon a parade will pass through the streets of the four Oranges, presenting in review the outstanding Edison inventions and the march of scientific progress in which the inventor played so prominent a part.

This three-day celebration will undoubtedly be covered by all the important wire services, and consequently news about it will surely appear in your daily newspaper or in that of a nearby large city. Naturally everyone reading about it will be interested in knowing when "Edison, the Man" will play your theatre.

Large Waiting Audience Assured

You undoubtedly played the Mickey Rooney feature, "Young Tom Edison," which ranked high in box office grosses. In your advertising there were lines advising the public to "watch for Spencer Tracy in Edison, the Man." Thus, by means of the success of the first Edison film, the "warning" to watch for the follow-up and the news of the four Oranges celebration, a large audience has already been built for your engagement. It will be your job to carry on, and you can carry on in real showmanly style, too, for you have plenty of ammunition.

The main objective in exploiting the picture will be to come up with public interest in the various Edison-related items, such as relics, Edison's workshop, museum, etc. There are definite possibilities for a "kill" which will be of interest to the public, and one which will bring you into the news quite frequently. The Edison exhibit, when properly installed in a theatre, is absolutely eye-catching and should get the public's attention. The Edison exhibit is a must when playing this picture.

Incidentally, "Edison, the Man" is a feature-length film, and it is expected to run in theatres for a three-week initial run. This picture will dominate the box office, and it will be necessary to promote it heavily during the entire run in order to get the best results. The public will be enthusiastic about it, and you should capitalize on this fact by promoting the picture as much as possible. The Edison exhibit is a must when playing this picture.

The tie-ups are well coordinated and the layout below only begins to scratch the surface, because there are scores of such stills available. "Edison, the Man," the true "dirt" that will pave the way for all kinds of merchant cooperation. Shown here are luggage, Dictaphone, Western Union, phonograph and telephone tie-ups. We suggest you order a full set.

The tie-ups have lightened their household burdens, made the lot of the housewife far more desirable and convenient than was the case several years ago. Then, too, why not contact the heads of women's clubs to cooperate with you by recommending that their members see the picture?

We know that the opportunity to make so many tie-ups is something you won't want to overlook. But, on the other hand, bear in mind that while this is important, there's something else that merits strong consideration — something that you must not lose sight of in planning your selling activities. Spencer Tracy is the star of "Edison, the Man," and there is no denying the fact that many people will be influenced in seeing the picture not so much by the story as by the fact that Tracy is starred.

Nationwide polls among exhibitors last year proved that he ranks high in box office popularity. In the 1936-37 season, he won the Academy Award for his performance in "Captains Courageous." The following season (1937-38) he was again honored for his brilliant portrayal of Father Flanagan in "Boys Town." In view of these honors, a large display showing Tracy in scenes from these pictures would be well received.


U.S. 

[Box Office Grosses]

"Edison, the Man" grosses for April 16-18, 1940. Total grosses for the picture are shown below.


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The Mysterious Mr. Reeder

Monogram

Mystery

63 mins.

(Prod. No. 3926—Nat'l Release, April 30)


Plot: Fyffe, a seemingly benevolent old gentleman, is an investigator attached to Scotland Yard. As a result of the many of counterfeiting, he follows several clues, but is unable to find the leader. When one of the underworld leaders is arrested, the leader is behind a key to a box containing valuable information. Fyffe's assistant finds it, but is killed when Curzon, the leader, confronts him. Through a clever ruse, and by the means of clues he has gathered, Fyffe accuses Curzon of the murder and of being the leader of the counterfeiters.

Comment: The story starts out rather slowly, and much of the English dialogue is difficult to understand, but once a murder takes place, things begin to move and the picture becomes mildly exciting from then on to the end. Will Fyffe, of course, is practically the whole story, since his excellent interpretation of the kindly but shrewd old detective stands out above all the other performances. George Curzon, Curzon, who is well known to the public, is a good actor who in his role of the murderer is all the time, and one is pretty certain Fyffe is too smart not to catch up with him and finish his advertising, and play up the fact that Will Fyffe is one of the screen's greatest character actors.

Catchline: "Right to death's doorstep... the master man-hunter trails the slayer of his instigator."
West of Carson City

Universal

Werner

55 mins.

(Prod. No. 4061, Nat'1 Release, Jan. 19)

Cast: Johnny Mack Brown, Bob Baker, Fuzzy Knight, Peggy Moran, Harry Woods, Robert Hum-\n

Plot: With the discovery of gold, Ridgeville experiences a boom. Woods and his horse take over the town, with Woods serving as a mayor, justice of the peace and operator of the gambling resort. He tries various means to rid the place of Brown, Hom-\n\neman, and Moran, but without success. Finally, in a free-for-all, Brown and his buddies, Baker and Knight, overpower the gang, take away the gold and put them in jail.

Comment: What happens when gold is dis-\n\ncovered? The villain and his men take over. What happens when they try to drive the hero, who is on their game, one by one? The answer is clear, for the hero is too quick on the trigger. But when the hero and his small gang of men go into action against the gangsters, there's plenty of knock 'em down action, with the hero emerging victorious. Western fans have seen the plot many times of late, but they'll sit through it again and thrill as they were viewing it for the first time. Distribute autographed photos of Miss Peggy Moran to the kiddies. Conducting a coloring contest, using a stage coach hallybooz and organizing a Johnny Mack Brown Club are means of building interest in your engagement.

(FAMILY)

Catchline: "He's the shooting, galloping ter-\n\nrier of the Western genre."

AUDEIENCE SLANT: THE RELIESBIBLE WESTERN FORMULA IS USED HERE, SO THE ACTION FANS WILL LIKE IT.

BOX OFFICE SLANT: IF IT'S A WESTERN IT GENERALLY DRAW THE OUTDOOR FILM DEVOTES.

Charlie Chan's Murder Cruise

20th-Fox

Mystery

75 mins.

(Prod. No. 48, Nat'1 Release, June 21)

Cast: Sidney Toler, Marjorie Weaver, Lionel At-\n\nwell, Sue Yang, Robert Lowery, Don Beddoe, Leo Carroll, Constance Moore, Ray E length, \n\nBarbara Pease, Barbara Pepper, Porter Hall, Jules Dassin, Albertson, the Four Singing Natives, Albertson, the Four Singing Natives, the Four Singing Natives. Credits directed by Ray Taylor. Original story, "Charlie Chan Carries On" by Earl Berr Holloway. Screenplay by Sidney Toler, Constance Moore, Porter Hall, Jules Dassin, Albertson, the Four Singing Natives. Directed by Sidney Toler. Produced by Sidney Toler. Distributed by 20th Century-Fox.

Plot: Charlie Chan is visited by Shaw, a police inspector, who is following a party of round-the-world tourists, one of whom has been murdered. While waiting for Shaw, the murder, too, is strangled. Chan then boards the steamer with the tourists and finally uncovers the killer in San Francisco at the coroner's inquest.

Comment: This particular Charlie Chan story is one of the first ones made and here it is, remade already. But the fans probably won't recognize it, so it becomes another good one in the Charlie Chan series. Charlie has his No. 2 and No. 7 sons with him, and a younger, who promises to add a lot more to the picture. The mystery is as baffling as ever and Charlie's inextricable methods of solving it as droll as usual. The other characters in the picture have little to do but add to the mystery or the comedy, as the case may be, and the type is varied effectively enough. Run a contest for some Conquests Say or Charlie Chanograms. There's a good luggage scene that can be featured in the picture. All in all, it's a fine example of the genre.

(FAMILY)

Catchline: "Triple murder on the high seas."

AUDEIENCE SLANT: USUAL TYPE OF CHARLIE CHAN PICTURES.

BOX OFFICE SLANT: OKAY WHERE CHARLIE CHAN PICTURES DRAW.

Ticket Service

Headquarters for machine and roll

MOTION PICTURE TICKETS

Highe'O Ticket Agency

KELLER-ANSELL TICKET CO.

Suite 608, 723 7th Ave., N. Y. C. Bryant 9-7532

Stewart Posts "Pinocchio"

24-Sheet on Stage Curtain

Manager C. A. Stewart of the Fox Grand Theatre, Topeka, Kansas, spotted a "Pinocchio" 24-sheet on the curtain of the Grand stage a week previous to the run. At the closing of Stewart's big campaign was the arranging of special walls for each of the six junior high schools of the city.

"Do You Remember?"

Taking advantage of the period in Thomas Edison's life portrayed by Mickey Rooney in "Young Tom Edison," Manager C. A. Stewart of the Fillmore, Oakland, Cal., planted a "Do You Remember?" contest in the local Post-Enquirer. Cash and tickets were offered for answers to such questions as "Do You Remember—Your First Spanking—Your First Job—Your First Fire, etc.?"
The Philippines (Interesting)
RKO (3110) March of Time No. 10 19 mins.

This subject examines these islands of which much has been written lately. It traces the independence movement, its gradual fulfillment, and the equal trend toward the desire to have Dominion status under U. S. protection. The Japanese penetration is pictured and speculation is made as to what will happen. Will the U. S. change its mind about abandoning the Philippines in 1946 or will it re-adopt them as a dominion? It makes an interesting subject and one which your cue will tie up to present day news about Japan. School geography classes will be interested because of the many scenes showing Filipino industry and agriculture.

Aida (For Music Lovers)
Guaranteed Pictures 9 mins.

Assisted by a mixed chorus, the National Philharmonic Orchestra under the direction of Frederick Feller plays the Triumphal March and Chorus from the opera "Aida." The reed will be supported by real music lovers, and the expert camera work will hold the interest of all others, with the possible exception of the jitterbugs. Get local music societies and teachers, as well as music shops, to cooperate with you in putting it over. For booking information, write Guarantined Pictures, Inc., 720 Seventh Ave., N. Y. C.

Stranger Than Fiction No. 76 (Good)
Univ. (4381) Stranger Than Fiction 9½ mins.

Comment: A budget of interesting oddities includes pictures of a man who survived a firing squad, a plate-glass picture of a pink flamingo, an exhibit where fresh water flows from a spring under salt water, an architect whose hobby is making model ships of bits of laurel trees, and three other subjects that are fair. The footage about the hobby seems best exploitation angle—try a display in lobby, or a newspaper item about hobbies of people of the locality.

100 Pygmies and Andy Panda (Good)
Univ. (4268) Cartume No. 8 (Tech) 7½ mins.

Comment: Andy with the aid of a magic wand accomplishes wizardry that amazes a witch doctor, causes his jealousy and the latter rejects his, so that the 100 pygmies—because the magic works wrongly and sends the lot of them to Birmingham, Ala., where they have plenty of trouble with the local folks. A nifty idea well done makes this a chucklesome cartoon in color. The old reliable coloring contest should be a good means of exploiting this and popularizing Andy with your younger patrons.

Going Places No. 76 (Good)
Univ. (4361) Going Places 9 mins.

Comment: Machines that make pretzels and a goat farm are the subjects of some interesting review news shots and the film will please where this type of subject is in demand. If there are any goat dairies in the locality it's worth making a trip.

Winners of the West (Injuns and Action)
Univ. Serial (15 chaps.) Each Chap. about 21 mins.

Comment: Railroad builders up against the usual villains—a quick-thinking band baron in league with Indians. Dick Foran is the hero, and Anne Nagel the heroine accompanying her railroad magnate father and finding Dick rather rough—at first. The hero's loyal colleagues are Tom Fadden and James Craig. Harry Woods is the villain. Opening shows Foran scouting ahead of construction gang and giving warning of raid by Indians. Rout of the Redskins decides Woods to take sterner measures and the conflict between Foran and Woods is on. Climax of the first episode is a running gun fight between railroadmen on a work train and Indian moccasin-footed warriors. Activity is active enough for the younger serial fans, and though the plotting is strictly formula this quick-moving and hard-fighting stuff has its attractions for adults as well as juveniles. It rates as good routine serial stuff.

"Flag Speaks" Preview Held at Ellis Island

A Coast Guard cutter transported members of the press, representatives of Metro-Goldwyn-Mayer and their guests to Ellis Island last week where the new MGM Technicolor short subject, "The Flag Speaks" was screened.

After disembarking, the group, which included Charles M. Wilson, vice-commander of the American Legion of New York (who represents the event), officials of the United Society of Christian Endeavor, Y.M.C.A., D.A.R., Colonial Dames, International Federation of Catholic Alumni, Boys Club of America, National Council of Christians and Jews and the Army and Navy, and Arthur De Bra of the MPPDA, were guests of MGM and Commissioner of Immigration Rudolph Reimer at luncheon.

Just prior to the screening, Wilson explained the campaign of the American Legion in creating a feeling of love and respect for the American Flag among every man, woman and child in the nation. He stated that his organization suggested to the Association of Motion Picture Producers the making of a short subject on the matter as the best means of bringing this message to the American public.

The Association delegated MGM to make the subject.

Indians Visit Children's Hospital

Eddie Pentecost, manager, Lowe's Grand, Atlanta, arranged for twelve genuine Cherokee Indians to appear at a crippled children's hospital and at the theatre in connection with his campaign on M-G-M's "Next Week's Passing."
"The Picture of the Month—a great achievement!"
says Redbook Magazine

The floodlights of the industry's interest are turned on

BOSTON

...selected by Sol Lesser for the

World Premiere

of his distinguished production of the
great Pulitzer Prize play

at Loew's State and Orpheum Theatres

Thursday, May 23rd

Our Town

From the play by Thornton Wilder

starring William Holden • Martha Scott
with Fay Bainter • Beulah Bondi • Thomas Mitchell
Guy Kibbee • Stuart Erwin • Frank Craven

Directed by Sam Wood ("Goodbye Mr. Chips") Released thru United Artists
... Program Notes From the Studios...

CHARLES RUGGLES will have the role in "No Time for Comedy" originally announced for Roland Young. Rosalind Russell and James Stewart are co-starred in the Warner Bros. picture which is now before the cameras under the direction of William Keighley.

BONITA GRANVILLE, who recently completed her role in "The Mortal Storm," was cast for a featured role in "Escape," Ethel Vance novel being filmed by MGM with Marvyn LeRoy directing. Bonita joins a cast headed by Norma Shearer and Robert Taylor with Paul Lukas and Felix Bressart featured.

THOMAS MITCHELL, currently appearing in John Ford's "The Long Voyage Home," for United Artists, is one of the most thorough students of the theatre in pictures. Mitchell is a playwright and has been the director and producer of several Broadway shows.

With the screenplay for "I Wanted Wings," story of pioneer Army flight training, being placed in script form, Arthur Hornblow, Jr., plans to place the film into production at Paramount in the near future.

Well into his 24th consecutive year of stardom, Jack Holt finished his latest Columbia picture, "He Will Remember." The supporting cast included Vicki Lester, Stanley Fields, Noel Madison and Mildred Stone. Lewis A. Collins, who has made all of Holt's recent pictures, directed.

ROY DEL RUSSELL will use fifteen miniature racing cars for an important sequence in "Have It Your Own Way," which is currently directing for RKO with MAUREEN O'HARA, LOUIS HAYWARD and LUCILLE BALL in the leading roles. The pint-sized automobiles are able to make better than fifty miles per hour.

JOHNNY RUSSELL was assigned by 20th Century-Fox for the child role in "I Married a Nazi," which has Richard Greene, Joan Bennett and George Sanders in the top roles. The picture is now before the cameras under the direction of Irving Pichel.

BROOKS CRAWFORD was given two more assignments at Universal, after his outstanding performance in "I Can't Give You Anything But Love, Baby." He goes into "When the Daltons Rode," and then into "Seven Sinners," which will star MARLENE DIETRICH.

RICHARD GAINES has been signed by Frank Lloyd for the role of PAT HENRY in his current production, "The Howards of Virginia." Gaines comes from the New York stage where he succeeded RAYMOND MASSEY as Lincoln in "Abe Lincoln in Illinois," when Massey came west for the film version.

"A Letter From the President" has been set by FRANKLIN WARNER, president of Fine Arts, as the second feature on the 1940-41 production. Production will start immediately following "Red Garrisians."

SYDNEY SALKOW has been set by Republic to direct "The Girl From God's Country," scheduled to roll next week. Salkow has a contract with Columbia that permits outside deals and was formally under contract to the valley studio.

The next WILLIAM BOYD starter, second in the current "Hapalong Cassidy" series, is scheduled to go before the cameras on May 13, with Russell Hayden in the top supporting role. Salkow wound up shooting of "Three Men from Texas," last week.

Director GEORGE SEITZ checks in on the EDWARD SMALL lot to start camera work on "Kit Carson," which small will make for United Artists, under the supervision of final cutting on "Andy Hardy Meets a Detective" at MGM.

HOP MANNING, young lyric soprano from New York, was signed for the role opposite JOHN CHARLES THOMAS in "Kingdom Come," soon to be put into production by Producers Corp. of America.

"Dr. Christian's Diet" has been set as the title of the current picture in the series, starring JEAN HERSHOLT. JULIE CARTER has been added to the cast which also includes EDGAR KENNEDY, DOROTHY LOVETT, FRANK ALBERTSON and ROB LA ROCQUE. WILLIAM MCCANN is directing for Stephens-Lang Productions.

Conference

HAL B. WALLIS, Warner Bros. executive producer (left), confers with Director ANATOLE LTJAK and Charles Boyer on the "All This and Heaven Too" set. BETTE DAVIS casts with Boyer in this picture.

Distinguished Visitor

LIN YU-TANG, Chinese author-philosopher (right) visits Cecil B. DeMille on the set of "Northwest Mounted Police" at Paramount.

Rockne Film Company

Going to South Bend

KNUTE ROCKNE, in the person of PAT O'BRIEN, is to return to the University of Notre Dame, where the climactic scenes of "The Life of Knute Rockne" will be filmed. O'Brien and other members of the location company will leave Hollywood in a few days, it was announced by Warner Bros.

Director LLOYD BACON expects to spend about ten days at the University, where J. ADELE HALEY, Notre Dame's graduate manager, and Mrs. Bonnie Rockne, widow of the famous coach, await them.

In addition to O'Brien, DONALD CRISP, cast in the role of the President of Notre Dame, will make the trip. Crisp will be featured in the Rockne funeral oration scenes, which will be photographed in the beautiful Notre Dame church where that tribute to the national sports idol was actually paid.

Darmour Signs Buck Jones

BUCK JONES has been signed by LARRY DAR- MOUR to star in "The White Eagle," which he will make for Columbia release. The picture will be a remake of the film of the same title Jones made in 1932.

Power-Arnold to Repeat

TYRONE POWER and EDWARD ARNOLD will repeat their father and son roles in "Brooklyn Bridge," forthcoming 20th Century-Fox production with LINDA DARNELL in the romantic part. They appeared together recently in "Johnny Apollo."

Thorpe Readies "Wyoming"

Director RICHARD THORPE and his assistants are selecting location sites at Jackson Hole, Wyoming, for WALLACE BEERY'S forthcoming MGM starring vehicle, "Wyoming." Camera work starts late this month.

"Carson City Kid" Gets Gun

ROY ROGERS' latest Republic western, "Car- son City Kid," went before the cameras last week with GEORGE HAYES and PAULINE MOORE in the top supporting roles. For KANE is both producer and director.
WANDERING AROUND HOLLYWOOD with the "Oldtimer"

Chinning with lovely Martha Scott on the set of Frank Lloyd's "The Howards of Virginia," and all the nice things we said about her last year in connection with "Down River," are just about doubled. Watch this little lady go places...she's wonderful.

Hollywood is still raving about the job Granville Bates turned in as the judge in RKO's "My Friend the Animal" in any country. Orchids to Irene Dunne, Cary Grant, Producer Leo McCarey and Director McCarey, for an audience picture with "what it takes."

What happened to that battle between Bob Taplinger of Warner Bros. and Jimmie Fidler...or was it just another of those press agent's dreams? Bob threw a right and Jimmie came back waving 9,000 shares of WB stock, and it was all over.

According to Darby F. Zanuck's plan, no star on the 20th Century-Fox lot will appear in more than four pictures a year. That should stop that wormout gig, "I just saw a picture without Don Ameche." The idea, without a doubt, will strengthen the audience appeal of Mr. Zanuck's boxoffice hits.

Our snooping reporter tells us that Paramount has a surefire hit in "Down Went McGinty" the Brian Donley-Akim Tamiroff vehicle. It's a "Sleepy" you can take with your eyes open...and come back for more.

Whether she has a day off or not, Laraine Day, leading lady in Walter Wanger's "Foreign Correspondent," is always on the set when Albert Basserman works. Miss Day says, "watching him set is worth a four year course in dramatic school." We know a flock of Hollywood actors (?) who could take Miss Day's tips.

The story that Francis Farmer had been "leading" with Hollywood, is just a story. Watched the young lady on the set of Edward Small's "South of Pago Pago," and she really went out of her way to speak to members of the crew and extras...and it was no act either.

"Wife" Starts June 15

Producer-director William A. Seiter has set June 15 as the starting date of "Hired Wife," his first picture under his new contract at Universal. Rosalind Russell, Brian Aherne, and Virginia Bruce have been signed for the leading roles. Seiter's last assignment on the lot was "It's A Date," starring Deanna Durbin.

"Bagdad" to Grand Canyon

Zoltan Korda is now at Grand Canyon, Arizona, arranging for the filming of the final scenes of "The Thief of Bagdad," the Alexander Korda Technicolor production being completed here due to the European war. The picture is being made for United Artists release.

Shaw Replaces Whiteman

Artie Shaw has been signed by National Pictures Corp., the new Boris Morros-Robert Spelman company, to replace Paul Whiteman's "Joped Chorus," the first film of the new organization. Shooting is scheduled to start June 15 with Henry C. Potter directing. The deal with Whiteman was called off through mutual consent.

MGM to Star Gable in "Soapy Smith"

"Soapy Smith," based on the book "The Reign of Soapy Smith" by William Ross Collier and Edwin Victor Westrate, will be brought to the screen by MGM with Clark Gable portraying the title role. Pancho S. Bervian has been assigned to produce.

The vehicle is considered by studio executives as a natural for Gable, as the story tells the adventurous career of the man who started as a small-time "pitch" man, selling soap, an occasional bar which was supposed to contain a one-hundred dollar bill, for five dollars and who ultimately became a virtual dictator of a small Colorado town. Producer Bervian is giving two recently graduated members of the studio's junior writing staff the opportunity of their lives in assigning Annele Whitmore and Tom Sellers to the preparation of the script.

Production is scheduled to start this summer, and present plans call for a top supporting cast and director.

Another for Darro

Frank Darro's newest picture, "Amateur Detective," is in production at Monogram with Grant Withers directing for producer Hartz Witmer. The cast includes Mary Forbes, Robert Warwick, John J. G. Ley, Russell Hopton, Mantan Moreland and Leroy Mason.

RKO Buys "Valley of the Sun"

"Valley of the Sun," Clarence Burrington Kelland's latest novel which recently appeared in serial form in the Saturday Evening Post, has been purchased by RKO and has been assigned to Robert Sisk to produce as one of the studio's biggest outdoor action films on the 1940-41 program. Bartlett Corlack will write the screenplay.

A Swell Tip

Rosemary Lane gives Joe Penner a tip on how to make love before the cameras on the set of Jules Latas' production, "The Boys From Syracuse," a Universal release.

Stevens Signed by Columbia

George Stevens has been signed by Columbia as a producer-director, and will check in at the studio shortly to prepare for his first production, "New Orleans," in which he will have Jean Arthur as star. Stevens recently left RKO where he made "Gunga Din" and several other top films. Shooting on "New Orleans" will start after Miss Arthur completes her role in "Arizona."

**BOX OFFICE DIGEST says**

**DARK COMMAND**

"SMASH MONEY HIT...A BIG-TIME ATTRACTION. A TRIUMPH FOR WALSH AND WAYNE-TREVOR TEAM."

The story of The BLACK KNIGHT OF KANSAS

Men quaked before his murderous fury...women trembled before the fiery ardor of his love.
A Four Girl Ballyhoo

A press book stunt which Gene Murphy, live-wire press agent at Loew's State, was quick to hop upon, was this one of having four young "old maid" protest against any one having too many husbands. The "old maids" picketed the State where Wesley Ruggles' "Too Many Husbands" was playing, and managed to tie up traffic at the same time.

City of Brotherly Love Gets Gigantic "One Million B.C." Campaign

Philadelphia became a circus ground for the gigantic campaign launched by Manager Elmer Hollander of the State, under the supervision of publicity manager, for "One Million B.C."

Some of the novel stunts included a special screening at the Philadelphia Zoo before a unique audience comprised of several professors from the University of Pennsylvania's zoology and anthropology departments, a number of doctors, and such animals as chimpanzees, a fox, skunk, two macaws, a pack of snakes, and others. The stunt was covered by all wire services, resulting in breaks in all daily newspapers.

The entire city was blanketed with 24-sheets, 3-sheets and "see-copy" heralds which dwarfed even Bammum's finest. Radio stations blared forth the wonders of the picture on their own initiative after viewing the film at a private preview; newspapers went out on a limb with art and teaser stories; 14 prominent weekly newspapers in the city and suburbs co-sponsored coloring contests; tieups were completed with department stores for window and counter space as well as cooperate newspaper ads.

Unusually large ads capturing every conceivable "sensational" angle ran in advance, preceded by teaser blocks. Considerable comment was aroused in downtown Philadelphia by the front-of-the-theatre display which was completely animated and enhanced with smoke-filled volcanos, soap copy and eye-provoking art work.

Others of the Stanley-Warner theaters cooperated with screen trailers and recommendations. The opening of course, was one of the most successful in the history of the State.

Feigley's Live Turtle Stunt Sells "Swiss Family Robinson"

Manager Howard Feigley of the Rivoli Theatre, Toledo, Ohio, used a live turtle stunt for store display and mailing in his campaign for "Swiss Family Robinson." Feigley, remembering the reptiles in the picture, boxed several hundred small turtles for his ballyhoo. The boxes bore printed cards with the wording: "My great, great, great grandfather is now in "Swiss Family Robinson," with Thomas Mitchell, Eduard Best, Freddie Bartholomew, Terry Kilburn, Tim Holt and Baby Bobby Quillan, at the Rivoli Theatre." Feigley of course sent the tortoises on a round of the newspapers and spotted them on counters and in store windows.

Tobacco Shop Window Display

An entire window of Dunhill's, one of New York's finest tobacconists, was devoted to the display featuring Edward G. Robinson, star of Warners' "Dr. Ehrlich's Magic Bullet." The tieup is only one of many along the same lines, which have been set throughout the country. Through the efforts of the Cigar Manufacturers' Association, thousands of dealers have been circulated on publicizing the picture.

Col. CECIL E. VOGEL, manager of Loew's State, Memphis, has been upped to city manager following Loew's resumption of operations at the Palace which was formerly operated by M. A. LIGHTMAN.

CARL NIESSE, general manager of the Olson Enterprises of Indianaapolis, will handle the Vogue, which he owns, exclusively henceforth. CHARLES OLSON will manage the circuit.

W. J. LONG, manager of the Rialto Theatre, Edmonton, Alberta, since its opening in 1925, has left for Vancouver where he will manage a downtown first run.

AL FOREMAN has resigned as manager of the Orpheum Theatre, Portland, Ore., to run the two theatres he owns in St. Helens, Oregon. JERRY ROSS, former master of ceremonies and RON HARRINGTON succeeded him as joint managers.

WILLIAM REISINGER has been appointed manager of Loew's Poli Bijou in New Haven. He was promoted from the assistant managership of Loew's in Dayton, Ohio. TOM DELBRIDGE, assistant at Loew's Norfolk, Va., has been transferred to Dayton.

Schine Theatres have made a number of shifts in personnel as follows: JOHN B. TUCKER, formerly at the Monroe has been moved to Pescoria, Ohio. CLAYTON S. CORNELL, of the Rialto in East Rochester goes to Monroe and BILL BRIMMER, manager of the Madison will handle the Rialto, with city manager BUD SILVERMAN, handling the Madison. BUDDY FREEMAN, manager of the Dixie in Rochester, has resigned and has been replaced by JOE DEACON, manager of the West End. TED WHITCOMB, formerly at the Schine Theatre in Amsterdam, N. Y., has been assigned as manager of the West End. HARRY ROCKOWITZ, assistant manager of the State, Rochester, has been assigned as assistant at the Liberty.

W. U. Messengers on Parade

George Freeman, Loew's Poli, Springfield, Mass., staged a parade of Union Messenger to the theatre on opening day as part of his "Young Tom Edison" campaign.

Pretty Girls Sell Books

Copies of the book were sold on the streets of Cleveland as ballyhoo for the engagement of Edward Small's United Artists release, "My Son, My Son!" at Loew's State Theatre in a jaunty tiptoe arranged by Mill Harris that included Barrone Brothers Co., book store, the Buick Motor Co., and the theatre. Pretty girls were assigned prominent street corners where they parked their autos and sold copies of the book as agents of the stores. This is a novel innovation in exploitation, and the results were highly gratifying.

HELPFUL HINTS

(Ed. Note: This is one of a series of timely and valuable letters prepared by Charles H. 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.)

Selling Slants

Word-of-mouth advertising alone never can build a business: advertising copy—the printed word and illustration is perhaps the most vital factor. Managers can do no greater service than to bend every effort to build up their theatres as community institutions.

For every area is a part of a neighborhood theatre's claim for recognition, but they are not everywhere there is talk about. Let every manager keep his house so spick and span and inviting that he can brag about it with justifiable pride along the lines of institutional "Good Will" copy.

Where there is little to decide between two theatres, it is often the institutional slants which make the difference.

The theatre manager who doesn't carry around with him an atmosphere of enjoying his job is beaten before he starts. The only thing we have to sell is the conviction that within the theatre dwells amusement.

Theatre-going is variously regarded as a luxury or just "somewhere to go tonight." It is a rule of selling strategy that the only way to get people to do a thing is to make them want to do it. In other words, try to evoke curiosity that will make people attend your theatre.

Patrons Invited to Sit on Ice
After Seeing "Congo Maise"

A 300-pound cake of ice was placed in front of the Criterion Theatre by Manager Phil Lauffer in connection with the showing of "Congo Maise." A card on the ice bore this copy: "Cool off—you are invited to sit on this cake of ice after seeing "Congo Maise." It was an inexpensive stunt, but it stopped the Broadway mob. And it'll stop the folks in your town, too. Why not try it?
HOT STEEL

Univ Drama May 24

Selling Names: Richard Arlen, Andy Devine, Anne Nagel, Peggy Moran.

Director: Christy Cabanne.

Assoc. Producer: Ben Pivar.

Story Idea: Richard Arlen and Andy De- vine, two furnaces men working at the steel mills, have a new formula for a finer grade of steel. Donald Briggs, the plant manager, schemes to secure the formula for himself. He steals the sample bar, uses it to kill a man and then sells the formula to a rival mill owner. Arlen is arrested for the crime, but he lures Briggs into a police trap and gets a confession.

Catchline: "He lured the culprit into a police trap."

THOUSAND DOLLAR MARRIAGE

RKO Comedy June 21

Selling Names: Leon Errol, Dennis O'Keefe, Adele Pearce, Marjorie Gateson.

Director: Leslie Goodwins.

Producer: Bert Gilroy.

Story Idea: When Dennis O'Keefe asks Leon Errol for his daughter's hand in marriage, Errol gives his consent with the proviso that he have a thousand dollars saved before they marry. So, sure that O'Keefe won't have it, Errol offers to add a thousand of his own at that time. Approving of the marriage, Marjorie Gateson, Errol's wife, helps O'Keefe raise the money. Things look pretty bad for Errol when he cannot produce the cash, but O'Keefe knows that Errol's father, Julia Haas, and then Lulu, the socialite, are his own new homes to live in.

Catchline: "Love found a way, in spite of all obstacles."

LONG VOYAGE HOME

UA Drama Not Set

Selling Names: John Wayne, Thomas Mitchell, Jan Hunter, Wilfrid Lawson.

Producer-Director: John Ford.

Story Idea: Captain John Wayne and Jan Hunter, on a British tramp steamer coming from South America to London, by way of Baltimore, have difficulty handling his crew, among whom are Phil O'Hara and Jan Hunter, because they have been many months without shore leave and are beginning to suffer from the strain. Upon their arrival at the port, Hunter is killed by a bomb; Wayne is shanghaied by another ship and Mitchell goes down on a torpedoed boat.

Catchline: "Story of burl city seamen and the boat which is their world."

WAGONS WESTWARD

Para Drama Not Set

Selling Names: Chester Morris, Ona Munson, Anita Louise, George "Gabby" Hayes, Buck Jones.

Director: Lew Landers.

Assoc. Producer: Armand Schaefer.

Story Idea: Chester Morris as David Cook, is a government law enforcement officer; as his twin brother, Tom, he is a cruel, vicious scoundrel. The officer hires his twin brother home by a faked telegram and then has him put in jail. He takes his place with his outlaw gang, in order to pile up enough evidence to convict them all and send them to jail too. The scoundrel has a girl, Ona Munson, whom the officer is forced to marry for the sake of his task and the fear of exposure. When the brother escapes and kills the girl for her unfaithfulness, he and his entire gang are caught.

Catchline: "He was a cold-blooded, ruthless murderer intent on destruction."

ONE OF THE BOSTON BULLERTONS

Univ Comedy July 5

Selling Names: Nancy Kelly, Roland Young, Hugh Herbert, Robert Cummings.

Director: Albert S. Rogell.

Producer: Glenn Tryon.

Story Idea: Nancy Kelly has been reared by her grandfather, Mungo Love, who wants her to marry socialite G. F. Hunley. In love with Robert Cummings, she goes to her father, Roland Young, for advice on her romantic troubles. Young gets a job as manager of a stock exchange house in Boston and takes Nancy and Cummings along with him. Love follows with the socialite, but Nancy makes such a scene that Hunley is led to believe that he is crazy, so he breaks his engagement to Nancy. This gives Cummings and Nancy a chance to go abroad with their future plans together.

Catchline: "She had to find a solution for her romantic troubles."
# Feature Booking Guide

**Shows and Trivia Review**

## Showmen's Trade Review

**Page 25**

**Shed Date of Issue Indicates Advance Date.**

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## Feature Booking Guide

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### Shorts Booking Guide

#### COLUMBIA 1938-39

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#### COLUMBIA 1939-40

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### CLASSIFIED ADS

**SERIALS 1939-40**

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### SERVING SOUND, PROJECTION, TELEVISION PUBLICATIONS


### THEATRE FOR SALE

**ATTRACTION WINDOW CARD FRAMES**

Unpainted—14 x 22 frames (lots of 10) $30 each—1 sheet frame $1.00 each—1 sheet A frames (double) $2.50 each—Check or Money order, Address, SHOW-MEN'S TRADE REVIEW, 1501 Broadway, New York City.

### SERVING SOUND, PROJECTION, TELEVISION PUBLICATIONS

THE ALL-STAR DOUBLE BILL

Frank Capra's
IT HAPPENED ONE NIGHT
starring
CLARK GABLE  CLAUDETTE COLBERT

Still as great as they ever were
...and that's very great indeed!

Frank Capra's
MR. DEEDS GOES TO TOWN
starring
JEAN ARTHUR
GARY COOPER

*ASK THE MAN WHO'S BOOKED 'EM!
*CALL THE EXCHANGE THAT HAS 'EM!

Just as timely... just as amusing... just as thrilling... as the first memorable day they were screened!
JOIN IN THE MAYPOLE DANCE!

"Miss Crawford and Mr. March
Are acting very arch!"

"Mr. Tracy, as Edison,
is great box-office medicine!"

"It's gay to go upon
a spree—
With Robert Taylor
and Vivien Leigh."

"Wally Beery
You're a dea"

"Hooray
for Viv!
Hooray
for Bob!
'Waterloo
Bridge'
is for
the mob!"

THINK THIS OVER!

There is only ONE company that can
give you this MONTH OF STARS! They
all appear in May releases from M-G-M!

VIVIEN LEIGH
ROBERT TAYLOR
"WATERLOO BRIDGE"

SPENCER TRACY
"EDISON, THE MAN"

WALLACE BEERY
"20 MULE TEAM"

JOAN CRAWFORD
FREDRIC MARCH
"SUSAN AND GOD"

—and they’re all GREAT!
Domestic Revenue

By gradual stages the foreign market is being cut off as a source of revenue for American producers. In those foreign countries where American product is still being used, money is frozen and little can be taken out.

Faced with this situation and the possibility of its becoming still worse, Hollywood producers can do nothing except to bring down production costs consistent with domestic revenue available to them. While trying to increase revenue in this country through longer playing time or increased admissions, they must also keep a business eye sharply focused on cost sheets especially for the high budget pictures.

Pruning of schedules is becoming increasingly important as a step in the right direction. Too many features are being made now. If every schedule were reduced by approximately one third it would not only cut down investments but would, in our opinion, result in a far better average in box office quality.

More box office quality would result in more playing time and through the elimination of double features (the chief cause of mass production) theatres might find it more economical to pay more for pictures.

The sooner show business gets back to showmanship the sooner will conditions throughout all branches of the industry improve. But so long as the motion picture theatre is the home of nerve-racking, four hour shows, junk shops for dishes and other premiums, lotteries, money grabs and commercial advertising, so long will business continue to lag and be spotty.

The pendulum has taken a full swing in the wrong direction. Now it is time for it to swing back to sensible, good single features with a variety of shorts and theatres operated in a modern, efficient manner.

There is no reason why American production cannot be conducted for American theatres. If the foreign market comes to life again, well, that will be fine, but let's not count on it until it happens. The life of our industry, like charity, begins at home. Thank God, we're in America where we can conduct our business as we see fit, law suits and legislation, notwithstanding.

Borderline Pictures

There is one school of thought which tells us that good pictures require top selling effort. There is another which says the good pictures can take care of themselves but that the poor ones need all the help.

But there is still a third school of thought, unfortunately, a minority group, which believes in picking out those borderline pictures that hold great human and audience appeal and putting everything they have behind it to bring in business that might be definitely lost if such pictures were allowed to be lost in the shuffle.

A borderline picture is one that is fine entertainment but lacks box office appeal either through a neutral title, lack of cast names or lack of general appeal on ordinary angles. Pick the best selling lines of such a picture and put the full force of your show-selling ability behind it and the net result is quite apt to hand you the surprise of your life.

Anybody can take a booking sheet, make up a routine ad for the papers or indulge in the run-of-the-mill selling that has grown stale with the years. But it takes a real showman to analyze his bookings, seek out the human or popular appeal the pictures contain and then go out and convince his community that here and there are films they Must see.

If this school of thought were augmented and given more encouragement, you might find that business would be a lot better on the average.

There are many borderline pictures popping up in the course of a season. We, as well as other trade papers, try to awaken your interest in them. But you can do an even better job yourself if you start to make a study of the merchandise with which you are dealing and pick out those sleepers for yourself.

Handsome Dividends

A striking example of what strong show-selling will do for a picture was the 20th-Fox activity in Pittsburgh this week in connection with the premiere of “Lillian Russell.”

The Smoky City was literally turned upside down by a series of outstanding exploitation gags all leading up to the actual opening of the picture. Included, were personal appearances, street parades, (incidentally, bringing out several hundred thousand people and only topped by the Armistice Day celebration terminating the first World War), reserved seats in two theatres, street banners and decorations, a banquet for a most worthy charitable endeavor.

We are not trying to say that every theatre and every city can duplicate what took place in Pittsburgh. But we do say, most emphatically, that strong selling effort behind a picture worthy of the effort will click ninety-nine times out of a hundred.

—"CHICK" LEWIS
Two Columbia Sales Meets

Sessions to Take Place in Chicago, Atlantic City in June

Two sessions will comprise Columbia's annual sales convention this year, one to be held in Chicago June 4-7 and the other in Atlantic City June 11-14. General Sales Manager Arnold B. Lange announced this week that Jack Cohn and home office executives will be present at both meetings.

Montague will preside at the sessions. Sales executives to attend the gatherings include Rube Jackter, assistant sales manager; Louis Astor, Louis Weinberg, circuit sales; and Max Westfeldt, short subject sales manager. Las Vegas, Midwest division manager, Carl Shalit, Central division manager, and Jerry Kirschenbaum, Midwest division manager, will head the delegates in Chicago, while in Atlantic City, the meetings will be headed by Nat Cohn, New York division manager, Sam Galanthy, mid-east division manager, and Sam Moscow, southern division manager.

Mayor Objects to "Primrose" Passage

Milwaukee—After the city motion picture commission had given "Primrose" its commercial bill of health, Mayor Carl F. Zeidler objected and asked that the commission reconsider its approval.

WILLIAM J. HEINEMAN

(Man on the Cover)

He is Western sales manager for United Artists, and his forces are in convention at the Drake Hotel in Chicago.

SHOWMEN'S Trade Review

May 18, 1940

Volume 32 No. 17

Title and Trade Mark Reg. U. S. Pat. Off.

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SHOWMEN'S Trade Review

May 18, 1940

New York City
from WARNERS

Hot News

CAGNEY! SHERIDAN! O'BRIEN! Torrific!!!

TORRID ZONE

with ANDY (Hi'ya Buck!) DEVINE - HELEN VINSON
Directed by William Keighley - A NEW WARNER BROS. SUCCESS

This is the opening Strand, N. Y. announcement of the WORLD PREMIERE TODAY!

ACTION GALORE!
Universal Announces 59 Pictures
Universal's eastern sales convention in Atlantic City last week heard details of the 59 pictures the company will release in the 1940-41 season. William A. Scully, general sales manager, keyed the convention with the slogan, "Universal on every screen in America." He told conveineers that they must make clear to every exhibitor the terms of the contract and that there were to be no verbal understandings of any kind—the exhibitor should carefully go over the contract with the salesman and the latter could take up any points in dispute with the home office.

The complete product announcement was as follows: Two Deanna Durbin pictures to be produced by Joe Pasternak and directed by Henry Koster; a remake of "Back Street"; three Frank Lloyd pictures; "When the Daltons Ride;" seven pictures with Richard Arlen and Andy Devine; seven Johnny Mack Brown westerns with Wally Knott and the new stunt-girl, Julie Duncan.

There will be four serials: Dick Foran in "Winners of the West"; the Dead End Kids and the Little Tough Guys in "Junior G-Men"; the "Green Hornet Strikes Again"; and "The Leopard's Claw." There will be 13 musical shorts, of two reels each, 13 reel subjects, 13 Stranger Than Fiction and 13 Going Places as well as a special two reel subject.


Universal’s eastern sales convention in Atlantic City as it was called to order. The lower picture shows the dais. Left to right are John Joseph, director of advertising and publicity; William J. Heineman, western sales manager; F. J. A. McCarthy, eastern sales manager; William A. Scully, general sales manager; Nate J. Blumberg, president; Cliff Work, in charge of the studio, and Joseph H. Seidelman, vice president in charge of foreign affairs of MGM's 3d Sales Meet in N. Y.

MGM's product announcement is being deferred further pending the last closing of the sales conference to be held in Washington next Monday and Tuesday. Two meetings have already been held, one in San Francisco and one in Chicago.

Following is a list of those who will attend the Metro-Goldwyn-Mayer sectional sales conference to be held May 17-18 at the Sheraton Park Hotel, New York City, these are the third of four M-G-M sectional conclaves.

From the Home Office: William F. Rodgers, General Sales Manager; Thomas J. O’Connor, Eastern Sales Manager; Howard Dietz, Director of Advertising, Promotion and Exploitation; Sylv S. Sendler, Advertising Manager; and W. K. Keenan, Exploitation Manager; Art Schmidt, Publicity Manager; Al Hecht, Manager of Exchange Operations; Ed L. Lovejoy, Assistant General Manager; Peter F. Rodgers, Charles Davis, and Leonard Hirsch, assistants to Manager.


Defers Product Announcement Until Final Next Week

Opposes Release of "Heaven" in Two Parts

Exhibitors are being polled by the Warner Bros. as to the release of "All This and Heaven Too" in two parts or in the usual manner. The picture is said to be 20,000 feet in length, Ed Kuykendall, MPTOA president, among the first to respond to the release of the picture in two parts, contending that "such a plan would cause a harmful interference and would be harmful to this fine novel, and, if I am sure, would find disapproval with audiences throughout the country."

Lazarus Resigns

New Orleans—Henry Lazarus, associated with national Allied and Allied of Louisiana, announced a resignation of "All This and Heaven Too." From those organizations this week.
At a time when great pictures are more than ever necessary for the continued prosperity of our industry, Twentieth Century-Fox Film Corporation takes pride in announcing its production program for the season 1940-41.

We expect to release 52 feature pictures; and, for exhibitors throughout the world, it is of the utmost importance to note that with leading foreign markets destroyed or weakened by war or currency restrictions, this Company has made no curtailment in its production budget. In our opinion this is the only policy which can assure to theatre operators and ourselves the quality of pictures which is vital to progress and profitable operation.

From the stories and with the stars, players and directors listed on the following pages will come the great majority of the productions released by this Company next season. Because of circumstances which nobody now can foresee, some of these stories may not be produced—in
their final form some may not measure up to our hopes, others may be replaced with timelier, more important subjects. In every case, however, where a change is made, it will be done solely to improve the program.

In listing the personalities for our product, as well as directors, we name only those who are under contract to this Company or whom we have already borrowed from other producing companies. As in the past, however, we expect to use additional boxoffice names not now ready for announcement.

Twentieth Century-Fox is proud in the knowledge that as of today we have on our books more accounts than ever before in the history of this Company. To our customers throughout the world we present this program which we sincerely believe to be the greatest and most forward-looking list of pictures we have ever had.

Twentieth Century-Fox Film Corporation
FROM 20th CENTURY-FOX FOR 1940-41

...of which 26 will be produced from the following stories, or others timelier and greater...all on a scale worthy of these extraordinary properties!

### BRIGHAM YOUNG

Tremendous, human—being produced on a heroic scale. The cast already includes TYRONE POWER, LINDA DARNELL, DEAN JAGGER (brilliant Broadway star), Jane Darwell, John Carradine, Brian Donlevy, Mary Astor, Vincent Price. Written by Louis Bromfield ("The Rains Came"). Screen play by Lamar Trotti, author of "In Old Chicago." Directed by Henry Hathaway. To be launched with the greatest nationwide promotion 20th ever gave a picture.

### DOWN TO THE SEA IN SHIPS

Without a doubt the greatest sea story ever written! Set for the spectacular top-budget production its scope demands. Directed by Henry King.

### HOW GREEN WAS MY VALLEY

Today’s runaway best-seller! The story property of the year! Richard Llewellyn’s powerful, emotional novel will receive a production that assures it a place among the great pictures of all time. Directed by John Ford.
**TIN PAN ALLEY**
A lavish and magnificent musical on the scale of "Lillian Russell"—in the romantic setting where are born the songs the whole world sings and plays and remembers.

**BROOKLYN BRIDGE**
TYRONE POWER . . . ALICE FAYE . . . DON AMECE . . . HENRY FONDA . . . LINDA DARNELL . . . EDWARD ARNOLD! New York during the decade that transformed it from an ordinary seaport to the world's greatest metropolis!

**WESTERN UNION**
*by Zane Grey*
Words of meaning to every American, and in them Zane Grey found his last and greatest story. The epochal spanning of our continent by wire—a vital lifeline to the nation torn asunder by the fury of the Civil War. A production of maximum importance and showmanship opportunity.

**THE GREAT PROFILE**
*Adolphe Menjou* plays the title role.
THE RETURN OF FRANK JAMES
In Technicolor

5th AVENUE
The brilliant new novel by Polan Banks. A story of the five decades from the glittering nineties to now. Definitely important boxoffice.

SGT. SAM DREBEN, U. S. A.

DOWN ARGENTINE WAY
In Technicolor
The stand-out musical of 1940-41. Starring ALICE FAYE, DON AMECE
and introducing tantalizing, torrid-voiced CARMEN MIRANDA of "Streets of Paris," Broadway hit that was her personal triumph. Songs by Mack Gordon. Directed by Irving Cummings.

HIGHWAY 66
The route that "The Grapes of Wrath" made immortal becomes the scene of another powerfully realistic drama . . . doubly boxoffice because of its association in the minds of movie-going millions with the sweepingly successful Steinbeck masterpiece.
THE GREAT COMMANDMENT

Its greatness given even more powerful impact by its astounding parallel to the happenings of our own times. Spectacular drama of a crushed and helpless people during the last days of Christ. The matchless might of Roman arms... countless legions and fearsome war chariots plunging resistlessly through enemy hosts. And through it all a truly inspiring love story. TYRONE POWER and LINDA DARNELL head the impressive cast!

SONG OF THE ISLANDS

Seldom has a story locale lent itself to such spectacular production. Vitality, arrestingly different drama of Hawaii's vast plantations... sensationally climax ed by a hurricane-driven, cane-field fire that threatens the island and its people with flaming destruction!

CHAD HANNA

The newest and greatest novel by the famous author of "Drums Along the Mohawk," Walter D. Edmonds! One of 20th's most important story acquisitions—already sweeping to the top of the book lists—acclaimed a "sure-fire, big-time best seller"! The exciting, warming, human story in which young Chad Hanna figures will be an unforgettable picture... produced with all the sweep and scope it merits!

HUDSON'S BAY COMPANY

Drama at its mightiest... sweeping from the gay, dissolute court of England's Charles II to the remotest outposts of the savage Canadian Northland... depicting the London Plague and Fire, notorious Nell Gwyn, high intrigue, heart-stirring forest adventure. Story by Lamar Trotti.

I MARRIED A NAZI

The sensational Liberty Magazine serial that created a national furore... relating the amazing, unforgettable experiences of a young American woman, plunged into the Nazi reign of terror. JOAN BENNETT will co-star with RICHARD GREENE. GEORGE SANDERS also has an important role. Front-page impact, record grosses.
BROTHERS
Moving human drama of two brothers, bred in the teeming waterfront of today's San Francisco, and the girl they both loved. To be cast with three great stars!

RED CROSS NURSE
No more vital theme has ever inspired a great picture. Courage and sacrifice against a thrilling panorama of hurricanes, floods, Arctic storms, mine disaster. Alive with heart-lift, showmanship wallop.

DOWN ON THE WABASH
(The Tentative Title)
The realistic story of a young, small-town banker whose faith in himself and his fellow-men caused him to revolt against the powers throttling the community that was his home. Rich in young and mature love... electrifying in its explosive surprise climax.

BELLE STARR
The fiery, high-born Southern beauty who became history's most notorious woman outlaw when carpet-baggers pillaged her family's fortune and Yankee troops murdered her father. Tempestuous romance, blazing with thrill and adventure. Story by Nunnally Johnson. ALICE FAYE will play the title role.

Elsa Maxwell's PUBLIC DEB No. 1
(Tentative Title)
Keyed to today's smartest comedy vogue! With famed Elsa Maxwell showing how debs tick and click. Co-starring LINDA DARNELL, GEORGE MURPHY, with Charles Ruggles, Ralph Bellamy, Mischa Auer, Berton Churchill, Franklyn Pangborn, Maxie Rosenbloom. Directed by Gregory Ratoff.
Irving Berlin's
SAY IT WITH MUSIC
The "Alexander's Ragtime Band" of 1940-41! The great romance of the glamorous, fantastic 1920's... keyed to a title of incalculable value. Six new Irving Berlin hits will be added to his finest melodies of that incredible decade. Outstanding cast and production further insure the importance of this attraction. A showmanship show!

THE CALIFORNIAN
Turbulent, action-crammed drama of California's most romantic days. Blazing with the reckless deeds of a mysterious caballero whose daring forays terrorized the tyrant clique despoiling the country and its people. TYRONE POWER heads a spectacular cast.

YOUNG PEOPLE
SHIRLEY TEMPLE, JACK OAKIE, CHARLOTTE GREENWOOD! The tumultuous and exciting cavalcade of a vaudeville child-star's rise, bringing back to you memorable highlights of Shirley's own spectacular career... featuring Gordon & Warren's best songs ever and a top-name cast. Directed by Allan Dwan.

THE KHYBER PASS
A cut in the mountains which today holds the fascinated attention of the world. The great story of the historic gateway to the wealth of India.

STUDIO CLUB
Drama spotlighting the fascinating lives and careers of the world's most gorgeous girls... famed even in Hollywood for their loveliness! Revealing their ambitions, heart-breaks, loves, schemes! A story thrilling and unusual!
SUN VALLEY

Playground for the wealth and aristocracy of all the world . . . the internationally-famed headquarters for winter sports becomes the scene of SONJA HENIE’S most dazzling and enthralling picture. An exploitation natural of naturals.

YESTERDAY’S HEROES

William Brent’s sensational Saturday Evening Post serial. A daringly new kind of football story showing the bitter disillusion of proud grid stars, when the high-pressure college “system” has used them up and their fame is forgotten. Packed every second with scoring punch.

LADIES OF THE ROAD

Hitch-hiking along the nation’s highways . . . riding the rods of the transcontinental freight trains . . . a strange new class of itinerants confronts America! Their story will be screened in all its drama and timeliness!

DANCE HALL

Adapted from W. R. Burnett’s powerful novel of young people in the steel towns. To be made with the same daring realism that characterized “The Grapes of Wrath.”
LUCKY BALDWIN

The stirring, spectacular glorification of a great legend! What "Kentucky" did for Kentucky horse-racing, this will do for golden California and its same sport! And against this vivid background—the strange, dramatic and eventful life of the Far West's most colorful character! Of foregone appeal to every entertainment lover!

UNCENSORED

The absorbing adventures of London's gayest master-crook. Suspenseful audience dynamite!

MAN HUNT

Geoffrey Household's best-selling, super-thrilling novel of a big-game hunter who single-handed goes after the biggest game of all—a world-hated dictator!

... and

26 OTHER FEATURES

including

4 JANE WITHERS Comedies
4 CISCO KID Adventures
THE PRODUCING ORGANIZATION

JOSEPH M. SCHENCK
Chairman of the Board

DARRYL F. ZANUCK
Vice-President in Charge of Production

WILLIAM GOETZ
Vice-President and Executive Assistant to Darryl F. Zanuck

SOL M. WURTZEL
Executive Producer

Associate Producers
Harry Joe Brown
Ralph Dietrich
Raymond Griffith
Fred Kohlmar
Lucien Hubbard
Nunnally Johnson
Gene Markey
Walter Morosco
Kenneth Macgowan
John Stone

Directors
Otto Brower
David Burton
Irving Cummings
Allan Dwan
John Ford
Eugene Forde
Henry Hathaway
Henry King
Walter Lang
Fritz Lang
Archie Mayo
Irving Pichel

Writers
Gregory Ratoff
Shepherd Traube
Jack Andrews
Michael Blankfort
Edwin Blum
William Brent
Harold Buchman
Dana Burnet
Niven Busch
Robert Carson
Roy Chanslor
Wm. Conselman, Jr.
Irving Cummings, Jr.
William Drake
Albert Duffy
Philip Dunne
Robert Ellis
Sam Engel
Don Ettlinger
Ruth Fasken
J. Taintor Foote
Jules Furthman
Oliver Garrett

Sam Hellman
Ethel Hill
Robert Hopkins
Lee Katz
Fidel La Barba
John Larkin
Hilary Lynn
Helen Logan
Wm. A. McGuire
Frank S. Nugent
John O’Hara
Ernest Pascal
Liam O’Flaherty
Stanley Rauh
Sidney Sheldon
Milton Sperling
Lamar Trotti
Jack Vernon
Darrell Ware
Karl Tunberg
E. E. Verdier
Helen Vincent
Robertson White
Lester Ziffren
THE STARS AND PLAYERS

20th Century-Fox lists on this page only those personalities now under contract. Other established names will be added as casting needs arise. And 20th is making extensive plans for the discovery and development of new talent.

Katharine Aldridge  Virginia Gilmore  Ragnar Qvale
Don Ameche  Betty Grable  Gregory Ratoff
Dana Andrews  Richard Greene  Lynne Roberts
Lionel Atwill  Charlotte Greenwood  Jean Rogers
Binnie Barnes  Mary Healy  Cesar Romero
Anne Baxter  Sonja Henie  George Sanders
Lynn Bari  Mary Beth Hughes  Randolph Scott
Dorris Bowdon  Dean Jagger  Robert Shaw
John Carradine  Brenda Joyce  Robert Sterling
Marguerite Chapman  Arline Judge  Frank Swann
Ricardo Cortez  Nancy Kelly  Shirley Swann
Eddie Collins  Elyse Knox  Ann Todd
Bob Conway  Robert Lowery  Sidney Toler
Linda Darnell  George Montgomery  Joan Valerie
Jane Darwell  Chris-Pin Martin  Marjorie Weaver
Joan Davis  Ted North  Arleen Whelan
Alice Faye  John Payne  Jane Withers
Henry Fonda  Tyrone Power  Sen Yung
SHORT PRODUCT

26 ONE-REEL SUBJECTS IN SIX DIFFERENT SERIES, PRODUCED BY TRUMAN TALLEY

LOWELL THOMAS' MAGIC CARPET OF MOVIE TONE
TECHNICOLOR will be used for the first time for some of this series. Without question the finest in its field, popular with showmen and audiences alike, its off-the-beaten-path subject material dramatized by the keen, incisive narration of Lowell Thomas... top-ranking commentator of them all.

ED THORGERSEN'S SPORTS REVIEWS
Authoritative, behind-the-scenes glimpses of America's popular enthusiasm... Sports! Narrated by the man who knows the "inside story"... and enhanced, when deemed effective, by TECHNICOLOR.

LEW LEHR'S Dribble-Puss Parade
The screw-ball tangents of American life enlarged and enlivened by the comment of screen and radio funnyman, Lew Lehr.

ADVENTURES OF A NEWSREEL CAMERAMAN
An attraction that thrills as only the real thing can! Heightened in suspense and highlighted by the dramatic narration of famed announcer Paul Douglas.

VYVYAN DONNER'S FASHION FORECASTS
In TECHNICOLOR! The most talked-about reel of all... the most exploitable subject on the screen. Smart... timely... lavishly produced... the absolute tops in feminine appeal—and the men go for it, too. Doubly enlivened by the sparkling comment of Ilka Chase.

FATHER HUBBARD'S ALASKAN ADVENTURES
This new and popular series continues... with the Glacier Priest's cameras exploring Nature's most amazing phenomena! Highlighted by exciting cross-fire narration between Lowell Thomas and Father Hubbard...

26 ONE-REEL TERRY-TOONS... 10 OR MORE
IN TECHNICOLOR... PRODUCED BY PAUL TERRY
Already in top poll brackets, Terry-toons is geared to deliver even finer product this season—with 10 or more of its 1940-41 releases in TECHNICOLOR!
MOVIETONE NEWS
ISSUED TWICE EACH WEEK
Published and Distributed in 50 Different Countries and 19 Different Languages!

There's a Maginot Line in France!
There's a Siegfried Line in Germany!
But there's a Movietone News Line all around the world! . . . an unparalleled corps of cameramen, editorial specialists, commentators . . . news-smart, trained, efficient . . . supplying the demand of theatre millions for authoritative pictorial knowledge of what's going on in these eventful times! Now, more than ever, it is of the utmost importance that your theatre secure the news protection supplied exclusively by Movietone . . . the greatest news-gathering organization of any kind on earth!

TRUMAN TALLEY
Producer
LOWELL THOMAS
Chief Commentator
LEW LEHR
Humor
RUSSELL MUTH
European Director

EDMUND REEK
General Manager
ED THORGERSEN
Sports Commentator
VYVYAN DONNER
Fashion Editor
HELEN CLAIRE
Fashion Commentator
# First Quarter Releases 1940-41

(Tentative)

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<th>Release Date</th>
<th>Production</th>
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<td>2</td>
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<td>Street of Memories</td>
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<td>Girl From Avenue A (starring Jane Withers)</td>
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<td>13</td>
<td>The Return of Frank James (in Technicolor)</td>
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<td>Cisco Kid Adventure</td>
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<td>Public Deb No. 1 (Tentative Title)</td>
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<td>October</td>
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<td>Charlie Chan in a Wax Museum</td>
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<td>11</td>
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<td>Title to Come</td>
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<td>25</td>
<td>The Great Commandment</td>
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Wood Warns of 16mm. Shows

Check Releases, Advice to Weekly Payers for Shorts

Summer competition from in-mart theatres will be increasingly serious this summer, warn P. F. Wood, secretary of the ITO of Ohio, in a bulletin issued this week. In most cases 16 mm. films will be used, he asserts, and accordingly advises exhibitors to watch these shows and to report promptly any pictures which do not carry the Ohio censorship label.

Wood also advises all the members of his organization who pay for shorts under a weekly payment plan to check their payments for 1936. He states that the total number of shorts actually released by each exchange is, (Ed. Note: This is the subject guide for the actual number of shorts released in each season for 1936-39 and 1939-40.)

Selznick To Sell Only Finished Pix

Exhibitors May View Films Before Buying

Only after their completion will all future David O. Selznick films be sold, and no exhibitor will be asked to sign any contract until after he has seen the finished film, the producer formally announced this week. Pointing out that he had long been opposed to block-booking, Selznick said he has always sold his product separately, but that up to now contracts have mostly been made in advance of production.

Selznick's statement confirmed the report that he had obtained such a policy at UA's Eastern sales conference in New York. Sol Lesser, another speaker at the meeting, was of the opinion that a producer must know approximately what the return from a picture would be before going into production.

Shirley Temple's Pact With 20th-Fox Dissolved

Shirley Temple's contract with 20th-Fox was abrogated over the week-end, with the starlet receiving bonuses totaling some $300,000. "Young People" will be her final picture for the company. Although picture deals are said to be under discussion with several majors, no future deals will be effected before 1941 and will be for single pictures, or for not more than three pictures over a two-year period, according to her agent, Frank Orsatti.

Films Go With "Wind"

Sycamore, III.—Following the run of "Gone With the Wind," the Fargo Theatre here has closed, leaving this town of 4,000 without film.
2 Openings for "Lillian Russell"

Pittsburgh and Clinton, Iowa, Scenes of Dual Premieres

One of the big events of the week was the dual premiere of "Lillian Russell" staged by 20th-Fox in Clinton, Iowa, and Pittsburgh. Stars of the picture appeared in each town and trade paper men were taken to the Pittsburgh opening held at the Alvin Theatre with all the glamour of a Hollywood affair.

The night preceding the world premiere was devoted to a $100 a plate dinner, the entire proceeds of which were devoted to the Variety Club's fund for Camp O'Donnell, for underprivileged Pittsburgh children. Among the speakers were Alice Faye, Tex Harris, National Chief Barker of Variety Clubs and Herman Wolber, general sales manager of 20th-Fox. Edward Arnold, who plays a principal role in "Lillian Russell," was the toastmaster. A crowd of 1,000 rushed to the airport to witness the arrival of the two stars from Hollywood. A half-holiday was declared in the Pittsburgh schools.

Don Ameche, Caesar Romero, Mary Healy, and Abbe Welen came from Hollywood for the Clinton, Iowa, premiere. The town was selected for the opening was the birthplace of Lillian Russell herself. During the day a bronze tablet was dedicated to her memory. A dual premiere was held at the Capitol and Kildoo Theatres was held.

Sioux Falls Exhibitor Sues Major Producers

Sioux Falls, N. D.—Arthur R. Johnson, operator of the Grandada Theatre, has served a lawsuit in Federal court against major producers for $325,500 damages, charging that the defendants combined to form independent operators out of business. The proceeding involves Johnson's operations in Sioux Falls and the operations of himself and J. P. Hartman, formerly associated with him, in Aberdeen. It was alleged that the plaintiffs were unable to procure suitable pictures. Besides producers and distributors, the complaint lists the Minnesota Amusement Co., and the Wellworth Theatres of Sioux Falls, Inc., as defendants.

Gallup Poll on Double Bills

Cross Section Sample to Be Taken to Determine Public Attitude Toward Them; No Film Financing or Influence

A nation-wide poll of opinion on the question of double features will be conducted by the American Institute of Public Opinion. Dr. George Gallup, director of the Institute announced this week at a press conference held in New York by Samuel Goldwyn.

The investigation would take about two months, Dr. Gallup said, and will be made by the organization he heads without any outside influence or financing. The primary object of the survey is to discover the facts regarding public attitude toward double features. Widespread interest of newspapers which maintain the Institute as well as of the public, Dr. Gallup said, decided him to undertake the survey.

Replying to a question as to whether the fact that double features are prevalent in itself does not imply preference since theatres are guided by the public demand, Gallup said he did not accept that as so. Competitive practices under which the policy spreads as a result of a number of theatres offering double shows, he said, might be responsible. He went further and expressed doubts regarding the generally quoted weekly attendance figures of from 84 to 88 million per week. Estimates based on other surveys by his organization, he said, would place weekly movie attendance at around 60 million, though he estimated that 90 million people in the U. S. attended picture theatres once or more per year.

Important Execs in Studio Posts

Schaefer Fills Key Positions With Former Agency Men

Important widespread realignment of the top brackets at the RKO Radio studios within the past six months has placed men in the key positions to carry out President George J. Schaefer's augmented program for the coming year.

J. J. Nolan, formerly executive assistant to Schaefer, has been made vice-president in charge of the studio. Danny Winkler, from an agency's post, will be in charge of commitment. Ben Piazza will head the company's Talent Department, and Oliver Hinsdale, dramatic coach and teacher, will assist in the development of talent. Also from the agency fields is Colier Young, who will head RKO's Story Department.

Although not confirmed, rumors were current on the Coast this week that Edington would leave RKO and that the studio was buying up his contract. Schaefer and Ned Depinet, due to arrive in New York this week, were delayed in Hollywood. In some quarters the delay was attributed to impeding changes in the production setup.

Clark Re-elected Proxy Of Nat'l Film Carriers

James P. Clark was re-elected president and treasurer of National Film Carriers, Inc., at the organization's annual meeting held recently in New York. Thomas W. Gilboy and Clint Weyer were re-named vice-president and secretary, respectively.

Committee Rips Neely Measure

Spokesmen Call It Indefinite; Flood of Litigation Seen

Washington—In a display of interest never before shown on Capitol Hill, the House Interstate Com- mittee on Commerce held taped the Neely Bill to pieces, section by section, as hearings on the controvers-

4 Premiers For MGM's "Edison"

Pageant of Progress Marks Opening of Pic in Oranges

With an Edison "Pageant of Progress" to mark the occasion, "Edison the Man" had its world premiere in four theatres in the Los Angeles area, and the great inventor's, experiments, on Thursday of this week. The Hollywood Los Angeles, the Palace in Oranges, the Orange, and the California in South Orange each showed the picture for one night only.

On Wednesday night a gala Edison premiere ball was held at the Orange during. On Thursday afternoon a parade passed through the streets of the four Oranges presenting the highlights of Edison inventions and the march of scientific progress in which the inventor played so important a part.

A record amount of concentrated electrical illumination was a highlight of the opening ceremonies in front of the Municipal Building in West Orange where a photograph of Edison, 72 by 28 feet in size, was unveiled. One, 30,000-watt bulb and 25 smaller lamps were used. Special attention was given the Edison picture, Ria Johnson, his leading lady and Clarence Brown, the director, attended the opening. All were present at the Edison premiere ball.
Scores Again With Swell Campaigns

Following recent reports (STR, March 30, p. 6) on the promotional activities of David Bachner, we supposed the director of advertising for Warner's Hippodrome Theatre, Cleveland, Ohio, was being rest up after such efforts were mistaken; Bachner is just as busy as ever showing the rest of us what showmanship really is, and to prove it he has sent us some examples of his selling of two important pictures. "I'll Meet Again" and "If I Had My Way."

In connection with the former, he promoted a team ad with a local dancing firm which featured a large haloine of George Brent "wearing one of the new Sports Coats." The ad measured, approximately, four columns by ten inches.

One hundred window cards were mailed to prominent personalities, the bottom of the card (where the second feature would ordinarily be billed) being used for the address. These cards were placed on mail boxes, where they attracted much attention from passersby before being picked up by postmen.

Appealing to the romantic nature of housewives, Bachner mailed 5,000 cards to housewives. "What were their strange secrets?" the card read. "Why wouldn't she tell him the tragic secret of her future? Why did he guard her the guilty secret of his past?"

There was a beautiful background, and a photo of Merle Oberon and Brent.

Two thousand letters with special copy were sent to fine jewelry stores.

In exploiting "If I Had My Way," Bachner sent letters to 1,000 music teachers, emphasizing the fact that "back of Gloria Jean's popularity today is years of constant effort and consistent vocal practice to attain a place in pictures."

He suggested that "if you haven't yet as a citizen of Cleveland, Ohio, had a chance to see Gloria, may I suggest that you do so, and also recommend that your pupils see her."

To fit that triangular part of the bicycle's frame between the two wheels were attached to bicycles of all Postal Telegraph offices throughout Cleveland.

The feet of 50 Kraft Cheese Company trucks carried posters advertising the picture and reminding Clevelanders that the "Kraft Music Hall Hour" is heard every Thursday night at 9 p.m. over Station WTAG.

A no telegram, with special copy on "If I Had My Way," were posted in the windows of Postal Telegraph offices throughout Cleveland.

In cooperation with the Cleveland News Classified Ad Department, a four-column ad was run showing Bing Crosby, Gloria Jean, and Charles Winninger singing. The tie-in copy was: "You'll have something to sing about, too... after using a News want ad to buy, sell, or trade."

Well, that's just about tales in everything. We're grateful to Dave for sending us samples of his promotion, and we know that many other exhibitors will be greatly benefited in planning and executing their own campaigns.

Okie on Street Corner

Dressed shabbily and apparently without a friend in the world, a man sat on the most prominent street corner of Fresno, California, recently. Near him was a sign which read: "Just an Okie waiting for the grapes of wrath to start at the Wilson Theatre. The stunt was arranged by Manager George Sharp.

MGM Ad Budget Will Exceed $2,500,000

Individual Pre-Selling of Films Planned for 1940-41; Art Schmidt Named New York Publicity Manager

In line with the company's program calling for the most individual pre-selling to the public, Metro-Goldwyn-Mayer plans to increase its advertising appropriation for the coming season to an expenditure well above the $2,500,000 which was the budget announced for the current season's promotional activities.

The coming season will be one of intensified activity on the part of the MGM press force, according to Howard Dietz, director of publicity, exploitation and advertising. Despite many comments about diminishing markets, the appropriation will nevertheless be increased.

The company's field staff, which now numbers forty, may be augmented and each man provided with a money appropriation, thus adding to his scope.

At the same time, Dietz announced the appointment of Art Schmidt as publicity manager of MGM's New York department. The appointment, he explained, rounds out the executive staff in the east and west and allows more latitude for his own travels between New York and California. The New York promotion leads thus become Si Seidler, advertising; Bill Ferguson, exploitation, and Art Schmidt, publicity. On the coast, Howard Strickling heads the publicity and Frank Whitleck the advertising and exploitation.

Schmidt has been associated with Loew's Inc. for six years as assistant to Oscar Doob, then vice-president and publicity head of the Publix-Michigan theatres.

The main productions for the balance of the season on which the MGM boys will concentrate are "20 Mule Team," for which a big mule expedition has already been noted; "Edison, the Man," "Waterloo Bridge," "The Mortal Storm," "I Love You, Alice B. Toklas," "Pride and Prejudice," "New Moon" and "Andy Hardy Meets Debutante."

Manhattan Blinks As Beery Drives 20 Mule Team

Death Valley came to Manhattan recently. A locomot-boosted native blinked in astonishment at something new under the New York sun as a genuine 20 Mule Team, drawing the original wagons used to haul borax across blazing deserts some fifty years ago, paraded down Broadway driven by mule-skinner-garbed Wallace Beery, the film star.

It was this city's first sight of a real 20 Mule Team and tens of thousands lined the streets and sidewalks, staring, down Broadway to Forty-sixth street, along Seventh Avenue to Thirty-fourth street and back again up Eighth Avenue to Fifty-seventh street as the caravan, accompanied by two bands, six shining new automobiles which were later given away at the opening of the New York World's Fair, two stunt cars from the Fair, and a sound truck, traversed the midtown sector.

The caravan started its transcontinental trek from Los Angeles, visiting 37 cities on route to New York. Beery flew East to guide the team in its Broadway debut.

The 20 Mule Team participated in the Fair's opening day parade, with Beery again driving the team.

For Better Show Selling

Showmanalyses Have Appeared In STR on Following Pictures

Abe Lincoln in Illinois ..... May, 2
Alas the Deacon ..... This Issue
Bite the Bullet ..... Jan. 3
Brother Rat and a Baby ... Jan. 13
Congo Mount ..... Jan. 20
Dark Command ..... Apr. 13
Dr. Cyclops ..... Mar. 30
Earl of Chicago ..... June 6
Edison the Man ..... May 11
Fighting 69th ..... Jan. 27
Hi Girl Friday ..... Jan. 14
House Across the Bay ..... Mar. 9
Issue ..... Apr. 27
Jill ..... May 11
I Take This Woman ..... Feb. 3
It All Came True ..... Apr. 13
It's a Big World ..... June 4
My Favorite Wife ..... May 4
My Little Chickadee ..... Feb. 24
My Son, My Son! ..... Apr. 6
Northwest Passage ..... Feb. 24
10,000,000 B. C. ..... Apr. 27
Priscilla Pat ..... Mar. 22
Saturday's Children ..... May 4
Son of the Sheik ..... June 7
Strange Cargo ..... Mar. 16
Springtime ..... Feb. 10
Swanson, My Love! ..... Feb. 16
The Arrow of Love ..... Feb. 10
To Be or Not to Be ..... Apr. 27
Two Happy Hubshands ..... May 28
Two Girls on Broadway ..... Apr. 29
Vigil in the Night ..... Feb. 17
Movies are Second Only to the Bathtub as a Good Health Measure, Writes Pringle in His Program

WE thought we had spring fever last week, but that was only a symptom. Now, we realize it is in full force. We proved it to ourselves as we walked from 44th street to 57th. In the winter, a brisk gait gets us at our destination in not more than twenty minutes. But during these balmy spring days even a tortoise would beat us by about ten minutes. Seems like the weather doesn't bother our faithful program contributors, however, for they continue to send in their programs every week. Of course, there are a few who never do, but we hope to hear from them someday. We believe in being patient.

Is a frequent diet of movies detrimental to the health? Not in the opinion of Tom Pringle, who, in an editorial in his program, tells patrons of the New Amsterdam Theatre in Toronto that "one of the reasons for the high health rate of our Canadian people is their love for the movies. Nothing distracts us from our worries more completely than that which makes an exclusive appeal to the eye and ear, and continues, in the same fashion, our movements."

Continuing, Pringle writes: "Ninety-nine persons out of every hundred who are customers of a theatre are fresh mentally and physically, even more so than they are at a hockey or baseball game.

"We have noted that the increase in consumption of picture remedies and light dramas, whereas music most often makes them, and all of us in fact, somewhat melancholy.

Pictures Part of National Hygiene

"Motion pictures are part of our national hygiene, second only, we believe, to the bathtub in importance. Personally, if we do not get our average weekly dose of film tonic, we feel uneasy, nervous, irritable. It has the same effect on us as a picture book which you thrust before a child just as it's about to whimper."

Now there's a "personal message" angle for you. Convince your patrons that it's vital to their health to attend the movies often. Of course, we don't agree with Tom that music makes one melancholy; that, we believe, would depend on the kind of music and on the disposition of the listener. But as to the tone effect of motion pictures, we fully concur. At any rate, it's an angle few showmen have used in luring patronage to their theatres.

What's the Safety Slogan this week? That's the question you've been waiting for. And here it is: "When you want to light a cigarette ... pull over to the side, stop!" If Tom doesn't mind, we'll submit a slogan: "If you smoke while driving, you risk your neck — plus your eyes and mind on the road ahead, You're welcome to use it if you deem it worthy.

We want to thank Maurice Ostern for the last few copies of Movie Guide, the publication distributed each week in every New York theatre. It's excellent program, what with a front page so made up and so evenly balanced that it commands attention from the reader. There is only one thing of which we are doubtful, and that is that every contributor to the "Jehrs and Anchors" column cheers. In three issues, the cheers have been dominant, with not a jeer in the whole lot. Either those with a kick or protest keep it to themselves, everybody's happy, or we've just missed the issues in which the complaints appeared.

A few weeks ago we welcomed to the Program Exchange Fred Samuels, manager of the Capitol Theatre, Hancoke, N. Y. This week he sent us some program samples. One is a regular "Pipecoch" herald, with the back page utilized for the listing of coming attractions. The other is a program evidently put out by a producer-printing firm, and features a two-column cut on the front page and two-column and one-column cuts inside. It is outlined in color, and the dates and other information look as though they were either stamped or typed in. Nevertheless, Samuels's program will doubtless suffice for the movier's of his community and serves as a competent guide to what's playing at the Capitol.

We do think it would be a good idea to send our sample of the program as it is printed to the front cover creation without taking away from the actual effectiveness of the cover itself. But we'll try. It consists of three cartoons. The caption for the first, which shows a woman talking to a man, is: "I'm still crying, I laughed so hard." For the second, which shows two women talking to each other from their windows, the caption is: "We always go to the Rex in Arp—always a good show." And the caption for the third, in which a motorcycle cop catches up with a feminine speedster, is: "Officer, I'm in a hurry to get to the Rex—okay, lady, drive carefully."

Down in Levelland, Texas, they're preparing the patrons for summer. In the calendar program for the Wallace and Rose Theatres, patrons are advised that the giant cooling systems at the Wallace and Rose theatres are being overhauled, and from the first "hot," right through the sultry summer months, they deliver too much cool, too clean, fresh air to make you delightfully comfortable.

We're almost tempted to make the Wallace and Rose our summer headquarters. But since it requires so much effort to buy a ticket, and since we're suffering from spring fever, we'll go now to Central Park and commune with nature. Meanwhile, we'd appreciate it if Program Exchange members would share our—by sending their programs.

United Artists Services Exhibitors With Daily Foreign News-Flashes

A foreign flash-news service tied in with Walter Wanger's forthcoming Alfred Hitchcock production, "Undercurrent," has been inaugurated by United Artists. The flashes are going to circuit heads and exhibitors daily throughout the country.

With each of the 32 branches of United Artists participating, the local distributor, and the daily news is being taken care of. Last-minute items will be collated in each of the United Artists key cities and sent to theatres throughout each territory.

This service to exhibitors emphasizes the theme of "Foreign Correspondent," which deals with the adventures of an American newspaper in Europe.

June 16th

FATHER'S DAY. Sponsored by the Father's Day Committee of New York. Hour-long radio play of father and son picture. Another good bet would be a father and son athletic contest with special prizes to the winners. Offer some inducements to sons or daughters bringing their fathers to the show on this day.

17th

BUNKER HILL DAY. Although the date is observed principally in Boston, due note should be taken of it throughout the colony. A short with a Revolutionary background, through the schools you can arrange an essay contest on the Minute Men and their place in history.

20th

WEST VIRGINIA JOINED THE UNION, 1863. This day should be observed as a holiday in that state.

21st

SUMMER BEGINS. This day should serve as a reminder to run some institutional ads about how comfortable a place your theatre is in the summer. You have at your disposal the operation for some time already, but the date will remind you to clean up the basement, look after the heating plant, have cool colors in the lobby, etc.

NEW HAMPSHIRE JOINED THE UNION, 1788. Theatres in the Granite State may want to take some notice of this anniversary.
In
1940-41

UNITED ARTISTS

presents the greatest number of producers ever assembled by one company in the entire history of motion pictures...
Charles Chaplin
in Production #6

Samuel Goldwyn
The Westerner

Walter Wanger
Foreign Correspondent
The Long Voyage Home

Sol Lesser
An Untitled Production

Edward Small
The Corsican Brothers

Ernst Lubitsch
An Untitled Production
presented by Sol Lesser

Hal Roach
Road Show • Topper Returns • Broadway Limited
Niagara Falls • The Unholy Horde

BACK OF EVERY GREAT PICT
Alexander Korda
The Thief of Bagdad
Womanhunt · Lady in The Dark

David O. Selznick
2 Untitled Productions

David L. Loew and Albert Lewin
Flotsam · Night Music

James Roosevelt
Pot O'Gold

Richard Rowland
Cheers for Miss Bishop

Gabriel Pascal
George Bernard Shaw's
Major Barbara

RE IS A GREAT PRODUCER...
Today—even in the face of difficult times and restricted markets—United Artists holds its 21 year leadership firmly, with the largest number of distinguished producers in its history. These producers realize that today, more than ever, outstanding productions are needed and will continue to back their judgment with their own personal fortunes and resources in the creation of the finest product our organization has ever been privileged to handle. With complete freedom for individuality, their plans for the 1940-41 season will give an impetus to the box office of theatres everywhere.

Murray Silvestone

RELEASED THRU UNITED ARTISTS
Waterloo Bridge  
(Hollywood Preview)  

MG M  Drama  107 mins.  

(Prod. No. 37, Nat'l Release, May 17)  


Plot: Robert Taylor meets Vivien Leigh, a ballerina dancer, during an air raid in London, at the time of the first World War. They plan to marry before he leaves for the front, but are thwarted by a law which forbids them to wed after a certain hour in the day, so he leaves before the ceremony can be performed. Believing him in war casualty, and unable to find employment, Vivien and Virginia Field, turn to a life of street walking. Taylor returns unexpectedly, and Vivien tries to recapture her former life and marry him, without his knowledge of her doings, but her love for him makes her realize his position, so she destroys herself.  

Comment: With its timeliness and the compelling way in which it is told, this picture looks like one of the top money-makers of the year. It's another of those expertly produced films which MGM is turning out, with a pair of top names for marquee strength and a romance that will appeal to the feminine trade. Vivien Leigh adds another fine performance to her credit, proving that her characterization of Scarlett O'Hara was no accident, but was due to her splendid acting ability, and Robert Taylor gives his finest portrayal to date. The supporting cast is tops, notably Virginia Field, Lucile Watson and C. Aubrey Smith. Mervyn LeRoy's sensitive direction brings forth earnest and vivid work from the entire cast and is a creditable job. The teaming of Robert Taylor and Vivien Leigh should be your biggest selling point, so be sure to use it in all your advertising and advance exploitation. Check with your exchange on tie-up stills and make use of them for windows and co-operative newspaper advertising.  

Catchline: “Vivien Leigh’s first NEW production since ‘Gone With The Wind’.”  

A MEMEING STORY WITH A ROMANCE THAT WILL APPEAL TO THE FEMININE TRADE.  
BOX OFFICE SLANT: ITS TIMELINESS AND MARQUEE STRENGTH MAKES IT LOOK LIKE A TOP MONEY MAKER.

Our Town  
(Hollywood Preview)  

UA  Drama  90 mins.  

(Nat'l Release, May 24)  


Plot: Frank Craven narrates the story of “Our Town,” which he wrote the year World War I ended in 1913. He presents the everyday lives of two typical families living next door to each other; Thomas Mitchell, the town doctor, with his wife, Fay Bainter and their children, William Holden and Ruth Toby, and Guy Kibbee, the editor of the town’s newspaper, with his wife, Beulah Bondi and their children, Martha Scott and Douglas Gardner. He tells how Martha and Holden go to school together every day, until one day they suddenly realize that they are in love with each other, how Fay has always had a desire to travel and tries to find ways and means of going places, but the first time she goes on a trip contracts pneumonia and dies, how Martha, now married to Holden, almost loses her life during the birth of her second child, but comes through to continue her life on the farm with her husband and children.  

Comment: A simple, straightforward picture that will capture the hearts of all who are fortunate enough to see it, and one that will appeal to the masses, is this latest contribution to the screen. Adapted from Thornton Wilder’s Pulitzer Prize play, the film is a new departure in screen entertainment and a directorial credit to Sam Wood, the man who made “Goodbye Mr. Chips.” Simplicity is the keynote of the entire production, dealing as it

WOMEN IN WAR

with ELSIE JANIS  •  WENNY BARRIE  •  PATRIC KNOWLES

MAE CLARKE  •  DENNIE MOORE  •  DOROTHY PETERSON

BILLY GILBERT  •  COLIN TAPLEY

DIRECTED BY JOHN H. ABER

A REPUBLIC PICTURE
SHOWMEN'S TRADE REVIEW

May 18, 1940

THE up and at 'em showman will make money because he'll know there's money to be made in a film which stars a personality well known from coast to coast, and rather than let it slip in and right out again, he'll get on the old exploitation bandwagon and give everybody the opportunity to push it. If you've set your date for "Alias the Deacon," that showman might as well be you.

Incidentally, the personality we mentioned is Bob Burns, virtually "a man of the people." Your selling won't be restricted to any particular group or clique; you can direct it to the whole family, and when you get one family after another interested, that means good business at the box office.

Using a small one-column ad mat (one-Y, for example), and adding to it each day one of the seat-selling display lines listed in the press book, you can run a few days' Kaiser campaign, then change to the larger layouts and build them up until your opening smash. Outside, you can use cards showing Burns in the pose indicated in scene mat 11, with this copy: "He's phoney—but funny! Watch for 'Alias the Deacon.'" Other cards might be printed and posted around town bearing this copy: "'Alias the Deacon' is on the way. The word 'Alias' should be in small type for this teaser advertising.

**Lettered Playing Card Stunt**

Buy a quantity of cheap playing cards, or if the local printer can print them at a nominal charge, have them printed, and imprint one letter from each of the fourteen in the title on each card. Either through general distribution, or by means of them with bakery shops, department stores, etc., see that the cards get into the hands of as many people as possible. A note on the bottom of each should state that "the letter on this playing card is one of the fourteen in the title of the comedy star, 'Alias the Deacon,' starring Bob Burns and coming to the Blank Theatre next week. When you have collected 14 cards spell your name, hitch up them to the box office and receive two tickets free!" Better make one of the letters scarce so that there won't be a raid on the passes. As a variation of this stunt, you might find the names of the five main characters instead.

If you've heard Burns on the Kraft Music Hall radio program, you know the tall stories he tells about his relatives. With these stories as the basis, get the newspaper to cooperate with you in a full display, in the center of the front page, in much the style that Burns uses. It might be a good idea to remind them to listen to one of the radio "star" acquaintances with Burns' style. Limit the stories to 150 words or less, and offer cash prizes and guest tickets for the "whoppergust" tales.

In a tieup with a music shop, arrange a window display of musical instruments, with a replica of Burns' "bazooka" commanding the center of attraction. An old funnel, two lengths of gas-pipe and some wire, plus a mechanical hand, is all that's needed to construct the "bazooka." Your tie-in copy might be: "The 'bazooka,' takes its place among the instruments of the immortals ... and hear it played by the world's outstanding virtuoso, Bob Burns, in 'Alias the Deacon' at the Blank Theatre."

Since the story deals with the experiences of a whimsical card sharp, perhaps you could get someone proficient along this line to do a few trick in the lobby, demonstrating the various methods of professionals. He could conclude each demonstration with this warning: "Be sure you know every trick before playing cards with strangers, and be sure to see Bob Burns, radio's ace of comics, with his deck of 'Tie-Ups' in his merriest comedy in months, 'Alias the Deacon.'"

In a newspaper or radio contest, give the names of leading characters in the film, together with a short description of each. Then ask readers or listeners, as the case may be, to describe the players in rhyme, the hearings results.

At certain times during the engagement, have a girl stationed in front of the box office with a large advertising sign. Patrons are invited to draw a card before paying their admission, and those who draw aces walk right in as the lobby or in a ticket store window. A table and deck of cards might be placed in the lobby, alongside which is a sign stating that anyone who wishes is invited to play a game of solitaire, with tickets going to those who "win," but even if you "lose," you'll see a winner in down-to-earth entertainment when you see 'Alias the Deacon.'"

You might get the newspaper to run, as a feature, a little intelligence test. This feature, of course, could be used on any picture, so if you don't use it on this one, it will serve well some other time. The idea is to print each day a scene from the attraction, asking the reader to look closely at the picture for two or three minutes, then turn to another specified page and try to answer a list of questions based on the illustration; that is, where articles are placed, the position of persons, etc. Prizes, of course, can't be offered; but the feature is interesting enough that if you get in a plug for "Alias the Deacon" each day, it will ring through the box office.

Getting back to that "bazooka," again, you can create a lot of excitement by conducting a home-made "bazooka" contest. All kinds of instruments, and by instruments we don't mean the manufactured kind, could be displayed in the lobby or in a ticket store window. With the contest inspired by "Bob Burns and his world-famous 'bazooka,'" a real "bazooka" might be offered as a grand prize. We mentioned a way this instrument could be made in an earlier paragraph.

Since Burns, in his broadcasts, almost always talks about his seemingly limitless family, you could invite the biggest family in town to be your guests at one of the picture's performances. Conduct a search through the newspaper, by means of a trailer on your screen and a card in the lobby. A night during this promotion could be designated as "Arkansas Night." Invitations could be sent to former residents of Arkansas to be Bob Burns' guests to see "Alias the Deacon." Various organizations could aid in finding the names of those who come from Burns' native state and invite them.

A tank of oxygen might be displayed in the lobby or in a prominent window, surrounded by advertising material on the picture. Main copy for the window: "If you want to laugh steadily for 73 minutes, take this Laughing Gas, or better still, see... etc.

With playing cards laced on wire so they won't fall, but apparently falling from a black suitcase on which the title and playdate are lettered, a man dressed in the traditional black hat and frock coat of a deacon, could carry the bag around the streets as a bit of ballyhoo for the production.

For a Classified Ad page stunt, scatter the names of pictures in which Burns has appeared. Readers are asked to find them, then arrange them in correct sequence.

A cooperative ad might be made up on the basis that "If you advertise in (name of newspaper's) Classified column, you'll get the ace every time in satisfaction and quick results ... and for ace entertainment, see Bob Burns, playing cards prominently as background motifs for your displays.

Make up your mind that money can be made with this picture, then use every trick in exploiting it. We believe you'll be pleasantly surprised. Nothing tried, nothing gained!"

**Your Merriest Moments in Months!**

"They'll take you just like they 'took the town!'"

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**Dress Up Your Marquee**

Reproduced above is a way to dress up your marquee and attract more patrons to your theatre. Note the cut-out figures on top (you can take them from the 24-sheet) and the two-head "playing cards" hanging under the sign. Letter cards on both sides. Cut-out figures might be animated.

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**Pictures Tell the Story**

The copy in the ad above is short and to the point, and that's all that's necessary, because the "merriest moments" in the picture are literally illustrated. Incidentally, these same cards could be used in a similar layout for a lobby display frame.

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**Showmen's Analysis**

An N.B. Showmen's

Ad

The Dipsy Doodler (Swingy)
Vita. (5508) Melody Master No. 8 10 mins.
Larry Clinton and his orchestra with Bea Wain, singer, cover and dance, and the harmonica quartette known as the Philharmonics, perform in a conventional ballroom setting and give much in the manner of popular with the swing addicts. It should more than satisfy as an interlude for the jitter cutting and line-dancing groups among patrons generally. Play up the names of Clinton and Bea Wain in advance billing.

You Ought to be in Pictures (Novel)
Vita. (5612) Looney Tune No. 12 7 mins.
Cartoon and human figures work together in a very novel and technically perfect blend of animation and actual scenes. Porky Pig is induced by Daffy Duck to ask Leon Schlesinger for cancellation of his contract so Porky can get real dough as leading man for Bette Davis. While Porky is getting the bun's rush about the feature lot, the duck is trying to talk Leon into signing him up for Porky's place. The duck's act, a dance and burlesque rendition of the operatic "Figaro" aria is good for a belly laugh, and the whole business rates as fine diversion. Play up fact that the producer of Porky cartoons is seen with his popular cartoon character in a novel laugh-getter.

Television Preview (Interesting)
Para. (V9-8) Paraphrastic No. 8 10 mins.
Ted Husing explores the possibilities of television, showing what may happen when the future art is thoroughly developed. He shows how motion picture theatres can utilize television, how station "breaks" may be changed, how products may be plugged without interrupting the performer, how dangerous criminals may be apprehended, etc. Bob Hope, Larry Ross, Bob Burns, Akin Tanimoff and others appear. Husing in the film is shown as a guide of the current television activity, this should be timely screen fare for your patrons. If a television set is available, use it for demonstration purposes in the lobby.

Norway's Fate (Fair)
Hoffberg 10 mins.
Were it not for the stirring commentary by Johannes Stedal and the very few scenes of what appears to be a German invasion, this subject would be nothing more or less than a travelog about Norway. Most of the reel is taken up with scenes of the country's industries, natural resources, customs, sports, etc. With the theatre of war apparently changing, what might have been exceptionally timely a few days ago seems only to have a passing interest now. It may serve to impress more vividly in the audience's collective mind that few, if any, countries are safe these days.

Unusual Occupations No. 5 (Good)
Para. (L9-S) Unusual Occupations 10 mins.
Throughout, this reel is interesting, but what will probably appeal most to the fans is the sequence showing Gene Autry as a breeder and trainer of horses. He performs some novel tricks for him, too. Another subject of perhaps interest will be the stamp collectors. Jerry Fairbanks and Robert Carlisle produced. On the Autry clip alone you can tie up with music shops and enlist the support of your local Gene Autry Fan Club. As for stamps, get philatelists to bring their collections to the theatre for display purposes.

Gun Dog's Life (Sure to Please)
Vita. (5407) Color Parade No. 7 10 mins.
Good color reel with strong human interest angle and particular appeal to dog lovers and sportsmen. It shows a litter of Springer spaniel puppies with their mother, the narrator doing calling for the dog as her young ones start forth on life to become hunters or gun dogs. Scenes of working dogs flushing, pointing and retrieving game are smartly done and interesting. It is a good reel and deserves build-up. Try a pet contest in front of the theatre for dogs to be shown by their owners, particularly the younger pet owners.

Cavalcade of Academy Awards (Fan Appeal)
Vita. (5201) Special 31 mins.
Clips from films that won Academy Awards, with scenes at the dinner and presentation proceedings of the Academy Award event of 1940. The parade of big stars and production big-wigs in flashes in the films makes it perfect fan material. One of the entertainment highlights is in clip from "Wizard of Oz" with Judy Garland singing "Over the Rainbow" for which she received special award this year. Vivien Leigh, as well as some clips from "Gone With the Wind," Mickey Rooney, Bob Hope, Spencer Tracy and many other stars are seen at the dinner party. Bill as a special attraction. Work up contest in which newspaper will sponsor memory test for naming picture and star winners of Awards for each year since 1928.

(More Shorts reviewed on page 35)

Elsie JANIS • Wendy BARRIE • Patric KNOWLES
MAE CLARKE • DENNIE MOORE • DOROTHY PETERSON • BILLY GILBERT • COLIN TAPELY
Directed by JOHN H. AUER
COLUMBIA
BEING EDITED
PASSPORT TO ALCATRAZ*
FUGITIVE FROM A PRISON CAMP*
IS KIND OF DOOMED MEN*
I MARRIED ADVENTURE—Travelogue Features. Made by Mrs. Gus Eichenbaum.
MAN FROM TULLEWEEDS—Bill Elliott, Iris Meredith, Director, Joe Lewis.
RETURN OF WILD BILL—Bill Elliott, Iris Meredith, Director, Joe Lewis.
KEEP HIM ALIVE—Jack Holt, Victor Lester, Stanley Fields, Director, Lewis Collins.
WEST OF ABILENE—Charles Starrett, Marjorie Cooksey, Director, Ralph Oakes.

NEW YORK
ANDY HARDY MEETS DEbuttante*
PRIDE AND PREJUDICE*
SUSAN AND GOD*
MORTAL STORM*
PHANTOM RAIDERS—Water Fldgwen, Ed Johnson, Nat Powellton, Director, Jacques Tourneur.
CAPTAIN IS A LADY—Charles Coburn, Rillie Burke, Brud Boats, Director, Robert Sims.

IN PRODUCTION
BOOM TOWN*
I LOVE YOU AGAIN—
TO WIN THE WORLD—Lana Turner, Lew Ayres, Director, Hal B. Wallis.
STRIKE UP THE BAND—Mickey Rooney, Judy Garland, Douglas McClatch, Director, Busby Berkeley.
GOLD RUSH MAiSE—Ann Sothern, Lee Bowman, Director, Edwin L. Marin.
ONE CAME HOME—Robert Young, Maureen O'Sullivan, Lewis Stone, William Dieter, Director, S. Sylvan Simon.
ESCAPEf—Nora Shearer, Robert Taylor, Felix Bressart, Paul Lukas, Naiasmon, Director, Mervyn LeRoy.

(Ced England)
BUSMAN'S HONEYMOON—Robert Montgomery, Connie Cunningham, Director, Arthur Woods, Producer, Ben Frank.

This Week: In Production—54; Being Edited—74
Last Week: In Production—53; Being Edited—70
Last Year: In Production—55; Being Edited—71

NOTE: Asterisk (*) indicates pictures which on Advance Repe has been published—on booking basis for date of publication.

MONOGRAM
BEING EDITED
RIDERS FROM NOWHERE* KID FROM SANTA FE* WILD HORSE RANGE* ON THE SPOT*

IN PRODUCTION
LAST ALARM—Warren Hull, Polly Ann Young, J. Farrell MacDonald, Director, William Well.

PARAMOUNT
BEING EDITED (1940-41)
UNTAMED (Tex)*
THOSE WERE THE DAYS* ALL OF FRESH SAFARI*

IN PRODUCTION
AMORE COWBOY* QUEEN OF THE MOB*

GHOST BREAKERS*
BEING EDITED (1940-41)

DATE WITH DESTINY* LIFE WITH HAPPY*
I WANT A DIVORCE*
THREE MEXICANS FROM TEXAS—William Boyd, Russell Bazeley, Father Entnol, Director, Lesley Stanfield.

IN PRODUCTION (1940-41)
NORTHWEST MOUNTED POLICE (Tex)*

IN PRODUCTION
TEXAS*

NIGHT AT EARL CARROLL'S* DANCING ON A DIME*

RANGERS OF FORTUNE—Fred MacMurray, Patricia Morison, Albert Dekker, Director, Sam Wood.

COMIN' ROUND THE MOUNTAIN—Bob Burns, Euna Merton, Director, George Armandibus.

MYSTERY SEA RAIDERS—Henry Wilcoxon, Cyril Landis, Halstun Stevens, Director, Edward Dmytryk.

RHYTHM ON THE RIVER—Big Crosby, Mary Martin, Emil Rathbun, Oscar Levant, Director, Victor Schertzinger.

VICTORY—Troyer Marsh, Betty Field, Margaret Wycherly, Director, John Cromwell.

DOOMED CARAVAN—William Boyd, Ross Henderson, Andy Clyde, Director, Lesley Stanfield.

RKO-RADIO
BEING EDITED
VILLAIN STILL PURSUED HER* TOM BROWN'S SCHOOL DAYS* PRAIRIE LAW*

ANNE OF WINDY POPLARS* THOUSAND DOLLAR MARRIAGE* CROSS COUNTRY ROMANCE* THE RAMPS WE WATCH—March of Time Feature.

MILLIONAIRES IN PRISON—Leo Tracy, Linda Hayes, Raymond Walburn, Director, Roy McCahey.

RKO-ROYAL (Continued)
BEING EDITED

IN PRODUCTION (1940-41)

YOU CAN'T BE TOO CAREFUL—Gene Rogers, Ronald Colman, Director, Lewis Leiman.

DANCE, GIRL, DANCE—Maeve O'Hara, Lewis Honey, Lucile Ball, Virginia Field, Director, Roy Del Ruth.

DR. CHRISTIAN MEETS THE WOMEN—Jean Hersholt, Edgar Kennedy, Dorothy Lovette, Director, William Kell.

STAGE TO CHINO—George O'Brien, Director, Edward Kelly.

IN PRODUCTION (1940-41)

DREAMING OUT LOUD—Lum & Abner, Frances Langford, Frank Craven, Director, Harold Young.

REPUBLIC
BEING EDITED
WOMEN IN WAR* GANGS OF THE COWS* ROCKY MOUNTAIN RANGERS* WAGONS WESTWARD* GRAND OLE OPRY* CARSON CITY KID*

IN PRODUCTION
SCRAPPARD—Ben Powers, Chester Mandell, Director, Sidney Salkow.

FIGHTING MARSHALL—Ben Powers, Associate Director, George Sherman.

CAROLINA MOON—Gene Autry, Hanging, Jane Darwell, Director, Frank McDonald.

20TH CENTURY-FOX
BEING EDITED (1939-40)

SAILOR'S LADY* EARTHBOUND MARRIAGE IN TRANSIT* MARYLAND* LUCKY CICERO KID* FOUR SONS*

BEING EDITED (1940-41)

YOUNG PEOPLE*

ELSIE MAXWELL'S PUBLIC DEB. No. 1* GILL FROM AVENUE A—Jane Withers, Kent Taylor, Elke Lorn, Director, Otto Kruger.

PIER 18—Lynne Bar, Lloyd Nolan, Douglas Fowley, Director, Eugene Forde.

STREET OF MEMORIES—Guy Kittson, Lynne Roberts, Director, Sherwood Traube.

BEING EDITED (1940-41)

BRIGHAM YOUNG* RETURN OF FRANK JAMES (Tex)* HUNTED FOLDS, Andrea Leeds, Jackee Cooper, Director, Fred Lang.

I MARRIED A NAZI—Jean Bentley, Richard Greene, George Montgomery, Director, Irving Pielch.

BRIDE WORE CRUTCHES—Lyone Roberts, Ted Nixon, Robert Armstrong, Director, Shepard Traube.

UNIFIED ARTISTS
BEING EDITED
THE WESTERNER (Goldwyn)* SOUTH OF PAGD PAGO (Small)* GREAT DICTATOR—Chaplin* THEODORE ROOSEVELT—Chaplin* PENNBURG—Chaplin* PRODUCTION MANAGER (Wanger)* LONG WAY HOME (Argy)* CAPTAIN CAUTION (RKO)—Vittor Mavrea, Louise Platt, Bruce Cabot, Director, Robert Wallace.

KIT CARSON (Small)*—Jen Hall, Dana Andrews, Lloyd Bari, Director, George B. Seitz.

UNIVERSAL
BEING EDITED
SANDY IS A LADY*
SOUTH TO KAHANGA*
BAD MAN FROM RED BUTTE LONELY, HONOR AND OH BABY* YOU'RE NOT SO TOUGH* HOT STEEL*
ONE OF THE BOSTON BULLERTONS*
BEING EDITED (1940-41)

BOYS FROM SYRACUSE* BLACK DIAMONDS—Richard Arlen, Andy Devine, William Adams, Director, Cleavon Cullman.

IN PRODUCTION (1940-41)
MODERN MONTE CRISTO—Victor MaLe Genius, John Loder, Anne Nagel, Director, Hall Buehrer.

SLIGHTLY TEMPTED—Hugh Herbert, Johnny Downs, Percy Mervin, Director, Lee Lader.

I'M NOBODY'S SWEETHEART NOW—Helen Parrish, Dennis O'Keefe, Constance Moore, Director, Arthur Lubin.

WARNER BROTHERS
BEING EDITED
FUGITIVE FROM JUSTICE* BROTHER ORCHID*
ALL THIS HEAVEN, TOO* SEA HAWK*

BEING EDITED (1940-41)

LIFE OF KNUTE ROCKNE—Paulette Goddard, Ralph Bevan, Guy Paget, Director, Lloyd Bisco.

EPISODE—Olivia de Havilland, Adele Lyon, Charles Winninger, Eddie Albert, Jane Wyman, Director, Bert Shand.

THEY DRIVE BY NIGHT—George Raft, Anne Shirley, Humprey Bogart, Director, Raoul Walsh.

THE SENTENCE—George Brent, Virginia Bruce, Edna Marshall, Director, Vincent Sherman.

NO TIME FOR COMEDY—James Stewart, Rosalind Russell, Charles Ruggles, Director, William Keighely.

MAN FROM STREET STREET—Edward G. Robinson, Eddie Albert, Robert Armstrong, Gene Lockhart, Donald Crisp, Director, Raoul Walsh.

RIVER'S END—Dennis Morgan, George Tobias, Elizabeth Earl, Director, Ray Enright.
SHOWMEN’S TRADE REVIEW
Page 35

Short Subject Reviews
(Continued from page 35)

A Gander at Mother Goose (Good)
Vita. (5319) Mervin Melody No. 19
7 mins.
Saile on such tales as Mistress Mary, Jack and Jill, Little Miss Muffet and others. In Technicolor and cleverly done, it is entertain-
ment for the grownups, not children. Produced by Leon Schlesinger.

PLAYMATES FROM THE WILD (Unique)
Para. (R-919) Spotlight No. 11
10 mins.
Unique is the proper rating for this interest-
ing subject featuring Emile Liens and his trained otters. Filmed at Daytona Beach, Fla., and narrated by Ted Husing, the reel shows the little animals as they slide on their tummies down the sand dunes, frolic in the water, and perform many other amusing tricks. And therein lies the charm of this short that will get a bang out of this. Grantland Rice produced. Try to get an announcement of your showing in the zoo, pet shops and museums.

GRANITE HOTEL (Good)
Para. (R-937) Stone Age Cartoon No. 3
7 mins.
The gum-chewing switchboard operator com-
plains that "nothing ever happens at Granite Hotel," yet the cartoon is full of rollicking situations and clever gags that contradict her assertion. There are other better cartoons, but this will serve as a good filler. Dave Fleischer directed. Get announcements to hotel guests in your town, inviting them to see it. It is very much like to live in a hotel during the Stone Age—according to the producer of the cartoon.

A KICK IN TIME (Cute)
Para. (C-94) Color Classic No. 4
7 mins.
Spunky strays away from his mother and is sold at auction to a junk dealer. His lot is a hard and "pulling" one until Hunky, his mother, comes to rescue the harassed doggie. The cartoon is cute and entertaining Technicolor cartoon. Dave Fleischer directed. If you can borrow a junk wagon and a donkey, you’ve got a good ballyhoo. A card on the wagon could be used to see the "misadventures of Spunky, etc."

FIRST RUN SHORT PRODUCT

BROADWAY, NEW YORK
(Week Beginning May 18)
CAPITOL—Spots Before Your Eyes (MGM)
Calling on Columbia (MGM) rev. 4-27-40;
Holmwood, Style Center of the World (m)
4-24-40.
CRITERION—Norway’s Fate (Hoffberg) rev.
4-25-40.
GLOBE—A Gun Dog’s Life (Vita.) rev. this
week’s "Norway’s Stars (Col.)" rev. 4-18-40.
PARAMOUNT—Popular Science No. 3 (Para.)
rev. 2-24-40; Stein’s Ain’t Honest (Para.)
rev. 3-14-40; Not So dumb (Para.) rev.
4-25-40.
RADIO CITY MUSIC HALL—The Riveters
(Rko-Disy). RKO.
RAITF—Rough House Fiesta (Col.) A
Marching We Will Go (Col.). RKO.
RIVOLI—Roman Symphony (UA) rev. 10-8-38.
ROXY—Isle of the East (20th-Fox); Swiss
Skii Vodlers (20th-Fox).
STRAND—Clarence’s Fellow (Vita.); Me-
chanix Illustrated No. 4 (Vita.). RKO.
CHICAGO LOOP
(Week Ending May 18)
APOLLO—Home on the Range (MGM) rev.
4-26-40.
CHICAGO—Isles of the East (20th-Fox).
GARRETT—Sinks and Sources (MGM)
rev. 4-27-40; Flying Targets (Col.) rev. 3-16-40.
ROOSEVELT—Playing of the Wild (Para.)
rev. this issue; Screen Snapshots
revises Tales Takes Trip (Vita.). RKO.
UNITED ARTISTS—Modern New Orleans
(MGM); The Pointer (RKO-Disy) rev.
5-20-39.

REVIEW

(Released Saturday, May 18)
PARAMOUNT—Belmont track open; Persuading plans for defense: Kaiser quadruple’s
desire; S.S. Manhattan brings Norwegian refu-
egees; Louisiana Governor inaugurated; Belgians
leave Paris for war; French tanks mass for battle;
Measuring of war: Invasion of Duba; Bombing of
Namsos; Hull warns against aggression.
MOVIE-TONE (Vol. 22, No. 72)—British
troupes leave Norway; Bombing of Namsos; Hull
warns against aggregation; Annapolis cadets on parade;
U. S. tests new pursuit planes; No. Berm,’s plane
flies 255 m. p. h.; World’s Fair; French border in readiness; Girls in
snow; Belmont track open.
NEWS OF THE DAY (Vol. 11, No. 270)—U. S.
lacks planes, guns and tanks; Pershing warns of un-
preparedness; Senators pledge strengthening of na-
tional defenses; Bombing of Namsos; British troupes
leave Norway; Map of German strategy in “Battle
of Meuse”; French and German tanks in mass at
attack; Louisiana Governor inaugurated (New Orleans
only); Florida race in Bayou classic; Gulf taught
students.
PATHE (Vol. 11, No. 875)—U. S. Army tests rifles;
Ballet prod tank tested; Bombing of Namsos; Swe-
dish May Day celebration; Belgians leave Paris for
war; Mt. Paloma’s 200-inch lens; Belmont track open.
UNIVERSAL (Vol. 12, No. 876)—Hull
warns against aggregation; Pershing warns of unpre-
paredness; Bombing of Namsos; Belgians leave Paris for
war; Fire-resisting tank tested; U. S. Army tests rifles;
New army pursuit plane; Annapolis cadets on
parade; World’s largest barbecue in La.; Pirogues
race in Bayou classic; Belmont track open.

(Released Wednesday, May 15)
PARAMOUNT—French Orations; Persuading plan
for defense; Kaiser’s quadruple desire; U. S. Gov-
ernment acts against invasion; Japanese watch Dutch East
Indies; Germany’s "mussolini" in Vatican; F.D.R. addresses
Scientific Congress: A prayer for faith and reason in new world crisis.
MOVIE-TONE (Vol. 22, No. 71) Holland,
Belgium, Luxembourg invaded; Queen Wilhelmina tried
by new court; Princess Juliana’s recent birth and
Holland’s dikes opened; Dutch guns rushed to front;
King Leopold rallied Belgian nation; Neville Chan-
terman resigns; Churchill new Prime Minister; Eng-
lish royalty inspires plane factory; German bomber
that downed English Italian airman back from
Narvik; Netherlands ambassador says country
will resist; Mussolini assiduously speaks in grim words; F.D.R. addresses
Scientific Congress; Pope Pius pro-
claims new Italian patron saints; Opening of N. Y.
World’s Fair; Bimlech wins Maryland Pre-
akness; Low Leher and lion’s den.
NEWSP OF THE DAY (Vol. 11, No. 269)—Holland
and Belgium invaded; Belgian, hamburger
ensouls demounts invasion; Pope Pius prays for peace; Brit-
ish troops sail for fighting front; King and Queen
now in U. S.; Winston Churchill bomb craves
in England; Opening of N. Y. World’s Fair; Bime-
lech wins Maryland Preackness.
PATHE (Vol. 11, No. 88)—Germany invades
the Netherlands and Belgium; Holland roads
lowland; Queen Wilhelmina summons army; King Leopold
commands Belgian army; Great Britain and France
rush reinforcements; Chamberlain resigns, succeeded
by Churchill; F.D.R. addresses Scientific Congress;
Major George Fielding Eliot analyzes new crisis;
Opening of N. Y. World’s Fair; Bimlech
wins Maryland Preackness.

UNIVERSAL (Vol. 12, No. 875)—Germany invades
Holland, Belgium, Luxembourg; French reinforce-
mens pour into Belgium; British troops sail for
Netherlands; Belgian, Dutch envoys say their na-
tions will resist; F.D.R. addresses Scientific Con-
gress; Opening of N. Y. World’s Fair; Bimlech
wins Maryland Preackness.

Newsreels Theatres Exploit
Patriotic Technicolor Shorts
An extensive display of stills from Warners’
patriotic short subjects is currently being used in all of the theatres of
the Newsreel chain in the New York area.
The photographs constituting the display are taken from the company’s specially pre-
pared folio entitled “Living American His-
tory. These are made up of scene stills
from each of twelve historical subjects.
The theatres’ displays will be used for selling
each subject as it is booked.
... Program Notes From the Studios ...

MANNA GOMBEL has been signed by Producer Howard Shamrey for the feminine lead in his next Hopalong Cassidy picture, "Doomed Caravan," set to go before the cameras this week on location at Kernville.


EDMUND LOWE has been signed for an important role in RKO's "Men Against the Sky," which also will feature Richard Dix, Ken Taylor and Wendy Barrie. John Twist authored the original aviation story which will be directed by Leslie Goodwins and produced by Howard Benedict. Shooting starts in about ten days.

ANN RUTHERFORD, the vivacious Polly Benedict of the Hardy series, will appear for the first time with Wallace Beery, as the young feminine lead in MGM's forthcoming picture, "Wyoming," Richard Thorpe, director, now is seeking location sites in the mountain country of Wyoming.

Columbia has assigned Loretta Young and Melvyn Douglas to the co-starring roles in "He Stayed for Breakfast," which Alexander Hall will direct as the first for B. P. Schulberg under his new Columbia contract.

Butch and Buddy, the romial young musicians of "Underpop" fame, and Robert Cummings, have been added to the cast of Deanna Durbin's next starring picture, "Spring Parade," at Universal. The picture rolls within the next two weeks with Henry Koster directing for Producer Joe Pasternak.

With Judy Canova in the starring role, supported by Edie Foy, Jr., Isabel Jewell, Ruth Donnelly, Alan Mowbray and Matty Malneck's band, Republic's "Dime Bandit," went before the cameras under producer-director Gus Meins.

Dana Andrews has been borrowed by Edward Small from Samuel Goldwyn for one of the feminine leads in "Kit Carson" which started last week, under the direction of George B. Seitz. Jon Hall has the title role.

Polly Ann Young, sister of Loretta Young, and Sally Blane, will play the feminine lead in Monogram's "The Last Alert," opposite Wallace Beery, who last played a prominent role in Hal Roach's "Turnabout." William West will start directing next week.

Paramount has announced "The New Yorkers" as the next starring vehicle for Dick Powell. The story is an original by Preston Sturges, who will also direct. Powell returned to the screen recently in the as yet to be released "I Want a Divorce," in which he co-starred with Joan Blondell.

"Diedwood Dick," traditional hero of the dime novels of three decades ago, will be the basis for the next serial to be produced by Larry Darmour, who also made "The Shadow," "The Lady of the Pirates." Production starts June 1.

Director Shepherd Traube gave "The Bride Wore Crutches" the starting gun at 20th Century-Fox, with Ted North, Lynn Roberts, Robert Armstrong, Lionel Stander, Edgar Kennedy and Richard Lane heading the cast.

Voco Productions, currently filming "Dreaming Out Loud" with Lumin and Anna on the starting roles, have signed Frances Langford to a personal one-year-film contract, and are planning a starring picture for her early this fall. Miss Langford has the feminine lead in "Dreaming Out Loud."

Walter Wagner's "Foreign Correspondent" will have the last motion pictures made in Holland before the country became enveloped into the war. 14,000 feet of backgrounds, reached the Wagner studio in time to be incorporated in Dutch scenes. Director Alfred Hitchcock is making.

At Rogell, currently making ready to direct Universal's "Argentina Nights," has secured the services of Arturo Cazares' 12-piece Marimba band to furnish the native Latin-American music for the film. Rogell also signed the Andrew Sisters to make their film debut in the picture, which rolls within the next two weeks.

Wallace Rahden, technical advisor on Paramount's "My Very Own Raider," has been assigned one of the top roles in the picture. Director Edward Dmytryk decided that Rahden, who studied at Annapolis, was fitted for the job.

Johnston Denies Rumors of Pathe Taking Over Monogram

Reported rumors of Pathe taking over Monogram are "a lot of bunk" according to W. Ray Turner, president of the company. Johnston stated "Pathe owns about 17 1/2 per cent of the company's stock, while Johnston and the franchise holders own about 30 per cent. Pathe has three representatives on the board with the Johnston unit five, so this conversation is all just idle gossip.

The best evidence of this was the recent extension of the Johnston and Dunlap employment contracts for an additional three years, giving them five years yet to run. Pathe and Monogram are working hand in hand to the best interests of both companies and shall continue to do so.

Johnston also announced that the weekly gross business of the company was at its highest peak since the inception of the organization. Reports from the sales department reveal that for each of the past five weeks the eight week advance playdate report of the company has shown an increase until now it has passed the high water mark established in the "March for Monogram Drive" recently.

With the company's program established at 26 dramas and 24 westerns, a domestic sales quota has been set at $9,225,000.

Universal Speeds Work on New Marlene Dietrich Film

Producer Joe Pasternak is speeding preparations for Marlene Dietrich's new starring vehicle, "Seven Sinners," first of the actress' pictures under the new and exclusive contract she signed with Universal. Pasternak has assigned John Meerman, ace scenarist, to the polishing touches of the screenplay, and is getting ready for an early starting date.

Broderick Crawford has already been assigned to one of the chief supporting roles, and several of the screen's most prominent leading men are being considered for the romantic lead opposite Miss Dietrich.

Tak Carson, another of the industry's outstanding directors, has been signed to direct.

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On Location

FRANK LOWD directing a scene from "The Howard of Virginia" while on location at historic Williamsburg, Va. The picture will be released by Columbia.
WANDERING AROUND HOLLYWOOD

with the "Oldtimer"

The reviewers and columnists are going to run out of Stars, Beans and Killys, and then what will you, when they start raving about Sol Lesser's "Our Town," a sixteen-star special for everybody's boxoffice. Offices to Sam Wood, Lesser and the cast and crew who were responsible for this swell picture. A few more like it would help.

It took the Pacific Coast Conference of Independent Theatre Owners to make Hollywood "Exhibitor comedians"—and it's about time. One of our biggest surprises, when we bit the coast about two years ago, was the attitude of this town when it came to the boys who were paying all the bills.

Humphrey Bogart, that swell actor Charlie Emerson calls "The Merchant of Menace," has a "tag" for Charlie—whom he now calls "Curley the Trigger Man." If you know Charlie, it should give you a rough idea of what Bogy means.

If you must run double features, here's a tip for the finest dual on the market today. Paramount's "The Biscuit Eater" and Universal's "I Can't Give You Anything But Love, Baby." They are both in the "A" class when it comes to entertainment value. No charge for this tip.

What's all this "hush" about looking for new talent. A few days ago a young man, tops in the radio field and a REAL actor, was called over to one of the big studios and was turned down with the remark, "We've heard you with some of the top stars but we didn't know you were so young." Tie that one if you can.

Alan Mowbray and Donald MacBride, the team that "mugged" their way through RKO's "Curran Call," is going to repeat in "Show Business." What price fame.

Gabbing with Monogram's W. Ray Johnston about the good old days of the Sales Company, and we sure dug into the past. Wonder how many of you know that Ray was an actor when he broke into this business.

RKO Closes Deal for Kelland's "Scattergood Baines"

George J. Schaefer, president of RKO, and Jerry Brando and Charles E. Ford, signed a contract that will bring to the screen, Clarence Budington Kelland's famous fictional character, "Scattergood Baines." Brandt and Ford have taken studio space on the RKO-Pathe lot in Culver City, and are seeking a famous star for the role of "Scattergood." The "Baines" stories, started in 1917, and has appeared steadily in the American Magazine since at the rate of three to four yearly. Today they are also presented over the radio five days weekly to 10,000,000 listeners. Brandt and Ford paid $100,000 to Kelland for the screen rights to the stories.

Brando, a former film editor and assistant director at Columbia, is the son of the late Joe Brando who organized Columbia. Ford was formerly managing director of Universal Newsreel and executive producer at Republic.

Killy Subs Howard on "Chino"

Due to the sudden illness of Director David Howard, who has handled the megaphone on 27 George O'Brien pictures in the past nine years, Edward Kelly, assistant director on "Primrose Path" and other top-flight productions, has been assigned to direct "Sage to Chino," the western's next film for RKO.

Clyde to Continue in "Hopalongs"

Andy Clyde, screen comedian who came out of retirement to play the comedy role in "Three Men From Texas," has been signed by Producer Harry Shiner for the six pictures on the 1940-41 program.

Autry Starts Another

Shooting started on Gene Autry's newest western, "Carolina Moon," at Republic with Smiley Burnette and Roy Strother heading the supporting cast. Frank McDonald again directs, having completed work on "Grand Ole Opry," with the Weaver Brothers and Ellyer.

Brennan in Capra Film

The role of the Colonel in Frank Capra's production of "The Life of John Doe" at Warner Bros., will be played by Walter Brennan. In addition to Gary Cooper, who plays the title role, and Brennan, 12 principal roles and 212 speaking parts remain to be filled.

"Escape" Starts at MGM


Burns and Raye Signed by U

Bob Burns and Martha Raye will be co-starred by Universal in the near future. Starting date of the picture depends on Miss Raye's availability from the new Al Jolson show in New York. Miss Raye is currently working in "The Boys From Syracuse" and Burns just completed "Alias the Deacon" on the lot.

AY Tank He Lakh, Eh?

John Wayne taking a dialect lesson from Osa Massen, Walter Wanger contract star, for his role in John Ford's Argosy production, "The Long Voyage Home," in which he plays a Swedish sailor.

March Signed for "Flotsam"

Fredric March has been signed by David L. Loew-Albert Lewis productions to star in their first picture for United Artists release, "Flotsam," scheduled to go into work on the Universal lot in mid-summer. John Cromwell has been assigned as director. Both March and Cromwell are currently working as star and director in Paramount's "Victory."

SAN FRANCISCO CALL-BULLETIN says...

DARK COMMAND

"Jesse James was good, too — on the trigger — but a piker as compared with Guerrilla Bill Cantrell in the size of his western gang and the scope of his pillaging.

A pretentious picture, it covers an exciting period of history."

RAOUL WALSH, Director

The Story of

The BLACK KNIGHT of KANSAS

America's most vicious guerrilla, whose deeds shocked an entire world and bred hate in the heart of the woman he loved.

A REPUBLIC PICTURE
Our Town
(Continued from page 31)
does with the simple events of humans in a small town and the little things in their lives. Performances, without exception, are perfect in their simplicity. Scott, who created the character of Emily on the stage, and William Holden, are excellent. Frank Craven, as the father, is in the tradition of the character that characters of this type will live forever. Other portrayals that stand out are contributed by Fay Bainter, Reulah Bondi, Thomas Mitchell, Guy Kibbee and Stanwyck, who produces a production of such a quality as this. Make its showing an occasion for community celebrations, such as "Our Town Week." (FAMILY)
WILL CAPTURE THE HEARTS OF ALL WHO ARE FORTUNATE ENOUGH TO SEE IT.
BOXTALE SLANT: A PICTURE WITH STRONG MASS APPEAL THAT NEEDS PLENTY OF SHOWMANSHIP TO GET THE RESPONSE IT DESERVES FROM THE PUBLIC.

Lillian Russell
20th-Fox Drama 127 mins.
(Prod. No. 45—Nat'l Release, May 24)
Plot: Alice Faye has a beautiful voice, but Cawthorn declares it unfit for grand opera. When the boy is by Helen Westcott's announcement that she is going to run for mayor of New York, Alice quiets the mob and they disperse. However, Fonda remains to talk with her about their ambitions, she becomes an actress, he becomes a newswoman. Carrillo, impresario, hears Alice's voice and offers her a job. In a few weeks, this becomes a sensation and meets Edward Arnold and Warren William, who become her admirers. Later she marries Ameche, a young composer, and they sail for England, where Alice is to appear in a Gilbert & Sullivan operetta. Hot-headed Ameche argues with the producers, and Alice is fired; but she doesn't mind, for Ameche is to become a father anyway. Their funds dwindle and after the baby is born they move to wretched quarters in London. Fonda visits them to write Alice's life story, but Alice, tired of a heart attack, returns to New York, where Arnold proposes to her and is rejected. She permits Fonda to go out of her life forever, but he comes back and declares his love.
Comment: Lavishly produced and abounding in outstanding performances, this playback of a notable era and about a famous stage personality combines all the essentials of entertain- ment. So much so that this in spite of calling other top notches of yesteryear, it cannot fail to provide oldsters with solid enjoyment while delighted the younger generation with the ups and downs, the successes and the heartaches of one of a name that is even familiar to them. Although portraying a gorgeous Lillian Russell, Ameche and Fonda do not run off the show. Edward Arnold is particularly outstanding in a role he made famous once before—

The Lone Wolf Meets a Lady
(Hollywood Preview)
Col. Mystery drama 66 mins.
(Nat'l Release, May 30)
Plot: Warren William (the Lone Wolf) and Eric Blore, his valet-companion, almost die when they jump from a burning apartment. The man of action after finding her husband, Roger Pryor, killed and a valuable necklace, left there by her late husband, gone, Believing Pryor dead, Jean had become engaged to Hull, and he left the heirloom for her to wear at a ball that night. William returns Jean to her apartment, and frames an alibi for her. Back in his own apartment, he is joined by Victor Jory, with whom Pryor had been working. Jory demands a split of the haul. Thurston Hall's let Jean flee, traced her to William's place, but Blore hides her and he finds only Jory. William tells him to go out to Jory, then finds the killer is to meet him. When he and Blore follow, they find Jory dead and themselves in the hands of the murderer. Williams makes Hall his prisoner, he goes to a river boat where all suspects have been assembled, and a further trick extends his pleasures, as Blore arrives with Jean, who had been kidnapped by the murderer.
Comment: A cast rating well above the average and direction which keeps the story moving every minute makes this a mystery yarn to more than match the standard of this Lone Wolf series, with the result that in any but major situations it can carry alone. For the latter, it provides a supporting feature of exceptional strength. Rating action honors close to Warren Williams are Victor Jory's work, the unexpectedly profuse attention of the sought girl and Warren Hull's playing of her trusting sweetheart. All of them, however, are not to be stung, may be repeated on this one. The use of a home recording machine to help clear the Wolf suggests the possibility of a tie-up display of the various contacts on which would attract attention can be set by capitalizing on the hobby of Inspector Ford, special agent of the city police department. (FAMILY)
Catchline: "Could you solve a double murder by rain on the windowsill? The Lone Wolf does it."

AUDIENCE SLANT: FAST MOVING ENOUGH TO HOLD INTEREST WITH ANY AUDIENCE. BOX OFFICE SLANT: TITLES SHOULD BUILD THIS TO BETTER THAN NORMAL FOR THIS SERIES.

Legion of Decency Ratings
(For Week Ending May 18)
SUITABLE FOR GENERAL PATRONAGE
Edison, the Man
La Conca Nights
GRAUCO SANDOW
SUITABLE FOR ADULTS ONLY
Crooked Road
Flight Angels
Girl In Room 313
Down Went McGinty
"Can't Give You Anything But Love, Baby"
Twentieth Century Together

OBJECTIONABLE IN PART
Torril Zone
You Can't Fool Your Wifs

Men Without Souls
Columbia Drama 67 mins.
(National Release, March 4)
Cast: John Litel, Barton MacLane, Rochelle Hudson, Thomas Mitchell, and Off-Color comedians. Credits: Donald Maclean and Joseph Carole. Story by Harry Gatten. Photography, James B. Hall. Director, James M. Sweeney. Director, Nick Grinde.
Plot: John Litel is appointed prison chaplain at a time when the guards manage to stop it singlehanded but the convicts dislike him. He takes an interest in Glenn Francis and the neighborhood, which is a con in stir, kills the captain of the guards, tries to prevent Ford from being charged with the murder. But Ford is sentenced to die. Litel gets MacLane to confess, just after he has been mortally wounded in another jail break.
Comment: Columbia dusted off its prison set and Barton MacLane put a little dust on his old prison uniform and the boys went to work again on this one, which is practically a complete repetition of the many prison break stories which Columbia has sent to Columbia, Monogram and Warner Bros. have done before. It is no better than usual, but the fans who like this sort of picture will probably not be too discriminating. Slip sheet all the crime magazines in town. Post the figure 1,342, which is the average number of picture of normal escapes found on that list, which surely gives the nearest the correct amount. (ADULT)
Catchline: "Men without hope battling one man with two guns."

AUDIENCE SLANT: SOLELY FOR THOSE WHO LIKE PRISON PICTURES.

BOX OFFICE SLANT: HALF OF A DUAL BILL.

La Conca Nights
(Hollywood Preview)
Univ. Comedy 60 mins.
(Prod. No. Not Set, Nat'l Release, May 31)
Plot: Dennis O'Keefe, young taxi driver, helps Constance Moore, young singer, sneak away from her boarding house, finds she has no place to go and takes her to his own. This is a madhouse run by Perie Beros, im- practical Spanish landlady, whose family consists of Armanda, her daughter; Frank Orth, her son, who is Americanized and jitters Irish stepon; her jiggerthip Irish stepon. The building is owned by the Dibble estate, and an ouster notice is posted, so O'Keefe, Constance, Armanda and a neighborhood reporter, Ed Barnett, decide to make it into a night club to get money to pay the rent. Hugh Herbert, screwhead of the estate, hates business, likes Barnett Parker, the ex- tate's manager, and his four sisters (all played by Herbert). His mother (also played
by Herbert) sides with him. Herbert goes to look over the place, but he turns the band, forgets why he came, moves in as a barkeep, helps start the club, is reported kidnapped but doesn't care and in the general building to O'Keefe and Constance as a wedding present when Parker arrives with a court order to throw all of those out.

**Comment:** The idea of having Hugh Herbert play his whole family and Elwood Bredell of the Paramount Ranch as the year's most unusual comedy ideas. Unfortunately, the writers' story treatment gives it a plot as many as many punch and downs as a roller coaster. While Hugh Herbert is on, the fun is tops in hilarity; when the thrill taken home dance number by Armida—it falls away to a transparent plot done many times and songs which just miss. Audience reaction to the scenes in which Herbert as himself battles his four sisters and when he leads a hot jam band with them and his mother as his players, supply all of the proof of this which could be asked. Among the supporting players Dennis O'Keefe stands out and the dancing of Armida and Joe Brown, Jr., will help with the young patrons. Technical honors belong to Bredell's excellent multiple exposure work and the manner in which D. C. Walls and D. C. Banks captured every frame there is in the story. Hugh Herbert playing six roles offers the natural exploitation subject and there to camera can be a life size blow-up of Herbert in masculine and feminine costume, cut out the faces and standards for years after showing neighbors club members photograph local residents with the figure of the opposite sex.

**CAST:**

The world's most eccentric millionaire proves he is.

**AUSCUE SLANT:** HUGH HERBERT'S COMEDY IS SURE TO PLEASE 'IT GOOD MANY WHO DON'T WITHOUT HERBERT FOR IT TO CARRY ALONE.

**BOX OFFICE SLANT:** GOOD SUPPORTING ATTRACTION 'IT DUAL BILL WITH A HEAVY DRAMATIC FEATURE.

*Hidden Gold*

*(Hollywood Preview)*

**Republic**

Western

66 mins.

*(Prod. No. 958, Nat'l Release, June 7)*


**Plot:** Because he knew too much about their activities, Crehan and Ruhl cause Matthews to be sentenced to prison on a faked embezzlement charge. His son, Clifford Sevem, Jr., believing him free and running a ranch, arrives in the U. S. from England to go to him. In New York, he meets Autry and Burnette, and the three start the long trip by motor. Meanwhile, Crehan's henchmen attempt to kidnap the boy. June Storey and Mary Lee, sisters running away from home, join the three on the coast-to-coast ride. Arriving at a ranch owned by June's father, attempts are made to keep Clifford from knowing about his father, Matthews, however, escapes and comes to the ranch where an attempt is made to kill him. But knowing his son's fate, he gives himself up and June's father promises to secure a parole for him.

**Comment:** This film is hardly a western, even though it comes under that designation. The plot is secondary to the singing, as well as every which turns up while Gene Autry, Smiley Burnette, June Storey, Clifford Sevem Jr., and Mary Lee make their way west in an auto and trailer. Due to the conventions of the western plot and injecting music and comedy, the producers have made an entertaining little picture. Just how this will go with the sagebrush saga diehards, who want their hero shooting up the band of rustlers, is a matter of question; yet there is no denying the fact that it's a welcome relief. There's a little action, but not much, and few, if any, of the characters are called to "give out" on the acting score. Window displays should be promoted on the two hit songs, and fan photos of Autry can be distributed at kinder rates. (FAMILY)

**Catchline:** 'Headin' into new action adventures rifin' to the rhythm of the range.

**AUDIENCE SLANT:** THEY SHOULD ENJOY IT, BUT WESTERN DieHARDS MAY WISH FOR MORE RIFIN' AND SHOOTIN'.

**BOX OFFICE SLANT:** THE STAR AND TITLE HAVE GOOD DRAWING POSSIBILITIES.

*Gafoo Serenade*

*(Prod. No. 943—Nat'l Release, May 10)*


**Plot:** Because he knew too much about their activities, Crehan and Ruhl cause Matthews to be sentenced to prison on a faked embezzlement charge. His son, Clifford Sevem, Jr., believing him free and running a ranch, arrives in the U. S. from England to go to him. In New York, he meets Autry and Burnette, and the three start the long trip by motor. Meanwhile, Crehan's henchmen attempt to kidnap the boy. June Storey and Mary Lee, sisters running away from home, join the three on the coast-to-coast ride. Arriving at a ranch owned by June's father, attempts are made to keep Clifford from knowing about his father, Matthews, however, escapes and comes to the ranch where an attempt is made to kill him. But knowing his son's fate, he gives himself up and June's father promises to secure a parole for him.

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**AUDIENCE SLANT:** THEY SHOULD ENJOY IT, BUT WESTERN DieHARDS MAY WISH FOR MORE RIFIN' AND SHOOTIN'.

**BOX OFFICE SLANT:** THE STAR AND TITLE HAVE GOOD DRAWING POSSIBILITIES.

*DOROTHY MANNERS says in LOS ANGELES EXAMINER:*

**DARK COMMAND**

"One of the most pretentious pictures of the year. . . . a rip-roaring action yarn of the guerrilla days in Kansas. Raoul Walsh has directed the action scenes with grand gusto."

*The Story of the BLACK KNIGHT of KANSAS*

Every inch a rogue, who dared to fight against a whole nation, he was helpless before the scorn of the woman he loved.

*A Republic Picture*
THE BOYS FROM SYRACUSE
Univ Comedy Not Set
Selling Names: Allan Jones, Martha Raye, Joe Penner, Rosemary Lane, Irene Hervey. Director: Leo McCarey. Producer: Jules Levey.

Story Idea: In ancient Greece, Allan Jones and Joe Penner, are twin sons of Samuel S. Hinds, who in turn had twin slaves. Both sets of twins have become separated years before. Jones is married to Irene Hervey and Penner is married to Martha Raye. A mixup of the two sets of twins who never meet, is highly confusing to everyone, especially Rosemary Lane, sister to Irene, who believes her brother-in-law, Jones, is making a play for her when she meets Penner. The twins finally meet and explanations are exchanged all around.

Catchline: "It was an ancient Grecian custom."

WILD HORSE RANGE
Mono Western Not Set
Selling Names: Jack Randall, Frank Yaconelli, Philip Dougherty. Director: Raymond K. Johnson.

Producer: Harry S. Webb.

Story Idea: In Jack Randall, horse trader, finds that he is being hopelessly undersold by Tom London, another trader. Randall discovers that London is selling horses stolen from Phyllis Ruth's ranch, so with the help of the sheriff he captures the crooks and then returns the cattle to their rightful owners.

Catchline: "Single-handed he captured a gang of horse thieves."

ON THE SPOT
Mono Drama June 11
Selling Names: Frankie Darro, Mantan Moreland, Mary Kornman, Robert Warwick. Director: Howard Bretherton.

Assoc. Producer: Grant Withers.

Story Idea: Harry Darro, soda jerker in Midvale's only drugstore, decides to take matters into his own hands and solve the murders that are putting Midvale on the front pages. He plants knowledge in the suspect's mind, that Moreland is on his way to the drugstore with information on the killer's identity. In this way the killer reveals himself and is captured.

Catchline: "Amateur detective...he ambushed a killer."

DOCK TOWN
MGM Comedy Not Set
Selling Names: William Powell, Myrna Loy, Frank McHugh, Edmund Lowe. Director: W. S. Van Dyke II.

Producer: Lawrence Weingarten.

Story Idea: William Powell, one of the leading citizens in the community of which he lives with his wife, Myrna Loy, suffers a blow on the head and is taken alone from a cruise. When he regains consciousness, the only thing he can remember is his past life, when he was a confidence man. He meets Frank McHugh, and together they lay plans to "take" the town. Meanwhile Myrna had been planning to divorce him, but when the "new" Powell arrives, she finds him so attractive that she decides to remain and keep him that way.

Catchline: "She fell in love with the man she married."

DANCING ON A DIME
Par Drama Not Set
Selling Names: Robert Paige, Grace McDonald, Peter Hayes, Eddie Quillan, Frank Jenks, William Frawley. Director: Joseph Santley.

Story Idea: Robert Paige, director of a W.P.A. Federal Theatre Project, has to dismiss his cast because all production activity is to be discontinued. Having no homes to go to, Grace McDonald, Paige and three other members of the cast hunk in the theatre. They decide to put on a show of their own, so they get backing from an agent by leaving their hotel room. When the show opens and is a hit, they replace the phoney money with real dough before the author can get wise.

Catchline: "They fought for a place in the world of today."

CROSS COUNTRY ROMANCE
RKO Comedy August 9
Selling Names: Gene Raymond, Wendy Barrie, Hedda Hopper, Billy Gilbert.

Director: Frank Woodruff.

Producer: Cliff Reid.

Story Idea: Running away from a loveless marriage, just before the ceremony, Wendy Barrie, rich heiress, hides in a trailer owned by Gene Raymond, a doctor. Raymond is on his way to San Francisco to catch a boat for China. He discovers Wendy when he stops at an auto camp and makes the mistake of letting her stay. Before he arrives at his destination, he finds himself in love—so they marry. Wendy tries to trick him out of his trip, but it ends by her joining him and going with him to China.

Catchline: "Her trail of adventure led to romance."

FOUR SONS
20th-Fox Drama June 14
Selling Names: Don Ameche, Robert Lowery, Alan Curtis, George Ernest, Eugenie Leontovich and her four sons, Don Ameche, Robert Lowery, Alan Curtis and George Ernest, lived in Czechoslovakia at the time of the Nazi invasion. Ernest leaves for America—Curtis joins the Nazi organization and Ameche and Lowery join the Czech Reds. Curtis marries Mary Beth Hughes and they have a baby. When Ameche is shot at by a group of Nazi soldiers, he returns their fire—thus Ameche and Curtis kill each other. Lowery is later in the举行了, and Eugenie and Mary, with the baby, leave to join Ernest in America.

Catchline: "Innocent victims of war-time Europe, where brothers kill each other."

Babies for Sale
(Continued from preceding page)

The Babies are being sold in ginning. The propaganda has been somewhat ameliorated by a story, but even that is without romance, only a veiled hint being given of anything like it in the end. The acting is good throughout, however, and the direction is competent. The picture could have been improved on with a little comic relief, which could have been inserted in some of the nursery scenes with the babies or through a comic character in the home. Sell it as an exposé from the sentimental angle. Put some photographs of local babies in the lobby with a placard reading, "If these babies were for sale, which one would you buy?" You can make a good tip on the title with local pet shops. Run a classified ad with your theatre phone number and just the title for a headline.

Catchline: "Infants on the auction block."
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<thead>
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<th>PARAMOUNT</th>
<th>Title</th>
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<td>Building Drummond's Bride (G)</td>
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<td>Sand Bar in the South (F)</td>
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<td>77 You Can't Fool Your Wife (D)</td>
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<p>| SHOWMEN'S TRADE REVIEW | May 18, 1940 |</p>
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PACKED with Practical IDEAS

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. Get busy and mail that coupon NOW!

Extra! Extra!
A Feature of the Book You'll Like!

BARNUM'S LEXICON
The Dictionary of Superlatives
REVIEWED IN THIS ISSUE

Edison the Man 12
Mad Men of Europe 12
You Can't Fool Your Wife 12
Those Were the Days 12
Riders of Pasco Basin 13
Gangs of Chicago 13
Sandy Is a Lady 13
Mad Youth 13
Passport to Alcatraz 17
Torpedo Raider 17

In This Issue

Equipment & Maintenance

Including:

As Major Rogers in "Northwest Passage"

GREAT!

As Father Flanagan in "Boys Town"

GREAT!

As Gunner in "Test Pilot"

GREAT!

As Manuel in "Captains Courageous"

GREAT!

As the Gallant Priest in "San Francisco"

GREAT!

In his performance of the title role of "Edison, The Man," Spencer Tracy clinches his nomination for another Academy Award. M-G-M does itself and the industry proud with a tribute to the man who invented the medium which now helps to celebrate him.

—Hollywood Reporter

"Edison, The Man" takes its place as one of the superior motion pictures. Spencer Tracy supplies one of his strongest performances.

—Edwin Schallert, Los Angeles Times

Every man, woman and child in the world should see "Edison, The Man."

—Hedda Hopper, Columnist

By every measure a splendid and memorable production, destined to take its place amongst the important pictures of the year. A truly great performance. A picture of distinction and commercial promise.

—Daily Variety

One of year's finest films, superbly produced, directed and acted. M-G-M has one of the truly memorable pictures of the year. By virtue of its strength and appeal, circuits and exhibitors everywhere are certain beneficiaries, as is the public far and wide. Spencer Tracy's performance will surely command most serious consideration on the part of those who vote the coveted Oscars of 1940. It's a box-office power-house.

—Film Daily

A commanding screen work...compellingly impressive. A fine piece of box-office merchandise. Spencer Tracy's portrayal is his best performance. The preview audience was completely captured by the film.

—M. P. Daily

One of the most interesting productions I've seen. I don't remember when Spencer Tracy ever gave a better performance. A truly unusual film.

—Jimmy Starr, Los Angeles Eve. Herald and Express
Add Showmanship

Few of our comments on this page have brought forth more widespread reaction than the one about “getting back to showmanship” in last week’s issue. Frankly, at the time it was written we had no idea we were stirring up anything at all. We were simply expressing an honest opinion.

If our daily mail is any criterion then that opinion is shared by a good many theatre men all over this country.

Let’s face facts. The industry, because of the war abroad, domestic legislation and litigation threats and general business conditions, finds itself mixed up in what might well be called “quite a mess.”

The most logical thought, under these circumstances, is to awaken the theatre men of this country to the vital necessity of getting back to showbusiness and showmanship. To throw out the destructive policy of giving two features for the price of one. To discontinue the disgusting practice of turning theatres into junk shops and gambling joints. To take a hitch in their belts and go out and try to dig up legitimate business through legitimate show selling by selling shows, not dishes.

One of the toughest pangs we experience is that of watching some of the greatest motion pictures ever made being sold in some communities just like so many loaves of bread: without any showmanlike attempt to flavor the show-selling efforts with an appeal calculated to awaken public interest in the picture being exhibited: without employing the thousand and one means and methods available to improve business at the box office.

If such indifference is not well nigh criminal then we don’t know a crime when we see one. Yet it is a crime being committed here and there throughout the country.

In some places the theatre man just doesn’t know his business. In others, he has allowed himself to get into a rut and doesn’t know how, or doesn’t care, to get out of it. In still others his superiors set a bad example by discouraging his show-selling efforts.

Much has been said and written about selling entertainment to the public but no one has invented a method to MAKE the theatre go out and do it. It’s the old story about leading a horse to water but not being able to make him drink.

Picture business is passing through some critical stages right now and no branch of it will be immune from troubled times for the next six months or a year. Particularly important is the necessity for the exhibition branch, you, the theatre men, to give added emphasis to those really worthwhile pictures by trying to make an honest effort to convince every potential patron in your community to come out and see them.

It is our prediction that before we sail out of the present troubled waters into calm seas, many of the theatre men of today will not be with us. This is the period when showmen must prove their ability and right to such a designation. Failing in that, they fail in their jobs and will have to make way for others more competent and resourceful.

Boiled down to brass tacks it is, again, the survival of the fittest.

No Excuse For This

From a roving reporter we get a discouraging picture of conditions in a city where a certain group, entirely controlling the situation, double-features two outstanding attractions (either one of which can stand on its own merits), offers all sorts of giveaways and gags, and a policy of operation entirely inconsistent with the group’s control of the field in which it operates.

The use of double bills, lotteries and giveaways has come to be accepted, and then only grudgingly, as an expedient for meeting competition which resorts to such tactics. But how can there be justification for such practices in a situation where no theatre competition exists?

It is inconceivable that any organization not forced by competition into these methods, should, of its own volition, adopt them. The excuse that poor business forced such methods on the theatres is merely an alibi. For it is a matter of record that localities where doubles and giveaways never were instituted have not suffered any more than the double-feature situations from seasonal or general business slump conditions. On the contrary, many such theatre situations are among the most prosperous in the country.

The Gallup Poll

The spotlight of “truth” is about to be turned on the tastes of the public with particular emphasis on the double feature question, through the medium of a nation-wide poll by Dr. George Gallup, head of the Institute of Public Opinion.

Behind this appears to be Samuel Goldwyn whose feelings against double features are well known. From it he hopes to bring about certain industry changes through both public opinion and its effect upon the production branch of the business.

We can almost foresee the results right now but what we can’t see is, what, if anything, can be done about it anyway. Will the mere fact that a large majority of the votes be against doubles, result in their elimination? We doubt it.

—“CHICK” LEWIS
RKO Convention to Hear New Program Monday

Nolan and Lieber Come From Studio; Many Titles For New Season Are Set

RKO Radio salesmen, branch managers and executives will meet next week for a four-day convention to be held at the Waldorf Astoria in New York beginning Monday. Two studio men will be present—J. J. Nolan, vice-president in charge of studio operations and Perry Lieber, publicity chief at the studio. A large group is coming from abroad to represent the foreign department at the convention.

The company’s program for the current season is rapidly approaching completion and it is expected that Ned E. Depinet, vice-president in charge of distribution will be able to announce the virtual completion of all of the current program and titles on most of the new year’s product. Among the pictures which it is definitely known will be made for next season’s release are six with Leon Errol, four “Li’l Abner” films to be shot by Vogue Pictures, several from Gene Towne and Graham Baker, “Kitty Foyle” with Ginger Rogers and several from other outside producers.

A special train is leaving Chicago this Saturday with 100 delegates to attend the convention, abhor, including Western District Manager Harry Cohen, Prairie District Manager L. E. Goldhammer and Eastern Central Manager E. L. McEvoy. Another group under Southern District Manager Robert Moehrie will also arrive on Sunday as well as the delegates headed by Eastern District Manager Nat Levy.

Albert Beatty Dies

Albert M. Beatty, who, until his retirement two years ago headed the Camera Department of International Projector Corp., died this week after a long illness. Beatty, who was 74, was a pioneer and firm believer in the ultimate importance of the 16 mm. film.

WB Will Roadshow “Heaven,” “Hawk”

Warner Bros. is organizing a roadshow department for “All This and Heaven, Too,” which it contemplates giving that treatment. Meanwhile, Gradwell L. Sears, general sales manager, is giving thought to the possibility of also roadshowing “Sea Hawk” and “The Passing of the Third Floor Beam.”

S. Charles Einfield, director of advertising and publicity, said the pictures will be backed by a $2,000 advertising campaign mostly in the newspapers. The premieres in New York and Los Angeles may be simultaneous with June 11 as the date. The Center Theatre in New York and the Four-Star in Los Angeles are the likely theatres.

Columbia Signs Pact to Distribute Lorentz Film

The Government has awarded Columbia the contract to distribute nationally the Rare Lorentz film, “The Fight for Life,” which is now in its 12th week at the Belmont Theatre in New York. The company plans to pre-release the picture in a number of key cities.

Honor Osa Johnson

A cocktail party was given at the Waldorf-Astoria last week by the Book-of-the-Month Club in honor of Osa Johnson whose book, “I Married Adventure,” was a recent Club selection. The film version of the story is shortly to be released by Columbia.

Armistice Seen For Goldwyn-UA

Following the United Artists conventions, there appears a renewed desire on the part of the sales staff to have Studio Greeting Advertising in the fold. Possibility of the Goldwyn-UA dispute being settled looks more favorable now than it has for some time.

It is unofficially reported, although conclusively denied by some, that either of two outcomes are possible: either Goldwyn will renew with UA if certain concessions are made by the distributing company, or he will step out completely if UA will buy his stock.

“Our Town” Gets Smash World Premiere

Boston—With Governors of the New England states and their staffs, Boston municipal authorities headed by Mayor Tobin, and a group of Hollywood and New York executives, among the notables in attendance, the world premiere of Sol Lesser’s new release, “Our Town,” was held simultaneously Thursday evening at Loew’s State and Orpheum theatres here.

SHOWMEN’S Trade Review
Vol. 32, No. 18 May 25, 1940

ATO of Ind. Meet
Set for June 25-27

Indianapolis—Third annual midsummer convention of Associated Theatre Owners of Indiana, Inc., will be held June 25-27 at the Mill Inn at Spring Mill Park in southern Indiana near Mitchell. A good show of out-of-town managers and exhibitors is expected. Manager E. W. Adkins, of Vincennes, said the Manager, 
expresses the hope of a good crowd of visitors and that the convention will be a success. The convention will open June 10-12 at Lake Wawasee but was postponed until after the National Allied meet June 19-21.

LONDON OBSERVATIONS
by Jock MacGregor

It struck me that the newsreel was not coming out on the war as well as might be expected so I decided to try the other day and learn what they think of certain things concerning those now in the battle. My companion, a former soldier of the Great War, was with me. We approached the newsreel and he asked me, "What is the situation of the Allies in your country?" I immediately replied, "The Allies are about to be defeated by the Germans.

"But they are not," he said. "In our country, the Allies have been fighting the war for years. They have never been defeated."

"That is correct," I replied. "But in your country, the Allies have been fighting for only a few months. They have not been defeated."

"That is true," he said. "In my country, the Allies have been fighting for years. They have not been defeated."

"That is also true," I replied. "In my country, the Allies have been fighting for only a few months. They have not been defeated."

We continued to talk about the war and the Allies and the Germans, and I learned that the Allies are not as strong as we thought they were. I also learned that the Germans are not as weak as we thought they were.

"But they are," I said. "In our country, the Germans have been fighting the war for years. They have never been defeated."

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EUROPE

COLUMBIA'S BIG BOX-OFFICE SCOOP!

A DRAMATIC LOVE STORY AGAINST A GREAT PHYSICAL BACKGROUND...!
Agnew Announces A $2,000,000 Ad Budget; Comedy To Be Keynote

Comedy will be the keynote of Paramount's program of 46 to 50 pictures for the 1940-41 season, Neil F. Agnew, general sales manager, told the company's sales convention in Los Angeles this week. "Paramount believes that during the next year entertainment will play an even more vital part in the lives of all of us than it ever has in the past," Agnew said. The company has appropriated $2,000,000 for advertising, largely in newspapers.

Paramount's comedies—music will be led off with the Jack Benny-Fred Allen-Mary Martin co-starring, "Love Thy Neighbor," which will feature the long-standing feud between the two men and will be produced and directed by Mark Sandrich. "Rhythm on the River," with Bing Crosby, Mary Martin, Basil Rathbone and Oscar Levant under the direction of Victor Schertzinger; Bing Crosby, Bob Hope and Dorothy Lamour in "The Road to Zanzibar"; "Dancing on a Dime," which features Grace MacDonald, Robert Paige, Peter Hayes, Eddie Quillan, Frankie Jenks, Virginia Dale, Carole Adams, Lillian Cornell and William Frawley under the direction of Joseph Santley; "There's Magic in Music" starring Allan Jones with Susanna Foster; a musical with Martin Tucker and his band and Bonnie Baker, and "Second Chorus," starring Artie Shaw and his band, the latter one of two pictures made for Paramount release by the newly organized National Pictures Corporation, heading Bob Moross and Robert Stillman.


Heading the list of romantic dramas will be "Aise My Love," starring Claudette Colbert and Joel McCrea under the direction of Mitchell Leisen; "The Silver Queen," starring Claire Trevor and to be directed by Allan Dwan, Madeleine Carroll, Franchot Tone, Ray Milland and Arlyn Lee in "Virginia" to be directed by Edward H. Griffith; "I Want a Divorce," co-starring Joan Blondell and Dick Powell; a William A. Wellman production, "The City That Never Sleeps," starring Barbara Stanwyck, Joel McCrea and Eddie Bracken; "The Aldrich Family in Life With Henry," with Jackie Cooper, Leila Ernst, Eddie Bracken and Hedda Hopper, directed by J. Theodore Reed. "There's Always Juliet," starring Madeleine Carroll and Fred MacMurray under the direction of Edward H. Griffith, and Dick Powell and Ellen Drew in a Preston Sturges production under "Yorker" which Sturges will direct.

Two literary prays are among the story properties included in its line-up. They are the Broadway stage success "Skyhark" in which Claudette Colbert and Melvyn Douglas will co-star under the direction of Mark Sandrich; Chirie Booth's "Kiss The Boys Goodby," which stars Mary Martin and Ray Milland.

Cecil B. De Mille will follow his "Way We Mounted Poets" with three big productions during the next two years. One is slated to be released in a spectacular production under Technicolor and tentatively titled "The Queen of Queens."" is the story of Mary, the mother of Jesus, which the producer-director plans as a companion-production to his famous "King of Kings," "Ten Commandments" and "Sign of the Cross." Also on De Mille's schedule are: "Scrap the Wild Wind," "Saturday Evening Post story," "The Watcher," a ranch story, "The Watcher, a ranch story." Still another group of action thrillers will include "Secrets of a Secretary," starring Claudette Goddard and Ray Milland; "Texas," starring Ellen Drew and John Howard, with May Robson, Akim Tamiroff, Broderick Crawford and Anthony Quinn, under the direction of James Hogan; "A Day With Destiny," in which Howard, Ellen Drew and Basil Rathbone portray the top roles; a sea thriller, "Miss Sa, Sea Raider" with Carole Landis, Henry Wilcoxon and Oscars; and a sextet of the ever-popular Hopalong Cassidy westerns starring Bill Boyd and produced by Harry "Pops" Sherman. The least five additional feature productions as yet unlisted will be included in the Paramount program.

Red Cross Appeals for Funds to Aid Victims

Through the mediums of radio, newspapers and newsreels, the American Red Cross has started a campaign for funds for the relief of victims of the current European war. Exhibitors are urged to operate in every way possible to ensure that the move-up appeal is shown at every performance, and by turning any contributions over to the nearest Red Cross agency.

Sees 50 Pictures At 50%-Pettijohn

Samuelson Admits Neely Passage May Raise Prices

Washington—Final testimony of proponents of the Neely block-book ing and blind-selling bill took place early this week, with opponents seeking to take over on Wednesday, headed by C. C. Pettijohn, MPDPA general counsel. Supporters of the measure had a few final hours in rebuttal.

Apparent Wednesday in opposition to the bill, Charles C. Pettijohn, MPDPA general counsel, expressed renewed evidence that producer-distributors will find it necessary to demand 50 percent terms for the top 50 pictures each season, with admissions advanced correspondingly to 75 cents. Losses in the foreign market, which he pointed out, were growing worse each day would necessitate such a step. Pettijohn declared that exhibitors favoring the bill, are engaged in the industry's "softest" branch.

Col. H. A. Cole, president of Allied, and Nathaniel Yamins, former Allied president, were Tuesday's two witnesses. The former, answering arguments advanced against the bill, labeled as propaganda, misstatements and huckster claims that like selling, price of films to exhibitors will rise, numbers of producers and distributors would go out of business, un-official minority censorship by censorship groups, the Government will gain control of the industry, and the labor will suffer. He said selective would come naturally and without pressure.

Replying to Rep. Lyle H. Boren's query as to why trade showings would not be satisfactory, Cole replied it would place a burden on the small exhibitor. Yamins, however, agreed with Boren, stating he would prefer to buy that way. He said cancellation privileges now existing were useless because of too many restrictions and technicalities.

Testifying Monday, Sidney Samuelson, member of Allied States' board and business manager of ATO of Eastern Pennsylvania, agreed with the bill's opponents that its enactment might send the rental price of films higher, but insisted that if such is the case the exhibitor will be ready to meet the increased cost as his box office will likewise show an increase.
THE SMASHING DRAMA BEHIND TODAY'S HEADLINES!

UNCENSORED!

A VITAL DRAMA OF THE REAL TRUTH ABOUT THE WOMEN WHO OFFER THEMSELVES UPON THE ALTAR OF PATRIOTISM!

WOMEN IN WAR

THE EMOTIONAL "BIG PARADE" OF 1940

ELSIE JANIS • WENDY BARRIE
PATRIC KNOWLES
MAE CLARKE • DENNIE MOORE
DOROTHY PETERSON • BILLY GILBERT
COLIN TAPELY
DIRECTED BY JOHN H. AUER
A REPUBLIC PICTURE
Samuel Gives Us Heart Failure With His Ford Bargain Announcement While Faubion Contests a New Soda Drink

We are firmly convinced that spring fever is warming among members of the program exchange, for the number of programs coming into this office has sharply declined during the past few days. Even some of the others are looking a little flatteringly; but, then, of course, the reliable reliables are still in there pitching, spring fever or no spring fever.

Back in the old days when we were associated with a theatre, we got these attacks each year. Our newspaper ads began to look sloppy, and our exploitation activities began to be less frequent. The manager caught us once sleeping beside the air-conditioning plant, and on another occasion a search of the town finally located us wandering through the park. We were truly a victim of spring fever. We still had an appetite, but what a drink we bought that without working we couldn't eat. As a result, the malady left us, and we were once more active.

Perhaps the Program Exchange is not a place to reveal experiences of our younger days, but it just goes to show how some members are suffering. We are patient, however, and when the siege passes over, we shall expect to hear from more members.

A house doesn't have to fall on one to convince him what news is dominating the front page of his daily newspaper these days. That's because the most important things are happening abroad. Similarly, when we mention Manager W. S. Samuel of the Rex Theatre, Arp, Texas, week after week in these columns, it's because things are happening down his way that should interest every showman. Just when we think the Texas showman has run out of ideas, darned if he doesn't come right back with more.

This morning when we sat down at our desk what should greet our eyes but this announcement: "Brand New Fords at $25.50." (Here's our chance to buy a Ford, we thought.)

Members Added This Week
Harry C. Boudrant, Mason Theatre, Elkhound, Pa.
Jack O. Van, Everett, Middleton, Ind.
Al Mays, Palace Theatre, Graham, Tex.

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on closer inspection, we found that the entire message read thusly: "Brand New Fords at $25.50 would not create the sensation that the outstanding pictures will create this week at the Rex Theatre." We knew then that Samuel was busy again. Of course, we were worried.

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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 "Chick"—I hereby apply for membership in the Society of Thespicians. I understand, by the way, that my name on this coupon signifies a willingness to exchange theatre programs with other theatres, but involves no other obligation.

Name: __________________________
City: __________________________
State: __________________________

Program Exchange

Myron's Mothers' Day Cover

Among appropriate covers for Mothers' Day, this one, used by Manager Myron McLeod of the Patrician Theatre, Powell River, B. C., is one of the best. It was a "homemade" affair, of course, since McLeod and his staff handle the program from beginning to end; but it is just as effective as the more elaborate kind.

"Free Rex Theatre Tickets... If your name is signed to one of the spaces taken by the sponsors of this page, whose advertisement appears hereon, they are offering you one ticket to the Rex Theatre. Read the entire page carefully, and if your name is included, take this copy of the Arp Press to the sponsoring party, and receive free of charge, a ticket to the Rex Rex (that's what it says) Theatre. If advertisement runs out of town, call at Arp Press for tickets."

Each ad announces a special bargain. And the fact that the page continues week in and week out proves that the stunt must be beneficial to the merchants. Samuel is smart in sending ticket winners to the merchants in whose ads their names appear. Once the merchant gets a winner in his store, it's more than likely he'll sell him something.

Announcement on Front Page

Announcement of the cooperative page appears on the front page of the paper. Furthermore, James E. Laney, Jr., in his column "Harping," has this to say: "We are kind proud of our ticket page this week. Response from sponsors was very good, and next week we expect many other firms to join in the parade of the passes..."

Sorry, but we'll have to leave Samuel now and journey on to Teague, in the same State, where Floyd Faubion oversees the destinies of the Star Theatre. Floyd has sent us a variety of handbills of various colors. One announces his Country Store Night, at which time ten baskets of groceries "and other valuable prizes" are given away. He announces that "every lady will be admitted free on Wednes-

day and Thursday if accompanied by one adult admission." Another advertises the "Tiny Tot Contest, even for the youngest peep." Avenue Methodist Church. Another tells all about the "big cartoon and fun show" for the kids, with ice cream and lettuce prizes for everyone. And still another heralds the personal appearance of Tex Ritter on the Star stage. What a person! We'll be surprised when the popular Monogram star appeared there.

Faubion put over a nice bit of promotion when he tied up with a local drug store to put out a drink called the Grapes of Wrath Special. "It went over well," he writes, "I collected enough money from this store to buy $1,000 small cards advertising the new drink and my playdate of the picture. The drink sounds like it must have had a kick in it, but we'll bet the greatest kick for Faubion was in seeing his idea go over so well."

The Teague theatreman also sent letters to educators apprising them of the "entertainment and educational qualities" to be found in "The Dick Tracy." Incidentally, we have another new member this week, as you have probably noted. If you are issuing programs, Mr. Bondurant, won't you send us a few copies?

We mustn't forget Tom Pringle's safety slogans: "Watch the car behind you in front of you." And we'll close this discourse with a "Cheerful Chirp" from The Reminder, the weekly program for the Wallace and Rose Theatre, Levelland, Texas. "A person is a person who knows more than he thinks you ought to."
For Better Show Selling
Showmanalyses Have Appeared In STR on Following Pictures

<table>
<thead>
<tr>
<th>Date</th>
<th>Picture</th>
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</thead>
<tbody>
<tr>
<td>Mar. 2</td>
<td>Abe Lincoln in Illinois</td>
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<tr>
<td>Jan. 13</td>
<td>Brother Rat and a Baby</td>
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<tr>
<td>Jan. 20</td>
<td>Christmas Manor</td>
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<tr>
<td>Apr. 13</td>
<td>Dark Command</td>
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<td>Mar. 9</td>
<td>Earl of Chicago</td>
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<tr>
<td>Apr. 11</td>
<td>Edith the Man</td>
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<tr>
<td>Mar. 27</td>
<td>Flying 69th</td>
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<tr>
<td>Mar. 13</td>
<td>Hula Girl Friday</td>
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<tr>
<td>Mar. 27</td>
<td>House Across the Bay</td>
</tr>
<tr>
<td>Apr. 27</td>
<td>If I Had My Way</td>
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<tr>
<td>Apr. 2</td>
<td>It All Came True</td>
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<tr>
<td>Apr. 16</td>
<td>It’s a Date</td>
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<tr>
<td>Apr. 4</td>
<td>My Favorite Wife</td>
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<tr>
<td>Feb. 24</td>
<td>My Little Chickadee</td>
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<tr>
<td>Apr. 6</td>
<td>My Son, My Sult</td>
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<tr>
<td>Feb. 24</td>
<td>Northwest Passage</td>
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<td>Apr. 3</td>
<td>1,000,000 B.C.</td>
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<td>Apr. 3</td>
<td>Old Town</td>
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<td>Apr. 23</td>
<td>Promised Faith</td>
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<tr>
<td>May 3</td>
<td>Saturday’s Children</td>
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<td>May 6</td>
<td>Sam of the Navy</td>
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<td>May 16</td>
<td>Strange Cargo</td>
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<td>Feb. 18</td>
<td>Swallow River</td>
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<td>Feb. 10</td>
<td>Swan Family Robinson</td>
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<td>Feb. 27</td>
<td>The John Meek Again</td>
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<td>Mar. 23</td>
<td>Too Many Husbands</td>
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<tr>
<td>Feb. 17</td>
<td>Two Girls on Broadway</td>
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<tr>
<td>Apr. 10</td>
<td>Vigil in the Night</td>
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</tbody>
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Cow Drafted for Ballyhoo
Stunt on "Farmer’s Daughter"

"Goin’ to see ‘The Farmer’s Daughter’" was the slogan used by a man dressed as a farmer who led his bovine girl-friend through the streets of Harrisonburg, Va., as a ballyhoo for "The Farmer’s Daughter," which had its engagement at the State Theatre.

A recent L. C. Club benefit was also arranged, with the members selling advance sale tickets. Manager Jack Fretwell was assisted by Martin Caracas.

Money Dates
JUNE

23rd
C. L. SHOLES patented the typewriter, 1869. This offers a chance to tie up with local typewriter dealers, especially if there is a typewriter hup in your current attraction.

24th
NATIONAL SWIM-FOR-HEALTH WEEK. Sponsored by the National Swim for Health Committee, c/o Martin Stern, 122 East 42d St., New York City. Stage a full beauty contest on the stage with local celebrities as judges. Tiups can be obtained with stores selling beach wear.

25th
VIRGINIA ADMITTED TO THE UNION, 1788. This day should be observed by theatres in the Old Dominion.

26th
FIRST AMERICAN TROOPS LANDED IN FRANCE, 1917. Information on the international situation, this day can be observed with considerable ceremony by cooperation with the V.F.W., the American Legion, etc.

$3,000,000 Set For UA Advertising Budget

Company Will Use Test Engagements To Experiment With Pictures and Advertising Themes That Will Draw

"United Artists will continue more determined than ever in its high budget advertising and its concentrated exploitation and publicity operations," Lynn Farnol, advertising and publicity director of the company, told sales delegates of the Western District, assembled in convention last week at the Congress Hotel, Chicago, under the chairmanship of Western sales manager and vice president, L. J. Schlaier.

Murray Silverstone, head of the world wide operations of the company, was in attendance, along with Harry Gold, vice president in charge of Eastern Sales, Sol Lesser and Hal Roach, two of the company’s producers, and the representatives of the company’s other producers.

"Under the authority of Mr. Silverstone and our producers and in direct co-operation with Harry Gold and Hal Roach, for the sales management of the company," Farnol said, "approximately $3,000,000 will be spent during the coming year to test out pictures representing the new season’s product, the 6 pictures held over from the previous season, and on institutional advertising.

15 Permanent Field Men

"Our newly organized field exploitation staff, comprising 15 permanent men in as many key cities, will play a vital part in the planning and the execution of these advertising plans. They will represent the sales department and the exchanges in contact with the exhibitor.

"Included in this budget are the various expenditures such as trade paper advertising, on which United Artists spends twice as much per picture as any other distributor in the business.

"The most important thing, however, is the manner in which this $3,000,000 is to be spent. No longer will we lay down a large sum on the line for a national campaign three months before we see the picture, and then hope that the picture is what we think it is, and that the insertion dates of the advertisements and the playdates of the picture will dovetail. It is an extravagant and wasteful practice, and it's scattered, too diffused, not those times in which we strain to the utmost to make our advertising dollar go as far as possible.

"We believe what David Snick, told representatives of the trade press, that no one knows how big the potential audience of a quality picture really is and we are determined to find out, at least find out more than we ever knew before and try harder than ever before to get them.

"To as great an extent as possible, United Artists will follow a policy of advertising test engagements on important pictures to experiment with a picture and the capacity of different advertising themes to attract people to that picture. This naturally is one of the duties of our new field exploitation staff.

"We made 'Rebecca' interesting and important to people who had not read the book. More than that, we made the seeing of it an urgent thing to 900,000 people in New York. We are going to make 'Our Town' interesting and important to people who have not seen the play.

"The constant audience that any picture one could count upon has disappeared. According to Dr. George Gallup, there are 25,000,000 people in this country who go to picture theatres once or twice a year, our job is to bring them in.

"By experiments with advertising themes, with publicity angles, with varying emphasis on the cast, by developing new exploitation and cultivating word of mouth publicity during the preliminary test engagements of a picture, we hope to attract the ultimate and potential audience of a picture.

"How much money this costs is infinitely less important than the fact that it makes our advertising dollar go farther and in that it is spent more effectively, we will get more for our money than ever before."

Ties In With Milk Council
A full page of cooperative advertising was netted by Manager Bill Dworski of the Ohio Theatre, Mansfield, O., when he tied in with the members of the Mansfield Pasteurized Milk Council. By furnishing tickets for a contest run on the page, he got an 8-column plug across the bottom for "The Road to Singapore."
Edison the Man

Drama

MGM

107 mins.

Comment: A tribute to a great man, this picture is seldom, if ever, equalled. As entertainment it also takes top rank among the great films of our time, and while it is dramatic, in the public's estimation it will be, one can only express the hope that it will be tremendously successful, not only as a film to those who made it but also as an inducement to encourage Hollywood to make more films of this quality. It would be difficult to pick out the outstanding features, there are so many. In the acting division, of course, Spencer Tracy walks away with the grand prize for his magnificent portrayal of Edison. Direction and production are superb. Certain scenes stand out because of the fine accompanying musical score by Herbert Stothart and recording by Douglas Shearer. Particularly the scene in which the lad who has spoiled one day's work by carelessness is given a chance to redeem himself. To the technical advisers must go a share of the credit for the careful work done on the research for the pictures which have been extended. For exploitation, see Showman's Analysis in issue of May 11, page 15.

(FAMILY)

Box office: "The story of a great American to thrill the heart of all humanity."

AUDIENCE SLANT: ANY AUDIENCE SHOULD BE PLEASED TO CALLED DRAMA, AND WONDERFUL UNFOLDING OF THE STORY

BOX OFFICE SLANT: ITS RECEPTION SHOULD BE IMMEDIATE, EVERY BIT OF SETTING WILL BE WELL REPAID, FOR IT IS THE TYPE OF PICTURE WHICH ANYONE CAN ENJOY.

Legion of Decency Ratings

(For Week Ending May 25)

SUITABLE FOR GENERAL PATRONAGE

Kid From Santa Fe
Sandy Is a Lady
Bad Man From Red Butte
Rocky Mountain Rangers

SUITABLE FOR ADULTS ONLY

Lillian Russell

You Can't Fool Your Wife

RKO Radio

Comedy

68 mins.

Comment: Although this picture starts out promisingly on a humorous note, it boggs down both in story and intended comical situations before it reaches its logical conclusion. As a humor, however, chances are that your patrons will accept the whole as fairly diverting entertainment. In case you are looking for a highly dramatic feature, it should offer welcome relief. Lucille Ball appears homely enough in the earlier moments, but changes into an attractive young woman in accordance with the story. A black wig makes her especially glamorous for a short time. As the man, John Eldredge,ock husband who gets into difficulties, James Ellison is satisfactory, though not exceptional. Emma Dunn, as P'Kaw, is good in supporting roles. In cooperation with the newspapers, get husbands to submit their funniest story by "you can't fool your wife." Arrange street corner interviews, with men asked whether or not they ever tried to fool their wives and to explain the results.

(FAMILY)

Catching: "Plain-Jane wife turns slimy siren to test straying hubby."

AUDIENCE SLANT: FAIRLY DIVERTING ENTERTAINMENT FOR FAMILY AUDIENCE

BOX OFFICE SLANT: STRONGEST APPEAL IS IN THE TITLE, WHICH SHOULD BE PLAYED UP TO ATTRACT PATRONS.
performance as Holden's room-mate, and
Vaugan Glaser, Judith Barrett and many others (too numerous to mention) are capably in the supporting cast. Director Theo-
dore Reed has done himself proud with this, largely because of the adaptability of this type of film. Small heralds printed as fraternity pledge cards could be distributed to all students. Schools and colleges present promises to be placed on their bulletin boards or in school libraries or bookstores. Special screening of attraction should be made to all the local fraternities, with newspaper cooperation. (FAMILY)

Catchline: "Freshman life at good old Sis-

AUDIENCE SLANT: A PICTURE THAT SHOULD APPEAL TO ALL THEATREGOERS, ESPECIALLY COLLEGE FANS. PUBLIC AND PUBLICITY.

BOX OFFICE SLANT: HAS GOOD EXPLOITA-
PONTION POSSIBILITIES . . . AVERAGE FOR ANY

Riders of Pasco Basin

Universal Western 55 mins.


Plot: Loft interests the ranchers in letting him build a dam to help irrigate the valley, but investigation by Brown discloses Loft's plan is to drain the lake and sell the land he seeks to grab the ranchers' money, then flee. He organizes a band of vigilantes to oppose Loft after the local newspaper publisher has been murdered for telling the truth. A free-for-all battle takes place, with truth and justice winning out in the end.

Comment: It's a good enough western, as westerns go, except that one knows what the result will be for five minutes gets under way. Johnny Mack Brown follows the routine duties of a western hero, while Arthur Loft pursues the role of the villain in customary western style. Fuzzy Knight is there to furnish the comedy, and does a pretty good job. Of course, too, than outdoor fans, the whole thing will seem preposterous; but since it's the latter for whom the picture is aimed, this matter becomes trifling.

Audience: All regular western fans should see that action posters dominate your theatre displays.

Catchline: "Thrills . . . as Brown and his
vigilantes restore law and order to the lawless west.

AUDIENCE SLANT: OKAY FOR THE ACTION
FANS.

BOX OFFICE SLANT: SHOULD DO ALL RIGHT
WHEREVER WESTERNS GO OVER.

Gangs of Chicago

Republic Drama 66 mins.


Plot: Because his father, a gangster, had been killed by the police, Nolan grows up seeking revenge. He studies law carefully, learning every loophole. When he investigates from law school, he joins forces with Mac-
Lanere, his college best friend. As a friend of Nolan, to work himself into Nolan's or-

Sandy Is A Lady

(Hollywood preview)

Univ. Farce comedy 94 mins.


Plot: Baby Sandy is left with Billy Gilbert when her mother, Nan Grey, goes shopping for clams. Contractor Eugene Pallette, employer of Sandy's family, has invited his wife to dinner, and clams are her favorite dish. Mischu Auer, inventor, has an idea to help Sandy get back at her former stepmother, so Sandy is left with Butch and Buddy, Sandy's sons. They have an idea about making some money, so they take her down town, and lose her. She is lost and found in a restaurant several times; passed off by George Billings, Pallette's worthless nephew, as his wife; and wanders dangerously along steel girders of a new building. Buddy and Buddy get Sandy back in time to get home before mother, Gilbert gets his job back, Auer girdling for his invention, and Brown gains a raise.

Comment: This latest of the Baby Sandy series should benefit from the smooth direction of the younger, the interesting juvenile combination of Butch and Buddy, and the spry direction as business manager by John T. Murray. Edward Flanders is Missie Pyle, Kelson, and Brown in the Sandy series, and one which will rate better than a supporting feature any-

AUDIENCE SLANT: FAST MOVING, MELO-
DRAMATIC ENTERTAINMENT FOR THE MASSES.

BOX OFFICE SLANT: GOOD FOR A WEEK
END ACTING BOOKING.

Passport to Alcatraz

Columbia Drama 60 mins.


Plot: A new, detailed, is intended to in-
vestigate the activities of an alien ring which smuggles in spies and then blows up important factories in the U. S. Our hero is asa
an immigration officer, in league with the aliens. Then he assumes the identity of one of them and helps Alcatraz Jr., who obtains information from Cecila Callejo, front girl for the ring, the police finallyusuarios from the company whose plants are being destroyed is the head of the ring.

Comment: If there is anything about Al-
catraz in this picture, this reviewer failed to find it. It is, on the other hand, a perfect picture as far timing goes, showing all the details of how the Fifth Column would operate in the U. S. For this reason, if sold, it should do a business far in excess of what can

For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation—See Page 20
"Our Town" has several advantages to offer it as a credit that should help the film at your box office. Notable among these is the fact that as a play on Broadway, it won the Pulitzer Prize. Add to this Sam Wood, director of the picture, who was also responsible for "Goodbye Mr. Chips"; Thornton Wilder, the author, who won one of the other Pulitzer Prizes; Sol Lesser, the producer, who has introduced a number of original ideas in screen entertainment.

The title should also be listed on the credit side, for besides giving the picture that hometown appeal, it also provides for many stunt and tieups.

Undoubtedly the biggest effort of your campaign will center on stunts with a town-boosting flavor. For example, in a town with merchants, an "Our Town Shopping Week" might be staged, with bargains in effect during that week. Emphasizing the obvious advantages to business, you might explain your plan to the merchants and various civic clubs at a regular dinner meeting. With the date set, an advance parade could be held, with municipal bands, uniformed organizations, and merchants' floats participating. Banners could be stretched across the streets in both the business and residential sections, and with the majority of merchants on the promotion bandwagon, there should be numerous window displays. Then, too, cooperative newspaper ads would be in order, all coordinated to tie in the picture with the special event. Special publicity stories and radio plugs should be used, and premiums should be offered to those who make the most purchases during "Our Town Shopping Week," each purchaser receiving a coupon.

A special celebration should be staged to which those who have left town and made good in other fields are invited as guests of honor. It might be in the form of an "Our Town Old Home Week," and putting it over will swell the civic pride of all who take part, as well as win you goodwill and extra patronage for your engagement.

What are the advantages of living in your community? Why do residents take pride in the town in which they live? There may be any number of reasons, and these reasons should be brought out in an "Our Town Booster Week" campaign. Get the cooperation of merchants, the newspapers and all civic organizations. Some of the advantages could be listed in newspaper front page boxes, one appearing each day under this heading, "Our Town is the Ideal Place to Live because . . ." Incidentally, this could be worked into a contest, with citizens invited to finish the statement in a certain number of words. Perhaps the newspaper might get out a special section or supplement describing the growth of the community, the contributions of various industries, the town's natural resources, its educational system, etc.

Another good way to call attention to your town and to "Our Town" is to conduct an "Our Town Camera Contest," offering prizes for the best snapshots of typical scenes and locations.

Since the picture deals with characters so often seen in the average community, you might ask the public to select the local counterparts of the players chosen for "Our Town." United Artists has prepared a special mat which should be used in connection with this.

Get the newspaper's Inquiring Reporter or Photographer to visit the hotel daily and ask guests what they like about your community. The column could have the heading, "What They Think of Our Town."

There are many ways to promote "Our Town" through the schools. English and drama classes, for instance, could write essays on the importance of "Our Town" in the English language; drama classes could present the play, because of its theme and novel production, set a precedent in theatrical offerings. Civic classes could contribute essays on "What Our Town Means to Us." Consulting old history books and photographs, art classes might compete for prizes with sketches of your town as it looked at the turn of the century, the approximate time of the story's opening.

If you have a local radio station try to utilize it as much as possible in selling "Our Town." Among other things, you could conduct an "Our Town Quiz Contest"; listeners could try to identify the voices of local prominent personages; a debate might be held on the subject of which is the most important for a man to achieve the fruition of his potentialities—living in a large city or in a small town; descriptions of certain landmarks might be aired, with either listeners or a guest audience identifying them.

Arrangements might be made to give samples of products made in your community to people coming to your theatre or to pedestrians in the business section; that is, if such a thing can be done. Prettily costumed girls might be hired to handle the job of distribution. As copy for the signs carried by the girls or on display in your lobby you might use: "Take a Sample of One of the Products of Our Town, and be sure to see the film version of the Pulitzer Prize Play, "Our Town."

Attached to one of the pages in the press book is a sample of the herald. The front-page copy, which is in the first person and supposedly written by Frank Craven, is just the kind of copy you should use in all your newspaper advertising on this picture. In other words, here is your chance to "get next to the public with "personal" messages. With your signature at the bottom, these messages might have such lead-off lines as, "Folks, I Know You'll Love This Picture—". . . "You Know I Always Tip You Off When Something Different Comes Along—Well, Here's a Picture That's Different—". . . "Are You Looking for Real Down-to-Earth Entertainment in a Picture that Might Have Had Blankville for its Locale? Well Let Me Tell You About 'Our Town.'" Some excellent tieups are available for you. One is on Borden's milk or ice cream. Another is on the Pocket Book edition of the play, which means cooperation from book stores, newsstands, stationers, department stores, etc. Another is on Underwood typewriters, with two special exploitation stills to assist. And still another is on Kirsten Pipes. Take advantage of them all. In addition, see your local Rexall dealer about the layout to appear in the June issue of Rexall magazine, a drug store house organ. Try to get him to tie up with you on a window display.
Merchants—big and little—take every opportunity to tie up their business with motion pictures and stars. They like the flash...the glamour...the publicity and human interest of pictures and personalities because they sell merchandise.

You've got a big advantage over every merchant in town. You've got what it takes to begin with. Pictures...stars...personalities. They're your stock in trade.

Use them. Profit on their glamour...publicity...personalities. Make stills...posters...other accessories part of every selling campaign.

Hitch your wagon to the stars...your stars, through TRAILERS...LOBBY DISPLAYS...ACCESSORIES...that flame with life...color and seat-selling catch-lines about these very stars. That's what makes them the Best Ticket Sellers in the Business.

*NATIONAL Screen SERVICE* • *NATIONAL Screen ACCESSORIES ADVERTISING ACCESSORIES, inc.*
The Riveters (A Howl)

RKO (4,102) Disney Cartoon No. 2 7 mins.

When Donald Duck applies for a riveting job, little does he realize what he’s letting himself in for. His experiences among the steel girders high above the city are a succession of howling gags that could come only from Producer Walt Disney. Your patrons, adults and children alike, will appreciate the plenteous laughs from this Technicolor cartoon. Plug it in to all your advertising, since in all probability it will be more responsible for patronage than the feature.

Donald’s Dog Laundry (Very Funny)

RKO (4,103) Disney Cartoon No. 3 8 mins.

After perfecting an mechanical dog bath, Donald decides to use ingenuity and skill to command the hero Pluto into it, finally ends up as the victim, himself. Here’s a Technicolor cartoon that rates with the best of them, and as such, deserves strong selling. Walt Disney produced.

Tugboat Mickey (Excellent)

RKO (4,104) Disney Cartoon No. 4 7 mins.

When Donald and Goofy as his crew, Mickey Mouse is captain of a tugboat. When the radio gives news of a shipwreck, he orders “full steam ahead.” Trying to get steam up completely, Mickey does a series of lurching setbacks befal Donald and Goofy. Finally, there’s so much steam the ship blows up. Mickey Mikie leaps into the radio in the water, only to hear the shipwreck story was a dramatization. It’s an excellent Technicolor cartoon. Walt Disney produced. See that cutouts of the three characters are displayed in front of the theatre.

Billposters (Very Good)

RKO (4,105) Disney Cartoon No. 5 8 mins.

Donald Duck and the Goof go billposting on the farm. Runners and interference on the farm. Running interference is a goat, which eats the posters, and a wind mill whose wheel passes just low enough to harass the Goof. Clever gags are plentiful in this Technicolor production, which was produced by Walt Disney. Give it prominent mention in your ads, and play it up in the lobby and on the marquees.

Mr. Duck Steps Out (Swell)

RKO (4,106) Disney Cartoon No. 6 8 mins.

It’s a virtual certainty that if one Disney Technicolor cartoon has more laughs than another, this one has the most, for it doesn’t let up in mirth-provoking situations until it’s over. It deals with the attempt of Donald Duck to call on his friends, they being divided between three nephews. They’re already there, of course, and the rivalry for juggling honors, produced by James A. FitzPatrick, Walt Disney produced. This cartoon deserves your best playing time, and should be well sold.

MGM Will Again Release 78 Shorts for 1940-41

MGM will release the same number of short subjects during the next year as in the 1939-40 season—78. There is no change in the series or the number in each series.

Next series will be headed by six “Crime Does Not Pay” two-reelers, several of which are to be based on important racket investigations currently in the news. Topping the one-reeler division will be fourteen Pete Smith Specialties, in which the “unsuspecting” character will feature factual material highlighted with Technicolor Technicolor—nine documentaries of topical interest in his “Passing Parade” series. The documentary treatment will also be represented in a series of ten “Miniatures,” the majority of which will be narrated by Carey Wilson. Eighteen cartoons will be produced, with a division between producers Hugh Harman and Rudolph Ising. Next season’s twelve Technicolor “Travel-Talks,” which will be represented in a series of ten, “Our Gang” comedies, which are to be produced with an eye to adult appeal.

Color Cartoon Sold Heavily in Bridgeton

Dan C. Neagley, manager of the Stanley Theatre, Bridgeton, N.J., conducted a comprehensive advertising and publicity campaign for the engagement there of the new color short, “Cross Country Detours,” produced by Disney Technicolor, “Cross Country Detours” resulted in a substantial weekend gross attributed directly to the short subject.

A special screen announcement was prepared by the theatre. This announcement was accompanied by a “Frightening Record” sound effect which proved extremely effective in arousing the interest of the audience. The manager of the theatre sent letters to all his patrons urging them to see the short subject.

A series of regular advertisements were placed in the local ad and four out of town newspapers, a novel advertising distribution in Bridgeton. A special newspaper campaign was arranged with the local paper, including a drawing contest, teaser ads and special newspaper ads.

The student newspaper of the high school conducted “Cross Country Detours” jumble contests and ran comments from the high school teachers about the short subject. Special announcements were made by the teachers in the class rooms.

A lounge room, living room and card room were built in the center of the Stanley Theatre lobby with this sign above: “Reserved for those patrons who will have hysterics after seeing “Cross Country Detours.” An animated fat man was placed at the entrance to the lobby, with copy referring to the hilarious one-reeler. A dummy leaning against the box-office was also used as ballyhoo. Copy around the dummy’s head read: “I am not going to see CROSS COUNTRY DETOURS because I am a dummy.”

An empty corner store adjoining the theatre was taken over and made to appear as the agent for “Cross Country Detours” with appropriate travelogue signs spotted in the window.

Many local merchants tied in with the title of the Technicolor subject and erected signs, banners and window displays plugging the film. Two motorcycles and an automobile were used to advertise the showing of the picture ten days in advance.

Graham Furlong, chief of Service, assisted Mr. Neagley in conducting the campaign.
Music Highlight of Campaign on "True"

Manager Gene Curtis of the Paramount Theatre, Syracuse, N. Y., worked hard so that his hopes of good box office grosses on "It All Came True" would come true. And they did, too.

He used the music angle to get cards in music shop windows and on counters. Copy on the cards read: "Buy the sheet music or records here—and then hear Ann Sheridan sing 'The Gauchito Song' and 'Angel in Disguise' in 'It All Came True' at the Paramount.' To further plug the music, an automatic phonograph was placed in front of the theatre. Records of the song hits were played alternately with the old time songs which are heard in the picture.

Through a contest in the Post-Standard, it was announced that the theatre was seeking old records, followed by a list as published in the press book.

The Midnite Merry-Go-Round program of WPIL devoted a half-hour program to a song identification contest, using the old records collected in the newspaper contest.

With the theme, "It All Came True" because they had a savings account," a window was promoted from the Merchants Bank.

The music was also used on several local radio programs with theatre plugs. Orchestration was planted with radio and dance orchestras.

A department store devoted a window and counter to displays on hobistry, utilizing a quarter-page ad from Life.

Since the picture is based on a Louis Bromfield story, Curtis promoted three book shop windows and also had a street ballyhoo which consisted of a walking book with one-sheets pasted on each side.

G-MEN

man their guns in a desperate assault on the last stronghold of Gangland!

A revealing story of the mysterious power who rules the

"GANGS OF CHICAGO"

LLOYD NOLAN - BARTON MACLANE - LOLA LANE

Directed by ARTHUR LUBIN

Republic Picture
... Program Notes From the Studios...

Production start for "Ziegfeld Girl," MGM’s epic musical with an all star cast including ELEANOR POWELL, HEDY LAMARR, LANA TURNER, WALTER PICONO and GEORGE MURPHY is scheduled for June 5, with PANCHO BIKEN producing. Preliminary work has been started on the design for special musical settings.

WILLIAM GARGAN has been signed to replace RICHARD GREENE, bedded with the flu, in 20th Century-Fox’s “I Married a Nazi,” currently before the cameras under the direction of IRVING PACHEL. FRANCIS LEMERRE and JOAN BENNETT have the other top roles.

The leading feminine role in Republic’s “Girl From God’s Country” will be played by JANE WYATT, who returns to pictures after an absence of two years. CHESTER MORRIS and CHARLES BICKFORD have the principal male roles in the picture which is being directed by SIDNEY SALKOW.

MARGARET TALLECHET will shortly return to the screen to head the cast of RKO’s, “The Stranger on the Third Floor,” set for filming early next month. Miss TALLECHET will be remembered for her fine portrayals in “A Star is Born,” “Girl’s School” and “A Desperate Adventure.”

EDWARD SMALL’s “Kit Carson” tropes left for Cayenne, Arizona, to start filming the outdoor sequences. Director GEORGE SINAT is already on location lining up backgrounds. JOS. HALL has the leading male role.

With JAMES DUNN and FRANCES CYPHERS in the leading roles, SIC NEUFELD’s “Hold That Woman” went before the cameras under the direction of SHERMAN SCOTT.

WESLEY RUGGLES’ “Arizona” location site near Tucson is proving a God-send to students at the University of Arizona. They act as paid guides at night to tourists who want to see the sets of the film which RUGGLES is producing and directing for Columbia.

Negotiations have fallen through between Warner Bros. and 20th Century-Fox for the loan of ALICE FAYE to play the feminine lead opposite JAMES CAGNEY in “City for Conquest.” 20th-Fox wanted JOHN GARFIELD or ESROM FLYNN in exchange for MISS FAIE, but the studios were unable to get together.

MISCHA AUEB AND ANDY DEVINE have been assigned comedy roles in “Spring Parade,” DIANNA DUBIN’s next starring vehicle for Universal which start shooting this week. HENRY KOSTER directs and, as usual, JOE PARTNED wields the camera. The cast also includes ROBERT CUMMINGS, HENRY STEPHENSON, ANNE GWYNNE and BUTCH AND BUDY.

JACK HOLT’S next starring picture, tentatively titled “Missing Evidence,” is set to go before the cameras in a few days under the direction of LEO COLLINS.

With BILLIE SERVAD AND DON COSTELLO playing the leading roles, "One Greedee Night" goes into production at RKO next week under the direction of IRVING REIS. Included in the cast are PAUL GROFFEL, EMMA DUNN, DICK HOGAN, GAYELEE PENDLETON, WILLIAM HAMER and GEORGE WATTS.

PARAMOUNT has announced that BETTY FIELD and ROBERT PUESTON, two of Hollywood’s most sensational newer stars, will be co-starred in the Technicolor production of HAROLD BELL WRIGHT’s famous novel, “The Shepherd of the Hills.” The picture, set to be filmed this summer, will be directed by HENRY HATHAWAY.

“Carolina Moon,” GENE AUBREY’S newest starring vehicle, went before the cameras last week at Republic with SOMLY BERNETTE, JUNO STOREY and MARY LEE leading the supporting cast. FRANK MCDONALD handles the megaphone, his third Aubrey picture in a row.

“The Last Alarm,” Monogram feature starring WARREN HILL and POLLY ANN YOUNG, with J. FARRELL MACDONALD, finished shooting and is now in the cutting room. WILLIAM WEST directed for PRODUCER T. R. WILLIAMS.

Camera work on HARRY SHERMAN’S “Doomed Caravan,” latest Hopalong Cassidy film, will be held up due to an accident suffered by WILLIAM BOYD, whose leg was crushed during a chase scene at Kernville, Boyd’s injury was his first serious one in 32 “Cassidy” roles.

Counter Confab

Co-stars RONALD COLEMAN AND GINGER ROGERS review a scene with Director LYLE MILESTONE for “Lucky Partners,” their deely-dee-dooed RKO Radio comedy romance dealing with the madcap adventures resulting after the chance purchase of a winning sweepstakes ticket.

Ted Reed Wins New Contract

Highly impressed with his latest producer-director effort, “Those Were the Days,” PARAMOUNT handed a new contract to Ted REED. “Henry and Dizzy” another of the highly successful Aldrich Family series, will be his next assignment.

Another "Chan" Starts

With SIDNEY TOOLE in the title role, "Charlie Chan in the Wax Museum" went before the cameras at 20th Century-Fox under the direction of LINN SHORES. The cast includes JOAN VALERIE, MARQUISPE CHAPMAN, C. HENRY GORDON, SEN YUNG and MARC LAWRENCE.

The Brains

Here’s the behind-the-camera brains of Columbia’s huge production, “Arizona,” now before the cameras at Tucson, Ariz. That’s producer-director WESLEY RUGGLES in the center. At the left is JOE WALKER, chief cameraman, and at the right CLAIRE BINTON, who adapted the story for the screen. The picture stars JEAN ARTHUR, with WILLIAM HOLDEN in support.

"Lil Abner," Famous Comic Strip
To Be Made by Vogue for RKO

LIL ABNER, whose adventures in the mountain community of Dog Patch and the hinterlands adjoining, is coming to the motion picture screen, GEORGE SCHAEFFER, president of RKO and Vogue Pictures, Ltd., have signed a contract whereby the latter will produce four films for RKO release, the first to be "Lil Abner." Started five years ago by AL CAP, the "Lil Abner" comic strip now appears daily and Sunday in 455 newspapers with a combined circulation of 22,000,000 readers. Vogue Pictures has taken space at the RKO-Pathe studios in Culver City, and is launching an immediate search for name players to portray the leading roles of the cartoon characters.

Rambeau for "Tugboat Annie" Role

"Tugboat Annie" will live again on the screen in the person of MARJORIE RAMBEAU, who was selected for the important role in Warner Bros. forthcoming production. The studio acquired the rights to the stories from MGM, for whom MARIE DRESSLER had created the screen characterization.

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Jeffrey Lynn to Star
In WB's "Embezzler"

After viewing his performance in "All This, and Heaven Too," the BETTE DAVIS and CHARLES BOYER starring vehicle, Warner Bros. have decided to deviate JEFFREY LYNN to stardom in "The Embezzler." LYNN will have BRENDA MARSHALL as his leading lady in his first starring picture. LEE PATTERSON and JOHN LITTEL also have been assigned to important roles in the film which will be directed by WILLIAM K. HOWARD. The screenplay is based upon the JAMES CAIN novel.

Starting date is scheduled for June 3, providing LYNN completes his current role in "Eclipse," in which he is appearing with OLIVIA DE HAVILAND, EDDIE ALBERT and JANE WYMANN.

Frances Langford in "Too Many Girls" for George Abbott

FRANCES LANGFORD has been named for an important role in "Too Many Girls," the GEORGE ABOTT stage success which the noted New York impresario will produce and direct for RKO. The cast also includes LUCILLE BALL, ANS MILLER, DEE DEE ARMSTRONG, LINDA TRUAX and GARY STORM. Producer-Director Abbott arrived in Hollywood recently, and is making plans to send the picture before the cameras early next month. JOHN TWIST is writing the screen adaptation.

Kay Francis Goes Western

The screen romance of KAY FRANCIS and WALTER PIDGEON in "It's A Date" will be continued in Universal's western epic, "When the Dallous Rode," scheduled to go into production next week. GEORGE STEVENS, who directed "Destry Rides Again," will pilot the new film. The picture will be MISS FRANCIS' first western.

Work in Life Preservers

JOEL McCREA, LARAYNE DAY, HERBERT MARSHALL and GEORGE SANDERS, four members of the all-star cast of WALTER WANGER'S "Foreign Correspondent" worked the greater share of four days in life preservers in deep water when Director ALFRED HITCHCOCK began the third month of filming the production.

Paramount Will Release
Boris Morros Productions

A contract was signed last week calling for Paramount to release the first two pictures made by National Pictures Corporation, the new Boris Morros-Robert STULLMAN producing organization, "Second Chorus" and "The Life of O'Henry."

"Second Chorus," which will feature ARTIE SHAW and his band, is set for production the early part of June. The script is nearing completion by FRANK CAVETT, who also wrote the original with ELAINE RYAN, HENRY C. POTTER will direct.

Immediately upon signing with Paramount, Morros announced that DOUGLAS FARRAR, Jr., will star in "The Life of O'Henry," which according to previous plans goes before the cameras around August 1.

The new releasing agreement renues an association of many years standing between Paramount and Morros, who spent 18 years with the company both in Hollywood and New York. Morros resigned as head of the studio music department about a year ago to enter the independent producing field.

Lesser Rewards Martha Scott

With critics raving over her performance in SOT's "One Town," LESLIE wasted no time in tearing up his "discovery" contract and presenting her with a new and much fatter one. MISS SCOTT, presently starring in FRANK LOUISON'S "The Howards of Virginia," is slated to return to the Lesser lot in about two months.

Young-Douglas Co-Starred

LORETTA YOUNG and MELVYN DOUGLAS have been assigned the co-starring roles in "He Stayed For Breakfast," which is slated to go before the cameras at Columbia this week with ALEXANDER HALL directing.

Yates Arrives for Confabs

HERBERT J. YATES, Republic's head man, arrived in Hollywood for conferences on future product. THE new head man has 15 pictures to go into production within the next three months.

Whiteman Signed by MGM

PAUL WHITEMAN, the original "King of Jazz" and one of the most popular orchestra leaders in America, has been signed by MGM and will appear with MICKY ROONEY and JUDY GARLAND in "Strike Up the Band." It will be the first picture for Whiteman since he started in "King of Jazz" for Universal.

Lanfield, Schaefer Talk Deal

SHERIDAN LANTIF has been placed out to New York to confer with GEORGE SCHAEFER on an RKO releasing deal.

Waiting For Action

A typical off-stage informal shot on the set of "They Drive By Night," showing ANN SHEARER engraving in a jar letter, while GEORGE RAFT pensively whistles as he waits for director RODOLF WALSH's call.

A Complicated Scene

CAROLE LANDIS, pretty leading woman of "Mystery Sea-Reaper" at Paramount, seems to be nursed by the camera's focal point in this scene. Director EDWARD DYSTRYK, upper left, Electrician WALTER TAYLOR, and Assistant Cameraman SKIPPY SANFORD also are shown.
Movie Editors Invited to Join "Our Town" Boosters Club

In advance of the recent world premiere of "Our Town" at Loew's State and Orpheum theatres, United Artists and Loew's worked together to assure a highly successful opening at both houses.

A clever angle in connection with the advance campaign was the sending of certificates to critics all over the country, certifying that the recipient "has been appointed Special Member of the Editorial Board of Boosters for 'Our Town.'" Signed by Oscar Doob, publicity head of Loew's, as "Mayor Pro Tem," the certificates contained the additional following copy:

"It will be your duty to encourage, entice, inveigle and otherwise induce as many of our citizens as possible...men, women and children...to see 'Our Town' at Loew's.

'This appointment is justified by the extremely high quality of 'Our Town' and the forecast that it will be among the ten best pictures of 1940.'

Attached to each certificate was a copy of "Our Town Topics," also signed by Doob, in which were featured critics' raves, a paragraph on the picture's "kissless love scene," and notation of the appointment of movie editors to the Our Town Boosters Club.

Educational Guides Ready

Under sponsorship of the Committee on Motion Pictures of the Department of Secondary Teachers in the National Education Association, illustrated guides have been prepared for release by Educational and Recreational Guides, Inc., on "Our Town," "Foggy the Man," "Tom Brown's School Days" and Warner Brothers' patriotic shorts in Technique, according to William Lewin, chairman. These guides have been used by hundreds of schools and have aided many pictures.

Small Budget Layouts for Double Bills

Here are further examples of reducing press book mats to fit a budget, with space provided in the layouts for including the second feature. The illustrations used were not selected with especial consideration toward sales angles, but rather to demonstrate the use of an important part or parts of large press book ad mats.

The outside rules around these ads represent newspaper column and break-off rules, and therefore would not be set.

The ad at the left on David O. Selznick's United Artists release, "Rebecca," was made up of part of a 3-column by 7-inch ad which appeared in the press book; namely, 29-C. The illustration is set directly upon a 12 3/4" by 3" box, formed by the use of 2 pt. and 1 pt. or hairline rules. A small box can be substituted for the "Last Times" copy if a circle cut is not available. The ad measures two columns by 6½ inches, with a depth of 182 lines.

The center layout on the same production utilized the complete illustration from press book ad 29-B, which measured two columns by 8½ inches. Seventy lines deep, and measuring one column by five inches, the layout contains space at the bottom for the associate feature.

Utilizing two elements from press book ad mat A-22 on MGM's "20 Mule Team," the two-column by six-inch (168 lines) ad at the right was planned to give more space to a better-than-average second feature, and at the same time allow for ample white space. The press book mat, from which the elements were taken, measured two columns by 10 inches.
PACEMAKERS

ENDOWED with special abilities in their special fields, and governed by supercritical manufacturing controls, Eastman negative films set the pace for raw-film quality. They share with cameraman and processing laboratory the credit for the unprecedented photographic excellence of today's motion pictures. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., Distributors
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
NEW theatre building and major remodeling operations, while far from the boom peaks this industry knew during the late Twenties, have been carrying on steadily and very briskly during the past year. And right now there are many new projects being reported daily. This condition is far from unfavorable to the cause of continued vigor for the motion picture industry, and in our hearts there is nothing but the kindest regard for the situation. But there is a warning, also, inherent in the situation—not a warning for the progressives and the enterprising among the theatremen who are going ahead. But a warning to those—and their numbers appear to be considerable—who may have been lulled into that smug, "let well enough alone" attitude.

Every completely remodeled and every new theatre constitutes a source of keener competition for older theatres which have been operating at the old stand for years. Even a new pair of projection lamps in the competitive theatre's projection booth introduces a form of competition that will, over the longer run, assert a great effect on attendance. Because the way the show is presented for several years has been, and increasingly will continue to be a most important factor of box office draw.

This is the season when hopes rise high as attractive programs are impressively unveiled at sales conventions of the distributors. But stand-out pictures deliver the peaks, the "velvet," the dream engagement that comes not every week, but only occasionally. Between these Champagne courses, so to speak, it's often, as that S.C. governor said to the governor of N.C., "a long time between drinks." That period of lag between the big attractions is more often than not one of many which determine the final figures of profit or loss on the season as a whole.

Which brings us back to our point that better presentation will assert itself as a box office factor that works day in and day out, while the well established and possibly smarter booked and exploited house waits for the big pictures and swell campaigns to overwhelm the competition, only to see large slices of those crowds drift toward the other house when it's even-Stephen between the rival theatres so far as the main picture goes.

The way to meet the competition is to meet it—which in this case is to step up the physical attractions of the theatre plant and renew or replace equipment and furnishings which are wearing out and, probably, have paid out their original cost anyway.
Chicagoans get their news fast and often—hot from the news fronts in this new Telenews Theatre. They get supreme comfort in American Bodiform Chairs, 200 of which are of the ultra luxurious type with spring backs and foam rubber cushions. Telenews, Inc., owners . . . Shaw, Naess & Murphy, architects.

There’s an all news program at Chicago’s Telenews theatre—including 606 American Bodiform Chairs. For this seating is as modern as the latest news reel.

From coast to coast, in small theatres and in large, American Bodiform Chairs are being acclaimed the most beautiful, most comfortable ever built. They’re proving to be one of the soundest investments for building increased business that any theatre can make.

American Bodiform Chairs in addition to their comfort and beauty have such advantages as an automatic three-quarter safety fold, unique easily replaceable seat and back covers, compact design which allows closer row spacing and structural qualities which mean longer life and greater housekeeping economy.

Don’t fail to see the new American Bodiform Chairs before you buy new seating. It will pay you.

Samples of upholstery material are held in fixed contact with an oscillating canvas drum and rubbed for many hours to determine the relative resistance of the fabrics under test to wear and abrasion. This is only one of the many precautions taken by the American Seating Company to protect your seating investment.
THEATREMAID ADVISED TO CONSULT CODE BEFORE BUILDING OR REMODELING

Improper Booth Design Costly Building Blunder

THERE'S many a beautiful theatre where- in the projection booth is not only an ugly duckling, but a constant handicap to the quality of projection and economy of operation. Standards for booth design, location and construction have been set up by the SMPTE and both the Society and manufacturers of equipment have done their utmost to make specialized knowledge of requirements available to prospective theatre builders and architects.

Several municipalities have instituted regulations covering projection booth construction which have resulted in great improvements for the projectionist, the theatre's presentation quality and operating economy, and safety for the public. Foremost among the codes covering this subject is the set of regulations which have been set up and are enforced in the City of Detroit.

Many projection engineers look upon the Detroit regulations as a practical approach to improvement which is sadly needed in many localities and individual theatres. Due to this fact, the Detroit regulations are printed below, and it is recommended that theatremen keep these regulations on file against the time that they may remodel or build a new theatre, for even the most conscientious of the students of the specialized requirements of motion picture theatres, often go wrong in providing proper location, design and construction of the theatre. Many theatres have been crippled while they were in the blueprint stage, with results that have been very costly to the owner and management of the theatre.

MOVING PICTURE BOOThS

1. Every moving picture machine using inflammable films, which is regularly or frequently used together with all electrical devices, rheostats, re-wind machines and other similar equipment, shall be enclosed in a booth complying with the requirements of this section, except that electrical converters shall be located outside of booths.

2. LOCATION. All motion picture booths shall be so located that no door or window thereof shall adjoin any exit or entrance to theatre. They may be located above entrances of theatres if the underside of floor of booth is seven (7) feet or more above the entrance floor of theatre.

3. SIZE OF BOOTHS. The clear ceiling height shall be at least eight (8) feet. There shall be at least three (3) feet clear between walls and picture machines or any spot light or other machine. There shall be at least two feet six inches (2' 6") clear at the back of picture or other machine in addition to room required for rewinding machine or other auxiliary apparatus.

4. CONSTRUCTION. The floor shall be of reinforced concrete, or brick or other equally fire resistant material at least four (4) inches thick. The walls shall be of eight (8) inches of masonry, four (4) inches of reinforced concrete, or gypsum, or six inches of gypsum block plastered with three-quarters (3/4) of an inch of plaster on each side and reinforced with six (6) inch mesh of No. 10 wire or equivalent, or of two (2) inches of Portland cement plaster on metal lath and metal studs. The ceiling shall be at least two (2) inches of reinforced concrete or gypsum, or Portland cement plaster on metal lath.

5. DOOR. The entrance to the booth shall be closed with a self-closing fire door of Type A without latch, which will open out. This door shall be kept open unless connected with the master fusible link system of the booth.

6. OPENINGS AND SHUTTERS. Look-out openings for motion picture machines shall not exceed fourteen (14) inches high, by twelve (12) inches in width. Projection openings shall not exceed eight (8) inches high by twenty-four (24) inches wide or equivalent area. There shall not be more than four (4) openings in the booth for each machine, one for observation by operator and three for the operation of the machine. Openings for effect and spot light machines shall not exceed two feet six inches (2' 6") by six feet six inches (6' 6") or the equivalent in square feet. All such openings shall be provided with gravity doors or fire shutters, same to be constructed of sheet metal as hereafter provided. All fire shutters for openings other than installing eight (8) inches by twelve (12) inches shall be made of fourteen (14) United States gauge sheet steel. All fire shutters between eight (8) inches and twelve (12) inches and eight (8) by twenty-four (24) inches shall be made of twelve (12) inches of twelve (12) inches of sheet steel. Shutters larger than eight (8) inches by twenty-four (24) inches shall be made of at least eight (8) United States gauge sheet steel. All gravity shutters weighing forty (40) pounds or more must be counter-balanced to within twenty (20) pounds of their dropping weight and when in raised position must be attached to the booth and the openings for spotlight and effect machines shall be closed when not in use.

Shutter frames must be made with solidbachs with channels not less than one (1) inch deep and not less than eight (8) inches wide and (5/8) inch distance for gravity drops, which must extend twice the height of the opening so that the gravity drop will be engaged at all times, and so as not to wink or escape metal may be used in construction of fire shutters or frames.

These shutters must be held open by the use of a fuse link cord. Such cord must be of the type to withstand the magazine of picture machine and in this cord there shall be one hundred sixty-five (165) degrees to the centigrade fusible link over each magazine. The cord shall continue to the exit door and be connected to a trip system which will prevent the closing of shutters when master cord is released.

7. VENTS. When possible, there shall be installed in every booth wall (opening more than (4) of any moving picture booth one or two tip windows not to exceed twenty-four (24) inches by thirty-six (36) inches each. These openings shall be equipped with fire windows. The sash shall be so constructed that they must be swung outwardly by hand and they shall be so connected with the fusible link system to open in case of fire.

In the ceiling of every booth, at or near the center, there shall be a vent at least eighteen (18) inches in diameter constructed of sheet metal of not less than fourteen (14) United States gauge. This vent shall connect either into a separate masonry flue or go directly through the roof and twelve (12) inches above and shall be provided with an exhaust fan for ventilating booth. Outside vent openings shall be provided with protection against weather. All lamp housings must be piped to resistor opening in booth and will not be located within eighteen (18) inches of diameter of sheet metal of not less than fourteen (14) United States gauge. All lamp housings located not less than eighteen (18) inches from any combustible material shall be located not less than thirty-six (36) inches from any combustible material. All lamp housings shall be located not less than thirty-six (36) inches from any combustible material.

8. EQUIPMENT. Each motion picture booth shall be equipped with one (1) or more fire extinguishers and one (1) fire extinguisher shall be located on each side of door leading into such booth.

9. PICTURE MACHINES. All picture machines shall be approved as to mechanical operation by the Fire Marshal and the Chief Electrical Inspector of the City of Detroit. The capacity of the picture machine shall not exceed one thousand (1,000) feet in eight (8) minutes. All moving picture machine must be securely attached to the floor to prevent accidental overturning.

10. ELECTRICAL APPLIANCES. All electric wiring, both in the booth and in the machine, shall be constructed as required by the ordinance and rules of the Department relative to electric wiring. Control of motion picture machines shall be located in booth. Current converters shall be located outside of booth.

11. SMOKING. Smoking and visitation shall be prohibited in booths at all times.

So far as STR knows, C. E. Hilger is the first theatre-man to be able to assure the public that his new theatre was tornado proof, before he opened it to his patrons. The new Clair, illustrated above, withstood the crushing wind of the tornado that swept through Albany, Ga., last winter—its four walls standing firm and work of completion going on without interruption after the big blow. Of modern design, the Clair was planned by Gorgan and Moore, architects of Dallas, Tex., with Wm. J. J. Chase, of Albany, associate architect. Seat- ing capacity of the theatre is five hundred and thirty-six. All of the electrically operated Simplex projectors, has been installed in the Clair.
Cass Theatre Replaces House Gutted by Fire

Rising from the ruins to which a destructive fire reduced its predecessor, the Cass Theatre in Cass City, Mich., ranks as a completely new and thoroughly modern example of the better type of small-capacity house which is fast becoming standard for the towns and cities of America.

The Cass Theatre was built and is operated under the management of Nile Stafford by Thumb Theatres, Inc. Seating capacity is just under four hundred—an increase of several seats over the capacity of the house which it replaces. The added capacity was gained by building a small balcony into the structure.

As has become so common in smaller theatres as well as large in many parts of the country, the Cass Theatre has a “cry room.” This, situated in the rear above the balcony, adjoins the projection room (and may be noted by the glass openings at left rear in the reproduction of the auditorium view at bottom of this page.

The re-opening of the Cass as a brand new house took place late in February, several weeks after the former theatre was destroyed by fire. It was the first in its section of the country to be equipped with the Irwin Seating Company’s Crusader chairs. These are done in a colorful blend of orange and blue, picking up the dominating blue of the aisle carpet. Side walls and ceiling of the auditorium are of Nu-Wood—the walls blending five different shades.

Consult Architect and Avoid Costly Mistakes

They put erasers on pencils because it’s so easy to make an error, but in theatre business there’s a mistake, all too frequent, which can’t be erased as easy as a pencil mark. One short cut that results in cost rather than the opposite which inspires so many theatres to make the mistake in the first place, is the erroneous notion that the services of an architect who specializes in theatre design are not required for new building or remodeling.

There are few architects specializing in theatre design and construction who can’t tell some tales which would be highly amusing if they did not have a tragic side.

As an example we will quote one architect as he relates only two of a great number of costly mistakes he has observed in theatre buildings. We quote E. F. Bruegeman, of Bruegeman, Swenson & Allen, Architects of Little Rock, Ark., and well known for their extensive work in theatre design.

We recently had an opportunity to check over a theatre which was built without the services of an architect and one interesting feature was the fact that the railing had been omitted from the front of the balcony and an open pipe railing installed four rows back of the front, thereby losing all of this seating in order to provide the necessary sight clearance for the remainder of the balcony. This, of course, was a very expensive mistake.

“On another occasion we were consulted on a theatre remodeling job in Mississippi where the owner and a contractor had worked out an idea for remodeling the balcony with the idea of increasing the seating capacity. Their plan called for building an entire new balcony over the present balcony and extending five rows farther into the auditorium necessitating the raising of the projection booth which called for very expensive wiring job. Upon examination of the plans and checking the theatre, it was found that by rearrangement of several wide cross-over aisles and by adding two rows at the front of the balcony, retaining all of the present construction, that the same number of additional seats could be obtained. This was done at a saving of nearly $7,000.00 to the owner, or for about 25% of the cost of the original construction job.

“These are only two of the many such examples of waste due to careless planning.”

Watch Out for Leaky Roof

It’s all right to make the patron feel as though he were “living” the picture, but if drops of water drop on his head while you’re playing “The Rains Came,” or any other attraction, for that matter, that’s going too far. The roof is evidently leaking. It may be raining outside, or those large drifts of snow may be melting and the water can’t run off because of congested drain pipes. Look into the matter and have the roof repaired. Better see about those drain pipes, too.

He Meant the Rest Room

A man on leaving the theatre was asked by another how he liked the show. “It smells!” he exclaimed disgustedly. Of course, he was concentrating so strongly on the ill-smelling rest room that he did not realize his friend was asking about the picture. When the condition of the toilets makes one think more about them than the attraction on view, then it’s time something should be done—something more than simply laying in a supply of clothes pins.
Let Strong Light Your Way to Low Cost High Intensity Projection

Moderate sized theatres have long realized the hopelessness of getting a good picture on the screen with prevailing dense black and white films when using the dim low intensity lamp. Furthermore, satisfactory projection of colored films with the muddy yellow light of the low intensity was just as impossible. And the required brilliancy and sparkling snow-white light of the high intensity arc were denied them by prohibitive operating costs.

It remained for Strong, through the development of the new Utility, a perfectly balanced and coordinated lamp and rectifier unit of intermediate capacity, to solve their problem, to produce a high intensity lamp which exactly filled the needs of the medium sized theatres with screens up to 18 feet in width.

This new Strong lamp projects twice as much light as is possible with any low intensity lamp and at an increased combined current and carbon cost of less than 2¢ an hour.

Your leading Independent Theatre Supply Dealer will gladly demonstrate this new marvel of efficiency in your theatre without obligation. . . Call him today.

The Strong Utility Arc Lamp

The Strong Electric Corporation

2501 Lagrange Street - Toledo, Ohio

Evanston Office: Room 3002, 220 W. 42nd Street, New York City
REVIEW of NEW THEATRE EQUIPMENT

EQUIPMENT manufacturers have put in a busy twelve months since this date a year ago, with a wealth of new material for both picture presentation and patron comfort to show for their efforts. An item-by-item listing of products which have come on the market for the use and benefit of theatres, as seen in the following listing, affords the most impressive and purely factual method of reporting what equipment makers have accomplished since June of last year.

One outstanding point emphasized by this Review of New Equipment is the manner in which the stimulus to building theatres of much more moderate size than those which were being erected ten years ago, has found ready response on the part of manufacturers to supply the materials best adapted to current trends in theatre operation. All those articles of equipment which are affected in design as well as capacity by the size of theatre in which they are to operate, have received particular attention from the engineers and builders of equipment. Indeed, specialized equipment which is built on the market during the past year exists simply because manufacturers saw the opportunity to give theatremen the advantages of economies resulting from the more limited requirements of their theatres. Projectors, projection lamps, air conditioning, decorative and utility lighting units, in all directions where limiting the size of equipments to conform with demands for smaller-capacity theatres could result in reduction of costs, both initial and maintenance, there has been a most efficient and willing response from manufacturers.

From time to time during the past year, SHOWMEN'S TRADE REVIEW has published news and descriptive information about these new equipments. Even so, this is a time of year when theatremen generally give special attention to methods of replacement. This Review of New Equipment is the result of suggestions from many readers that we publish a resume of the new equipments in one concise and easily referred-to listing for their purposes of checking and investigating new articles for replacements that may be decided upon during the early summer period.

Beyond such purely practical purposes, the Review of Equipment has a value that may be better understood with profit both to theatremen and the manufacturers of equipment. This is the evidence, indisputable as it becomes when factually based, that equipment manufacturers are alert to the progress and changing conditions affecting theatre operation. Many ingenious mechanical and electrical devices have originated due to the demand of theatres for constantly new and more showmanlike results, and it is to the credit of equipment manufacturers and engineers that the tools for improved quality of picture presentations as well as the eye-appeal and comfort of theatre patrons have been forthcoming as a result of this progressiveness on the part of American manufacturers.

ADVANCE MFG. CO., St. Louis, Mo.
Popcorn Machines—Line of new streamlined models includes counter and cabinet models designed with a view to fitting into the modern colorful ideas of showmen; atmosphere; feature all-electric unit said to have increased popping capacity and volume; come completely assembled, ready to plug in and operate.

ALTEC SERVICE CORP., New York, N. Y.
Connee Counter—Device which records number and percentage of admissions through a transparent, utilizes electric-eye principle to afford theatres a method of overcoming serious leakage in box office revenues caused by non-paying admissions to show; recording element prints duplicate record.

Noiseless Chain Drive—Known as AQ-1095, the device is for application to Western Electric universal bases; provides smoother take-up action and brings sound systems in use for number of years up to date in reproducing quality sound from films recorded by recently developed recording.

AMERICAN SEATING CO., Grand Rapids, Mich.
Theatre Chairs—Avion is a new model in the lower cost brackets; spring arch construction for seats; upholstery attached by groove method to eliminate wood frames and tacks in fastening fabrics; padded or plywood back panels.

ANEMOSTAT CORP., New York, N. Y.
Air Diffuser—Wall outlets for distribution of conditioned (cooled or heated) air, featuring air circulating characteristics of Anemostat ceiling outlets widely used in theatres.

C. S. ASHCRAFT MFG. CO., Long Island City, N. Y.
Cyclex—Projection lighting system comprising lamps, power unit and transformers, employs new design using AC current and especially designed for medium sized theatres using screens up to 18 feet; operates at a power consumption of approximately 900 amperes at current rate of about 30 inches per hour, according to manufacturer's data; both arcs of 2-projector installation may be operated from same rotary unit.

Suprex—Type E Spacial for use in small and medium sized theatres combines both an intermediate high for operation at 27½ volts, 40 amps or as a standard Suprex at 34 volts up to 80 amperes. This lamp is equipped with a single 14 inch reflector and independent carbon feed.

Rectifier—Copper oxide rectifier for converting AC current for Suprex projection lamps; consists of 4 units: case, transformer, exhaust fan and copper oxide unit or stack; features case design which allows for more even distribution of air through oxide unit.

AUTOMATIC ELECTRICAL DEVICES CO., Cincinnati, O.
Ozonator—Triple-proof electrical deodorizer which plugs into ordinary light outlet; built to lasten to wall and be secured by padlock; produces ozone for destroying odors of organic origin through oxidation.

BALDOR ELECTRIC CO., St. Louis, Mo.
Tube type rectifier provides source of direct current supply to the 1 K.W. suprex arc. Delivers up to 45 amperes at approximately 27 volts; sells for $45.00 less bulbs.

THE BALLANTYNE CO., Omaha, Nebr.
Amplifiers—Due September 1939, and 90 amplifiers, 90 model available in either single or double channel; uses copper sulphide rectified DC exciter lamp; supply; step-type volume control, calibrated in decibels; separate amplifier circuit for both monitor; hinged type case construction for easy accessibility. 80 amplifier identical with 90, excepting that it is equipped with a new "humless" AC exciter lamp supply and may be had in single channel amplifiers.

Simplified High Intensity Projection Lamp—Lightmaster model, for small and medium sized theatres with screens up to 18 feet in width; features in continuous arc feed, adjustable carbon jaws, independent positive and negative carbon feed adjustments; available either separately or with Lightmaster rectifiers as complete lighting unit.

BAUSCH & LOMB OPTICAL CO., Rochester, N. Y.
Projector Lens—Treated by coating of surfaces for elimination of reflection, the lens gives a screen illumination increase of from 15% to 40%; these new lenses were made available for projection purposes recently; first applied to theatre projection, it would probably be described as "Gone With the Wind" in Atlanta, Ga.

BEST DEVICES CO., Cleveland, O.
Automatic Color Wheel—Designed for G. E. Par-8 and R-40 lamps, this color wheel for spot-lighting gives a constant changing color effect by means of an automatically driven disc 13 inches in diameter and in which five different color screens are inserted; mounted on cast iron base with universal action "U" bracket.

BODAR CO., Chicago, Ill.
Lisoton—Electronic device for indicating acoustical quantity of sound reaching auditorium; intended to be used in connection with auditorium; equipped with pick-up in any desired location in auditorium.

(Continued on Page 30)
What to look for
IN PROJECTION LIGHTING, AND
What you get
IN PROJECTION LIGHTING WITH
The New 19000 Series

**SUFFICIENT LIGHT VOLUME**

The SIMPLEX HIGH intermediate capacity arc projects twice as much light as the low intensity. It has been designed especially for theatres of up to 800 seats and using screens as large as 18 feet in width.

**LIGHT OF PROPER CHARACTERISTICS**

The SIMPLEX HIGH is a high intensity, direct current arc which projects the snow white light which is so necessary to the projection of colored pictures.

**LOW COST**

The SIMPLEX HIGH has been designed and priced for theatres heretofore restricted to the use of low intensity lamps because the operating, if not the original cost of the earlier high intensities has been prohibitive. The over-all operating costs are only slightly higher than with the low intensity, because this arc operates at only 27 volts as compared to 55 volts in the low intensity, and each 14-inch 7 m.m. suprex positive carbon burns for at least two hours.

**DEPENDABILITY OF MANUFACTURE**

The SIMPLEX HIGH is another example of SIMPLEX engineering excellence. The name SIMPLEX, on any product, for years has been your guarantee of quality.

Distributed by
NATIONAL THEATRE SUPPLY COMPANY
BRANCHES IN PRINCIPAL CITIES
BIGELOW SANFORD CARPET CO., New York, N. Y.

Cleaning Compound—Driscorbin is name of cleaner supplied in powder form which may be used for cleaning carpets without removal from floor; powder is spread on fabric to be cleaned and brushed into pile, then removed by efficient vacuum cleaner.

BRENKERT LIGHT PROJECTION CO., Detroit, Mich.

Senarc Lamp—Intermittent type DC lamp for theatres with screen widths up to 18 feet and throw up to 100 feet from lens to screen; features trim adjustments to suit conditions of length of throw and screen size and is claimed to deliver 10 foot-candles with shutter running; two power sources for use with the lamp are a specially designed rectifier using Tungar tubes, and motor generator, latter of two types; constant voltage operating through a ballast resistor, and double generator series type, which requires no ballast resistor.

CARRIER CORPORATION, Syracuse, N. Y.

Centrifugal Refrigeration Machine—Unit for cooling in theatre air conditioning; features compact, relatively light weight design and construction; factory assembled; space-saving, higher efficiency and capacity. Equipment automatically adjusts itself to variations in cooling loads.

COLUMBUS SHOW CASE CO., Columbus, Ohio

Metal Frame Cases—Extruded metal frame cases for lobby use, feature lighting with GE fluorescent lamps giving daylight color values; cases increasing in use as candy counters in theatres which have obtained added revenue through this activity.

FOREST MFG. CORP., Newark, N. J.

Projection Lamp—"Universal Trim" lamp designed to accommodate any type of carbon trim; from 3 to 9 mm. negative and 6 to 13 mm. positive; operates on D.C. from 30 to 65 amperes; flexibility makes Suprex, Simplified High Intensity, Intermediate High Intensity or Low Intensity projection possible with one lamp.

CARVER ELECTRIC CO., Union City, Ind.

Tube Type Rectifiers—Current converters for low intensity operation 15 to 30 amperes capacity; for high intensity Suprex operation 45 to 60 amperes capacity; features include improved winding and natural draft cooling.

GENERAL ARC LIGHTING CO., Long Island City, N. Y.

Projection Lamp—High and Super-high intensity arc lamp. . . Featuring forced air cooled lamp frame, rotating mechanism and positive contacts. . . Capacity 100 to 200 amperes.

GENERAL ELECTRIC CO., Bridgeport, Conn., Section A100

GE DeLuxe Master-Vac—Tank-type vacuum cleaner; features 2-stage suction fan, internal bag, swivel connectors on tank and floor nozzle to prevent kinking of hose. List price with regular attachments $154.50. Extension handle, 36 inches in length, with camel's hair theatre screen brush available as special tools.

GENERAL REGISTER CORP., New York, N. Y.

Sales Register—New unit is an illuminated indicator which flashes total amount of each sale registered; indicator may be located above ticket booth or other place outside or inside theatre.

GOLDE MFG. CO., Chicago, Ill.

Streamlined Ticket Box—Available in wide range of colors and equipped with either polished chrome or aluminum top.

Fluid Drive Take-up—Transmits power through oil for silent smooth and simple operation; sealed housing; fits all projectors.

Color Lighting Unit—Synchronous uses PAR 38 or R-40 lamp and supplies five color changes per minute.

Hexchrome—Uses PAR 38 lamp and is equipped with heavy duty silent synchronous motor, giving 6 color changes per minute.

Reel End Signal—Features automatic reset; complete on outside of magazine.

Moderne Baby Spotlight—Low priced super-ventilated baby spotlight.

Reel Drive Dog—Attachment for use with automatic rewind; solid bronze; torque load placed several inches from shaft; made to fit all makes of rewinds.

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Everywhere

Your

ALTEC service man

Al. Tec says:

Scientists are constantly finding new improvements in sound, and are putting those improvements on the sound tracks, at the studios. Do you know when these improvements are made? Are you getting these improvements off the sound track in your own theatre? Are your patrons getting the benefit? There is one sure way for you to find out. Let the Altec inspector in your locality tell you.

250 West 57th Street, New York City

THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY
HILD FLOOR MACHINE CO., Chicago, Ill.

Vacuum Cleaner—Tank-type: Model 16 weighs 85 lbs. for easy portability; dust ar-
rester tank of 20 gauge brass is 22 inches high, 16 inches in diameter, has capacity of
16½ gallons; mounted on 4 rubber casters; fixtures include 15-inch floor tool, floor tool
handle and 10-foot length of 2-inch hose.

IDEAL SEATING CO., Grand Rapids, Mich.

Theatre Chairs—New models in the Stream-
liner Group include the Aristocrat, the Mer-
cury and the Ideal Challenger; the Aristocrat
features die-formed full length steel back
panels which extend below seat level, protect-
ing seat when in raised position; spring ten-
sion on self-raising device makes it unneces-
sary to remove seat cushions for adjustments;
steel bottom design allows for more passing
room between rows; the Mercury features all
steel, full ballbearing, compensating and self-
adjusting hinges, ballbearings fully enclosed
and packed in grease at factory; the Ideal
Challenger offers many of the deluxe features
of the more expensive models in a chair at
low cost.

INTERNATIONAL PROJECTOR CORP.,
New York, N. Y.

Simplex SI Projector—Designed for theatres
of from 200 to 800 seats; complete unit com-
prising SI mechanism, SI pedestal, features latest mechanical improvements; rear and
front shutters, aperture cooling unit, semi-
centralized lubrication, “Hunting type” gears,
parts operating in oil bath; framing knobs
project either side of mechanism; entire upper
drive unit and intermittent assembly moves
forward or backward as unit while gate and
film trap remains stationary; equipped with
automatic fire shutter.

Simplex Double Shutter—Attachment for
Simplex regular rear shutter mechanisms as
well as for Super Simplex, provides advantages
of Simplex Synchronized Front and Rear
Shutters which are integral part of E-7 Pro-
jector; shutters mounted on same shaft with
each acting upon one-half of the beam, thus
successive waves of darkness do not sweep
full length of screen.

Simplex Air Deflector and Aperture Cooling
Unit—Attachment for increase of safety by
reducing heat at aperture, also prevents carbon
dust and dirt from being drawn from lamp-
house into mechanism.

IRWIN SEATING CO., Grand Rapids,
Mich.

Theatre Chairs—The Crusader, new model;
steel backs equipped with aluminum metal rim;
seats equipped with self-raising device with
counter-balanced spring, rear edge of seat pro-
tected by steel panel, full height spring with
floating range of approximately 2½” to 3;,
seat bucket completely encloses all bolts,
screws, nuts, etc.

LYNDON PRODUCTS CORP., Norwalk,
Conn.

Perfume Receptacle—Holds perfumed pellets;
unit is on to ordinary incandescent lamp, heat
from which releases aromatic fragrance which
issues through perforated metal container;
also available in large electric disseminator for
auditorium use.

NATIONAL THEATRE SUPPLY CO.
(branches in key cities)

Air Washer Unit—Class 1 Air Washer has
unit, backed of sorts and is only 42 inches
long; constructed of steel; centrifugal spray
nozzles designed with large cylindrical cavity
to give rapid whirling motion; Class II De-
humidifier, has double bank of sprays, con-
struction similar to Class 1; for theatres with
ample supply of cold well water.

CURTAIN CONTROL UNIT—Designed for smaller
theatres; equipped with timing mechanism,
automatic cabletightener, safety device to pro-
tect motor should control become jammed;
operates with curtain track equipped with rub-
er bumpers; unit will carry up to 400 lbs.
of curtain.

Simplex High Projection Lamp—Unit with
associated rectifier equipment; is for theatres
with screens up to 18 feet in width; arc oper-
ates at 27 volts with 7 m.m. Suprex carbons;
operates on DC current; gives increased light
with low intensity.

(HOLLYWOOD’S NEWEST THEATRE
the Hawaii, Has Installed

WAGNER MULTIPLE LETTERS
They are slotted with uniform spacing on all sizes of
letters so that ANY and ALL sizes can be used in
WAGNER MASTER MULTIPLE FRAMES

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Showmen's Trade Review

May 25, 1940

It's What You Need That Counts

It's not the equipment you have in your theatre that counts—it's the equipment you NEED!

Often there's only a thin line between near-success and real success at the box office. The Simplex projection and sound you need may easily make the difference.

National Theatre Supply Co. (Continued)

Public Address System—RDR units range from portable system rated at 8 watts and selling for $97.50 to a deluxe theatre type system with 55 watts output and listing at $875.00. Units adaptable to all theatre uses from 700 to 5,000 seat capacities; equipment fully licensed, guaranteed for one year and with installation supervised by Altec.

REHTRON CORP., Chicago, Ill. Photoelectric Relay—Adaptable to automatic operation of drinking fountains; illumination control for special exploitation or decorative displays, burglar alarms, etc.

RUSSELL ELECTRIC CO., Chicago, Ill. Ozone Destroyer—Cylindrical unit producing ozone by electrical discharge; unit plugs into regular outlet and has capacity of 40 cubic centimeters of ozone per hour; for use with large chain or electric fans, air conditioning units and blower fans with which it will diffuse ozone through area served by air circulating or conditioning apparatus.

STERILSEAT SALES CORP., Philadelphia, Pa. Sterilseat—Specially designed application of Westinghouse Sterilamp to sanitize toilet seats; lamp emits germ-killing rays; seat automatic in operation, returning to vertical position after use and automatically switching on lamp.

STRONG ELECTRIC CORP., Toledo, O. Mogul H. I. Automatic Reflector Arc Lamp—Higher efficiencies attained through design; features include ballbearing motor and arc control with separate adjustments for feeding rate of both positive and negative carbons; carbons supported by full-floating holders and heat resisting guides near burning end assure perfect coaxial alignment; optically corrected elliptical reflector is 14 inches in diameter.

Utility High Intensity Lamp—Unit comprises lamp and a rectifier of intermediate capacity for theatres using screen up to 18 feet wide; operates on DC and is available for use with single, two or three phase AC line service; burns 7 m.m. Suprex carbon at 40 amperes with 37½ volts across the arc.

UNITED STATES FILAMENT TUBES, INC., Buffalo, N. Y. Tubular Incandescent Lamps—Tubes that may be bent or shaped to circular, oval or angular outlines for decorative or utility lighting; available in various lengths.

VOIGT CO., Philadelphia, Pa. Lighting Fixtures—New designs for decorative and utility lighting fixtures, including fluorescent lighting units, exit and directional signs, illuminated drinking fountains specially designed for theatre uses.

Best Hole Fire Shutters and Shutter Control Apparatus

- Protect you against projection room emergencies.
- Meet all inspection laws.
- Prevent smoke from spreading into auditorium.
- 3½ inch plate drop—ALWAYS drop.
- Made to last, of heavy No. 10 gauge metal.
- Grooves for drop and back are bent and welded. No rivets. No seams. No soldering.
- Comes complete, ready to install.
- Write for descriptive literature or see your dealer.

BEST DEVICES COMPANY
10514 Western Ave., Cleveland, Ohio

Wagner Sign Service, Inc., Chicago, Ill. Flex-Word Sign—Unit consists of 4-inch letters and frames that inset on standard Wagner frames for display signs and marquees; available in 8, 12, 14, 20 and 24-foot lengths for straight or curved boards.

WEBER MACHINE CORP., Rochester, N.Y. Magnetic Filter—A patented magnetic stabilizer having approximately forty pounds of "fly wheel" balance for maintenance of unvarying speed and uniform motion of film past exciting light slit of the sound system.

Strong Utility H. I. Lamp

Altoc Develops Silent Chain Drive for W.E. Universal Base

Altoc has developed a noiseless chain drive, known as AQ-1095, for application to the Western Electric universal base.

The roller chain and sprockets with which the universal base was originally equipped caused a certain degree of background noise which masked other noises in the booth. Often this noise was transmitted to the auditorium through flimsy booth wall or floor construction. In certain cases, the noise was so considerable that the projectionist could not hear the monitor, and as a result, had to run the monitor so loud that its sound escaped into the auditorium, where it produced the effect of an echo.

Machines Much Quieter

With the new Altoc noiseless chain drive, machines have been quieted down to the point that other noises can be detected and corrected at once. In addition to this, the new chain has been found in actual practice to provide a smoother take-up action, which reduces erratic take-up often caused by "slapping" in ordinary chains.

One of the first installations of the Altoc drive was in the Kansas State Board of Review, in Kansas City, Kansas, and as a result of the success of this and subsequent test installations, the AQ-1095 was released for general use in the field.
SHOWMEN’S TRADE REVIEW

Streamlining Features New Advance Popcorn Machines

A new line of Popcorn Machines, one of which is illustrated below, has been announced by the Advance Mfg. Co. of St. Louis, Mo. Information issued by the manufacturers states the new machines are modernly styled and have incorporated new features such as color, illuminated signs and attractive Chrome and Porcelain cabinets to help increase the sale of popcorn by added “flash” or eye-appeal. The popcorn machines in this new group are all-electric and come completely assembled and ready to plug in and operate.

One of the new and improved features is the all-electric streamlined popping unit, said to be a departure from conventional design, but one which has been found to have added popping capacity and greater popcorn volume.

The Machines have the same basic design and popping mechanism, but vary in size and capacity. There is one Counter Model. The other cabinet models increase in size to one model 76” high and having a popping capacity of $20,000 worth of popcorn per hour.

Figures given in literature issued by the manufacturer, show that popcorn pays a profit of 70¢ on every dollar in sales, which further states that popcorn is not seasonable contrary to public notion, but does in fact sell steadily throughout the four seasons.

Can’t Please Everybody

A theatreman once complained that carpets in the lounge and in the rest rooms were ruined because patrons crushed their cigarettes and cigars on them. Then his friend wisely suggested that he invest in a few ash trays and sand urns. This the theatreman did. Now the repairman is complaining because there are no burned holes in the carpet to repair. You just can’t please everybody.

Stop Chairs from Rocking

If old rockin’ chair’s got your customers, better have the chairs tightened. It’s easy enough for them to get loose (the chairs we mean), and before long they rock like a boat. Every morning the custodian should inspect each chair to see that it is solidly riveted to the floor.

Periodical Clean-up of Junk, A Good Idea

Clean up time can be most any time. And now is as good a time as any. There are lots of places around a theatre where junk accumulates. It is seldom that you have enough junk for the garbage collector to remove, but why not comb the nooks and crannies of the theatre now to collect enough.

Start in the booth. You’ll probably find a lot of used carbons, plenty of scraps of film and a bunch of special trailers for which you can have no possible further use. All that can be disposed of. There are probably some burned out exciter lamps, P. E. Cells, amplifier tubes, rectifier bulbs, etc. Empty oil cans, empty cans of film cement and such things should be discarded.

Now look at wherever you keep found articles. There are probably a lot of things there which will never be claimed. Those which are useful in any way should be turned over to the Salvation Army or some similar organization.

In your storeroom, you’ll undoubtedly see a lot of used electric bulbs, their cartons and other miscellaneous articles with which you can add to the heap of stuff to be disposed of. The cellar will also contain some miscellaneous articles. Junk them all, too.

After you have cleaned up every nook and cranny (including your office) you’ll be surprised at what a difference there is in the appearance of the theatre. Nothing breeds dirt like junk and an accumulation of it will breed a haphazard air which may be extended to other things by your employees.

New Evaporative Cooling Unit

An evaporative cooling unit, designed for room areas up to 100,000 cubic feet, is now being marketed by S. O. S. Cinema Supply Corp., New York. The units are entirely self contained and are available from 3500 C.F.M. up to 22,000 C.F.M., and are equipped with rotary atomizer, curved filter mat chemically treated to eliminate odors, pollen and dust; moisture proof motors; recirculating cold water pumps and directional flow air distribution vanes, among other new features.

One or more units may be installed to supply various parts of the theatre, such as lobby, projection booths, retiring rooms and the auditorium. Advantages claimed for this method of multiple unit installations are the flexibility under which all or any number of the units may be operated depending upon outside temperature, size of audience, etc.

ENGINEERED FLEXIBILITY

FOREST

“UNIVERSAL TRIM” LAMPS

DO WHAT ALL OTHER LAMPS CLAIM TO DO — COMBINED!

Separate POSITIVE
Separate NEGATIVE
FEED MECHANISMS

Manual feed does not interfere with electrical controls.

RESERVE POWER
30 TO 65 AMPERES
Not limited to a 40 ampere maximum.

UNIVERSAL TRIM
6 to 13 mm. POSITIVE
5 to 9 mm. NEGATIVE
Suprex-Simplified High Intensity, Intermediate High Intensity or Low Intensity possible with one Forest Lamp.

A “d.c.” source of white light at lower operating cost.

Send for the new brochure — “FACTS and FEATURES”

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200 MT. PLEASANT AVENUE • • NEWARK, N. J.
New Theatre Construction

Jack Halprin Inc., of New Haven, has been awarded the general contract to erect a theatre at the corner of Whalley Ave and Blake St. for the Westville Theatre Co. The building will be of modern design, with a stone front, air-conditioning and all the latest electrical equipment. Provision will be made for an auditorium to seat 750, a lobby, foyer and lounge. The air-conditioning, electric wiring and painting will be let separately.

F. and Y. Building Service has just been awarded a contract to design and build a 600-seat house to be called the “Westmor” at Huntington, West Virginia, for Bert Hule. who, at the present time, operates a second run theatre down town called the “Roxy.”

A new and modern theatre will be built where the Strand Theatre in Rutland, Vt., burned on April 14, it was announced by George E. Sargent, clerk of the M. & P. Theatres Corporation, after company officials went there to inspect damage done to the building. Martin J. Mullin, general manager of the company, and A. J. Morcan, its district manager, also conferred with a representative of the company which insured the building. Plans for the use of the present walls and the complete rebuilding and refinishing of the interior will be drawn up at once, it was announced, and work is expected to get under way within a few weeks. The policy which will be followed for use of the theatre has not been definitely decided upon, according to Mullin. The corporation, which is also the operating unit for the Paramount and Grand Theatres, will determine if the place will be used for regular showing of motion pictures or for occasional entertainments as has been the case for several years.

A new Martin Theatre is under construction in Douglas, Ga., work being rushed for early completion.

More than $55,000 will be spent for construction and equipment of a new motion picture theatre for Gainesville, Ga., announcements reveal. O. J. Carter, owner of the site, said the building will cost about $25,000. Lucas & Jenkins, already operating two theatres there, will spend more than $30,000 on equipment and other details, it was said.

Early construction of a new theatre building in Richmond, Ind., was announced recently by Robert Hudson, local theatre operator. Mr. Hudson said the new theatre will seat 1,000 persons, 700 on the main floor and 300 in the balcony. It will be a two-story building, 100 feet wide and 200 feet long. A spacious lobby and entrance will be flanked by modern store-rooms on each side. The new theatre will have all of the most advanced equipment in the way of air conditioning, sound and picture equipment and all seats and walls will be provided with materials to absorb sound. Mr. Hudson said that the contract for construction of the theatre was awarded to Vincent Jeurling, who would start work as soon as all plans had been completed and approved. He said he expected the theatre would be ready for use by early fall.

None of the theatres now operated by Mr. Hudson will be closed, he said, but the new theatre will be operated to provide added facilities.

A $60,000 motion-picture theatre building has been started at Las Tunas Drive and Rosemead Blvd., in Temple City, Calif., by James Edwards. The modern structure will seat 900.

John Eberson, of New York City, has been awarded the contract to design the new theatre to be erected in Norwalk, Ohio. The announcement is made by William Selman, president of the Norwalk Theatre Corporation, and successful manager of the Schine Forum Theatre in this city. He states that the plans should be ready in two or four weeks and construction will start immediately afterwards. The new theatre will seat 1,300. It will be the most modern in the state of Ohio and will satisfy the growing demand for beauty and comfort by theatregoers.

The theatre to be constructed in Pawtucket, R. I., by William Pinault, Pawtucket druggist, will be leased to a new corporation, Mr. Pinault announces. According to documents filed with the secretary of state, the incorporators are W. H. Harmon of Providence and Chester J. Currie and Iggie Raymond J. McMahon of Pawtucket. The corporation will be known as the Currie & Harmon Co., Inc. Construction of the theatre will begin soon.

Gulfport, Miss, is to have another new theatre for colored people exclusively, it was learned from Lloyd Royal, owner of a chain of theatres in Southern Mississippi, now completing a new motion picture house there. The new theatre for colored patrons will have a seating capacity of approximately 400.

George M. Mann, head of the Redwoods Theatres Corporation of San Francisco, has announced that plans had been completed for construction of two new theatres in Klamath Falls, Ore., at a cost of $200,000. Work on one, at 2nd and Pine Sts., will be started immediately, he said. This construction will include seven stores on the site. Plans for the other, at 6th and Washburn Way, are being completed. The theatre company, operating show places in more than a dozen northern California cities, recently opened a $300,000 theatre in Eugene. Moore and Roberts Company of San Francisco has the contract for the Klamath Falls construction.

Announcement has been made by G. L. Wood, manager of the State Theatre, Merced, Texas, to the effect that the Texas Consolidated Theatres, Inc., will build a new theatre there. The purchase of the old Manhattan Cafe building was authorized by Carl Hoblitzelle, president of the Texas Consolidated Company, who has just closed the deal for a theatre building with the Southland Life Insurance Company.

Walls are up for the new theatre being constructed at La Marque, Texas, for Moran K. McDaniel, who is employed in the laboratory department of the Pan American Refining Corporation plant and who will manage the theatre after its opening about June 1. The building will be 38 by 100 feet in size and will have a front finish of stucco, with sides and rear of brick-finish iron. The interior will be of Nuboard, a fire-resisting and sound-proofing material in attractive color. The theatre will be provided with cushioned seats and will be air-conditioned, said Mr. McDaniel, and the estimated cost when completed and equipped will be $10,000.

Two new suburban theatres loom on the Oklahoma City scene as certainties with a definite announcement from Sam Coporal, theatre operator, that construction would begin soon. Coporal said construction of the theatres, to include eight business store spaces in each instance, would involve an investment of between $150,000 and $200,000. One theatre should open in “90 days or so” and the other movie house some weeks later, Coporal explained. Theatres with seating capacities of about 750 in each instance are planned. Coporal said the new theatres would be similar in construction to the Mayflower, which he operates, on West 22nd St. Neither will have balcony, he indicated several improvements not present in the Mayflower would be incorporated in his plans.

A $6500 building permit has been issued for the construction of the new Alhambra Theatre annex, Alliabria, Calif., believed to be the only one of its kind in the United States. Work on the project, which involves the complete remodeling of a store building
adjoining immediately west of the Alhambra Theatre, will start soon. When all equipment and the 380 seats have been installed, the annex will replace the former theatre, which was built in 1926, at a cost of $15,000. The present will require about two months to complete. Single features will be shown in the annex, but the double-feature policy will continue at the Alhambra. Features will be alternated between the Alhambra and the annex.

Construction has been started by Lewis Sheffit at 618-86 Ridge Ave., Philadelphia, on a new motion picture house for the Alhambra Realty Co. The structure, designed by Gabriel B. Roth, will be opened in September. The facade is to be built of structural glass, stainless steel and glass blocks completely covered with an animated marquee. The auditorium will seat 300 and will have walls of sound absorptive materials. The theatre will be air-conditioned.

Walter Rasmuson has now completed arrangements for a theatre at Kiester, Minn., the construction of which should get under way within a very short time. He is now operating a theatre at LeRoy, Minn., about 80 miles east of here. He plans to operate both. LeRoy is owned by Albert LeRoy, who is making plans for the building. The plans call for a fine new structure, 42 x 100 feet in size. The building will have everything that the modern show house requires, and it will be of brick construction. The theatre, when completed, will have a large lobby, comfortable lounging rooms and with a modern cooling system. Capacity will be around 350. R. J. Iverson, local contractor, will have the construction job, and it is expected that the theatre should be in operation around August 1st.

Ed Lane, manager of Our Theatre, Sparta, Mich., has announced plans for the construction of a new theatre for Sparta. The contract has already been let to Cary Gustafson of Wayland, and workmen are already proceeding with the preliminary construction of forms. The present structure is to be completely demolished, Mr. Lane states, so Sparta will be without theatre attractions for a period of three months. The new theatre will probably be completed in August.

Excavation has been started for the New Hollywood theatre which will be erected in the near future. The theatre will be a 250-seat house.

Construction is under way on a new motion picture theatre building at 3183 Grendale Blvd., in the Atwater district of Los Angeles, which will represent an investment of $80,000, according to Lincoln Holland, Jr., of the Holland Realty Co., Grendale real estate firm. The owner of the property is Harry Owens, orchestra leader, and the building has been leased to Grover L. Smith, theatre operator. The structure, of brick and concrete construction, will have a seating capacity of 700.

Construction of a building to include a motion picture theatre, food market and service station on South Maryland Ave., near East Summit Ave., Richardson Park, Wilmington, Del., will be started within a month, W. F. Carvel, Sr., of Gordon Heights, sponsor of the project, announces. Plans for the project, which will cost approximately $120,000, are being prepared by the Philadelphia architect, Mr. Carvel said. The building, according to Mr. Carvel, should be completed in about 90 days, and will be of brick construction, 200 by 100 feet in dimension, at a cost of $125.00 per square foot. The theatre will occupy the middle portion with the service station and market on one side. The theatre will have a seating capacity of 700 persons. It will be air-conditioned and the interior will be finished with all the latest improvements. Ample parking space will surround the building with room enough to accommodate theatre patrons as well as shoppers at the market.

Brunswick, Ga., is to have a modern negro theatre, to be erected by Lucas and Jenkins, two well known Georgia theatre owners, who own and operate movie houses in a large number of Georgia cities, including two in Brunswick. The site has already been purchased, plans prepared, and was announced by Mrs. Alma King, local manager of the company, that work on the new play house will begin at once.

The new Schine Theatre, in Easton, Md., is about completed as far as the plans go. The architect has completed the plans and they are now up to the owners to approve. The letting of the contract will be up to the architect also. It is estimated that it will take about three months to build.

A 1,064-seat theatre and two stores will be included in the theatre building planned by the McGreggor Oil Co., at Sainte Ste. Marie, Mich. Blue prints for the building are being studied by Seth McGreggor and an announcement of the work on the building is expected soon. The theatre will seat 734 persons on the first floor and 300 in the balcony. Plans are being drawn by Lyndon and Smith, Detroit, architects and engineers.

Construction of a second theatre in Liberty, N. Y., will be started soon. Owners of the new structure will be the Theatre of Liberty, Inc., which holds the present lease on the Liberty Theatre here. The new theatre will have a seating capacity of 700, will be one story in height, and of the most modern construction. The lot on which it will rise extends about 150 feet in depth. The building, it is believed, will be completed by sometime in the summer. In it will be shown the same first-run pictures that have been shown at the Liberty Theatre. It probably will be not a year-round theatre, but open only during the summer.

A one-story brick garage in Lawrence, Mass., is to be converted into a theatre with a seating capacity of about 700 patrons. Two permits issued at the office of the building inspector at city hall indicate the project is under way and that it will be known as the Central Theatre when it is completed. Both have been granted to Joseph Cocce, 90 East Haverhill St. One is for alterations to the building, the estimated cost of work being $5,000. The firm of Blackall, Clapp, Whitehorn and Clark, of 31 West St., Boston, is listed as architects, and Emil Desrosiers, 164 Margin St., as general contractor. The second permit is to remove the entire roof and a second floor in the rear of the former garage structure. The cost of razing operations will be $200. The building measures 70 by 90 feet, according to the plans, and the theatre will not contain a balcony.

The old Grand Opera House in Brooksing, S. D., is being torn down to make room for (Continued on Next Page)
Theatre Construction
(Continued from Preceding Page)

a modern theatre and store building to be constructed by Frank McCarthy, the owner.

Construction work on a new theatre in Wayne, Mich., will start soon. The new house will seat 1,100 persons. Walter D. Shafter is the owner. He will operate the house in addition to the Wayne Theatre.

Renovations, Openings

Logansport, Ind., will have a new theatre next month. Known as the State, it will be operated by the Gregory Company. Herbert Sullivan, local manager for the circuit, declared the house was one of the finest in the state; every seat is on the main floor and there will not be a bad seat among the 1,073 in the house.

June 1 has been set as the day for the opening of the new Lisbon Theatre in Dallas, according to Jack Jones, of the O.K. Theatres.

The Whitney Theatre on Whitney Avenue, New Haven, opened last month with a capacity crowd of 1,000. Franklin Ferguson is the manager of the new house, which is in the Hamden section.

Gulfport, Miss., has a new theatre, opened early this month. Named the Royal, after its owner, Lloyd Royal, the house seats 496 persons.

The modern, brick Home Theatre at Water- proof, La., owned and operated by Thomas T. Castelman, is being equipped with a new, up-to-date cooling system expected to be completed about this time. Proscenium decorations and other features will be designed later.

Bids on remodeling the Ritz Theatre in McAlester, Okla., have been asked by Sam Stokes, manager of Robb and Rowley there. Modernistic trends are to be observed in the tile entrance and the marquee, which will be lighted with neon. New upholstered seats will be installed and a new air cooling system will make for summer comfort.

Played Prominent Part at SMPE Meet

Following the important session on projection at the recent SMPE meet in Atlantic City, prominent members of the Society posed for this exclusive photograph for STR. Seen in the group are, standing: E. C. Richardson, of National Carbon Co.; F. E. Gieb, who heads the Membership Committee of the SMPE; P. J. Larsen; Herbert Griffin, of International Projector Corp., who presided at the session; Harry Strong, of Strong Electric Corp.; P. M. McGuire, of International Projector Corp.; Oscar Yea, of Neumade Products Corp.; A. A. Williford, of National Carbon Co., and president of the Society; Dr. W. B. Rayton, of Bausch and Lomb; Nat D. Golden, Department of Commerce.

Fire Losses

Damage of about $20,000 was done to the Embassy Theatre in Cumberland, Maryland, this month by a fire in the early morning hours. Mrs. Lena Kauffman was the owner of the house, which is the city's newest.

An all day fire gutted the Carolina Theatre at Hendersonville, N. C., early this month, causing damage of more than $50,000 to the theatre alone. The house was opened in 1933, replacing the old Rex Theatre which also had been destroyed by fire. A third theatre will be erected on the same site.

Damage amounting to $36,000 was done to the Friend Theatre, Seward, Neb., recently. Wally Johnson was the owner of the 250-seat house.

Stanley-Warner's Parker Theatre in Darby, Penn., was seriously damaged in a $15,000 fire at the end of the last month. The blaze started mysteriously on the mezzanine floor.

Fire of undetermined origin caused considerable damage recently to the Best Theatre at 4th and Kansas, Topeka, Kansas. J. E. Pennington said it will be redecorated and re-furnished.

Permits Required for New Air Conditioning Systems in N. Y. C.

New regulations restricting the use of water in the City of New York recently issued by Commissioner Joseph Goodman, Department of Water Supply, Gas and Electricity, require authorization permits for all new installations of refrigerating or air conditioning equipment, or systems supplied from the municipal system. Effects of the new restrictions already have been reflected in addition to many theatre installations of such water conserving devices as condensing towers and evaporative condensers, though the new rules specify April 1, 1942 as the date upon which the new rules shall apply to them. Applications for permits must specify make, type and tonnage of proposed installation, the minimum and maximum water requirements and such additional information as may be required by the department.

Rules governing air conditioning with respect to water supply and consumption are as follows:

No individual or collective air conditioning system installed on any premises for a single consumer shall be permitted to discharge to waste annually more than the equivalent of a continuous flow of five gallons of city water per minute.

All individual or collective air conditioning systems installed on any premises for a single consumer using city water annually in excess of the equivalent of five gallons per minute shall be equipped with a water conserving device such as an economizer, evaporative condenser, water cooling tower or other similar apparatus, which device shall not consume for makeup purposes in excess of 15% of the consumption that would normally be used without such device.

Any individual or collective group of such units installed on any premises for a single consumer with a rated capacity of 25 tons or more, or water consumption of 30 gallons or more per minute, shall be equipped, when required by the department, with a water meter to separately register the consumption of such units or groups of units.

Light and Punchy Headlines Lure Patrons

Brilliant marquee displays at the Roxy Theatre, New York, combine bright lights with flexibility in the matter of headlining attractions. Above, the extensive billing for the recent showing of UA’s "One Million B.C." Main lettering is 30 inches high. Wagner Sign Service Company’s lettering equipment is used at the Roxy. Frequently the theatre employs cutout blowups of action photos of the Gae Foser Girls as pictorial display on the board extending east on 50th street— which would be a continuation of the panel at right in the photo above.
SHOWMEN'S TRADE REVIEW maintains a complete library of literature pertaining to theatre equipment and the maintenance thereof. Theatremen who have the good luck to keep well informed on new equipment, improved equipment and methods of maintaining the showhouse 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 likewise may be requested and we will endeavor to obtain for all theatremen the desired material. Readers who desire special information on any subject may address such requests to the bureau, where they 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.

Theatre Seats: One of the most notable developments of the past year in the equipment line, although this is a matter of the utmost importance to developed for the moderate-sized theatre. Nowadays the last word in theatre design and performance is being done in a neighborhood district and the "cinema palace" in the metropolitan centers. In the forefront of the new equipment is the modern model not so long ago to the cheers of architects, engineers and moviemakers everywhere. There is a folder you can have for the asking that will give you a very good idea of the Boardroom-Avis 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.

Request for Literature

Equipment Literature Bureau
Showmen's Trade Review
150 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:

[Blank]

[Blank]

[Blank]

[Blank]

Name.  

(Print Name and Address)  

Theatre.  

Address.  

City.  

State.
GRAND OLE OPRY

Rep

Westen

Not Set

Selling Names: Weaver Brothers, Elviry, Lockhart, Larry, Lois Hanson, George Hayes, Johnny Hartley.

Director: Frank McDonald.

Agent-Salesman: Armand Schafer.

Story Idea: Leon Weaver, mayor, is persuaded to run for governor when Henry Kolker, crooked politician and newspaper owner, tries to run the town his own way. George Hayes, judge, and the rest of the Weavers outsmart Kolker at every turn. When all tricks fail, Kolker frames Leon Weaver alone in a room with a girl, but John Hartley, newspaper reporter, clears Weaver and proves Kolker's guilt.

Catchline: "He outsmarted the crooked politicians."

THE GREAT PLANE ROBBERY

Columbia

Drama

Not Set

Selling Names: Jack Holt, Stanley Fields, Vieki Lester, Noel Madison.

Director: Lewis D. Collins.

Producer: Larry Darmour.

Story Idea: Jack Holt, detective in the employ of a large insurance company is assigned to watch over Noel Madison, a former underworld gang, being released from prison. Madison, heavily insured by the company, has several enemies seeking his life. He is spirited away by two of his former henchmen, but before Holt learns their destination. The plane they are all on is ganged by the gangsters, but Holt manages to get word to the authorities time to save Madison's life.

Catchline: "His curious assignment meant life to another."

PHANTOM RAIDERS

MG M

Drama

Not Set

Columbia

Selling Names: William Pidgeon, Florence Rice, Donald Meek, Joseph Schildkraut.

Director: Jacques Tourneur.

Producer: Frederick Stephani.

Story Idea: When famed detective Nick Carter is vacationing in Panama, when Florence Rice, secretary to the representative of a steamship company and John Carroll, the representative's son, hire him to investigate the recent blowing up of their ships just outside of Panama. Paldeen finds that Joseph Schildkraut, an ex-Chicago gangster is in Panama and that he has been working with people on the inside of the company to destroy their ships for the insurance money.

Catchline: "Nick Carter clears up an international shipwrecking plot."

MAN FROM TUMBLEWEEDS

Columbia

Western

Not Set

Selling Names: Bill Elliott, Iris Meredith, Raphael Bennett.

Director: Charles Barret.

Producer: Harold S. Bucquet.

Story Idea: John Shelton and Lana Turner work in the same office, fall in love and despite the firm's rule of "no married women," secretly marry. Accidentally found out, they are discharged. Shelton, desperately trying to find work, is unjustly arrested, which luckily wins him a friend and a job. He returns to his former employer, Gene Lockhart, to get something. Meeting Lockhart he tells him what he thinks of his "rules"—this brings him an offer of his old job and the chance to run the office in a more humane way.

Catchline: "The story of the struggles of a young married couple."

OUT WEST WITH THE PEPPERS

Columbia

Drama

June 30

Selling Names: Edith Fellows, Dorothy Ann Sees, Dorothy Peterson, Victor Kilian.

Director: Charles Barret.

Producer: Irving Biskin.

Story Idea: Dorothy Peterson and her five little Peppers go to live with her sister in Oregon. Victor Kilian, the sister's husband, remains the family's presence and is constantly kicking them around. One day, while the children are playing hide and seek, it breaks loose from its moorings carrying the children down the river. Then Kilian shows his true colors by coming to their rescue and making everyone happy.

Catchline: "The Five Little Peppers get into trouble."

MILLIONAIRES IN PRISON

RKO

Drama

July 12

Selling Names: Lee Tracy, Linda Hayes, Virginia Vale, Truman Bradley.

Director: Ray McCarey.

Producer: Howard Benedict.

Story Idea: Six rich men are sent to the penitentiary at the same time for various crimes. One of the five is Truman Bradley, young medico, who had been arrested for drunken driving. In prison, the most influential men among the convicts is Lee Tracy. When Bradley dons Doctor's garbs in prison, he is experimenting with Lee Tracy secures the volunteers. His experiment proves a success. Bradley gets a parole and has his license restored in appreciation of what he has done.

Catchline: "They got their desserts, according to a rough-and-ready justice."

PIER 13

20th Cent.-Fox

Drama

Sept. 6


Director: Eugene Forde.


Story Idea: Lloyd Nolan, a patrolman, finds his girlfriend, Lynn Bari, involved in a robbery, when he is assigned to pick up Douglas Fowley, Fowley, a crook, is due to land from a South American ship that Nolan manages to get. When he is experimenting with Lee Tracy secures the volunteers. His experiment proves a success. Bradley gets a parole and has his license restored in appreciation of what he has done.

Catchline: "They got their desserts, according to a rough-and-ready justice."
PARAMOUNT 1938-39

RKO-RADIO 1939-40 (Cont.)

RKO-RADIO 1938-39

REPUBLIC 1938-39

20TH CENTURY-FOX 1938-39

Adventures of Sherlock Holmes (C-D)

Mystery Sea Raider (Farmers title "Henry Aldrich No. 1")

RKO 1938-39

Dancing on a Dime

Date With Destiny (D)

I Went to Heaven (D) (Former title "Left Out"

Mystery Sea Raider (Farmers title "Henry Aldrich No. 1")

Rogers of the Range (D)

Rogers of the Range (Mu)

Three Men From Texas (W)

Victory

Bachelor Mother (C)

Career (D)

Everything's On Ice (C)

Fighting Grisly (W)

Girl and the Gambler (C)

Girl From Miami (W)

Saint in London (W-D)

Timber Stampede (M-D)

Way Down South (Mi-G)

1939-40

She's Living in Pictures (D)

RKO 1938-39

Adventures of Sherlock Holmes (C-D)
Helping in the Biggest Job of the Industry

Many poor stories have been saved by beautiful photography and perfect projection.

DANIEL B. CLARK
Executive Director of Photography
20th CENTURY FOX

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WORD-OF-MOUTH!

CAPITOL's
THIRD WEEK!

“A cinch to win you” — Walter Winchell
“Excellent story and production. Taylor superb”
— Louella Parsons, Columnist

“Hike straight to the Capitol” — Times
“Absorbing screen drama” — Herald Tribune
“Sure to be popular” — Sun
“Excellent. Taylor’s best, Miss Leigh fine” — Post

VIVIEN LEIGH and
ROBERT TAYLOR!

Metro-Goldwyn-Mayer's
WATERLOO BRIDGE
extends its CAPITOL stay
for another week!

Broadway & 51st Street, Major Edward Bowes, Mng. Dir.

with Lucille Watson, Virginia Field, Maria Ouspenskaya, C. Aubrey Smith • A Mervyn LeRoy Production • Screen Play by S. N. Behrman, Hans Rameau and George Froeschel • Based on the Play "Waterloo Bridge" by Robert E. Sherwood
Directed by Mervyn LeRoy • Produced by Sidney Franklin • An M-G-M Picture
There Must Be An Out

Confronted by rapidly dwindling revenue from the foreign markets, plus a drop in theatre receipts here at home, producers are really facing the acid test.

Being among those benign people who always believe that everything happens for the best, we are looking hopefully towards Hollywood and the studios to see how the present emergency situation will be handled but feeling, nevertheless, that whatever the solution, its good will be felt for a long time to come.

Certainly, no major or radical changes can be easy. But figures are staring the producers in the face and they must meet the challenge with some new technique that will cut down present staggering costs in making motion picture entertainment.

As the warmer weather approaches it becomes increasingly more evident that domestic revenue will be going down, not up. In the meantime, production must go on and the budgets balanced. If the foreign market is shot to pieces and the domestic situation is none too healthy, how will the balancing take place? That’s the question in everybody’s mind right now.

Extended playing time for the better pictures is still but a figure of speech. Every time an average theatre extends playing time beyond its set policy another one or two pictures stay on the shelf. What’s to become of them? Can the exhibitors pay for them and not play them? Or will the company enjoying the extended run allow one of its other pictures to be cancelled?

Increased rentals or higher percentages won’t turn the trick because too many theatres are paying as much for pictures as the traffic will bear and many of them are finding the going a bit on the wrong side of the ledger already.

Funny thing about this argument. It always comes right back to the same thing: lower production costs. But how can costs be reduced? Some of the top-ranking producers in Hollywood contend that it cannot be done and will result in fine box office entertainment. If they can’t do it, who can?

But since lower production costs in the last analysis offer the only solution of the present emergency it would appear that economies must be accomplished regardless of how tough the job is going to be.

The Month of June

Somewhere in the archives of the industry, June, 1940, is going to go down as one of the history-making months of the movie business.

Set for disposal in June are two events of major importance even before they come up for decision. Number One: the government equity suit. Number Two: the Neely Bill.

Either one is enough to make every person in every branch of the industry sit up and take notice while watching developments closely. Put the two together and you have the makings of a revolution in the movie industry.

To some of us who have been a part of this industry for a great many years both of these events and eventualities are pregnant with danger and troubled times. To others, it’s a field day for trouble-making. Those in the latter classification are seeing the fruits of their efforts coming to something resembling realization.

We sincerely hope that when the smoke of the two battles clears away they will still be as happy over the results as they were over their expectancies. Should it happen that the bullets ricochet and bounce right back, those who supported these efforts will probably fade out of the picture quietly and without any fanfare of trumpets.

They can’t lose either way. What have they to lose?

Can YOU Measure Up?

From all sides you hear about business falling off, people staying at home to listen to the war reports from Europe, summer attractions taking their toll of movie theatre receipts, etc., etc.

There are but two things YOU can do about it. You can sit back and take a beautiful licking, or, you can prove your claim to the title, “Showman,” by tackling pictures worthy of effort and selling them for all they are worth to a public eager to respond to smart showmanship.

This is not day-dreaming or wishful thinking. It is a fact beyond all possible argument or doubt, that wherever theatre men are applying themselves there is a noticeable good reaction at the box office. Rarely have we encountered a situation where the attractions are being aggressively sold and found business poor.

There is so much that can be done to aid business in the theatres that it would take a thousand volumes to enumerate them. We cannot do the whole job. But in next week’s issue, our Seventh Anniversary Number, we shall make an attempt to point out some of the things wide-awake showmen can do to offset current business conditions.

The rest of the job is up to you. Can you measure up to it?

—"CHICK" LEWIS
COLUMBIA TO ANNOUNCE PRODUCT IN CHICAGO

Montague Will Preside at Convention Sessions; Jack Cohn Heads ExeC

Columbia will hold the first of its two sales meetings in Chicago beginning next Tuesday. The sessions will be held at the Blackstone Hotel. The second meeting will be held in Atlantic City beginning June 11 and lasting until the 14th. The Chicago meeting will continue until Friday. The product announcement will be made on June 4.

Jack Cohn will head the home office executives who will attend the Chicago gathering. Among them will be Rube Jacker, assistant general sales manager; Abe Schnei

der, treasurer; Joseph McConville, foreign sales manager; Lou Astor and Louis Weinberg, circuit sales managers; Max Weisfeld, short subject sales manager; Al Seligman, executive sales manager; H. C. Kaufman, in charge of exchange operations; Maurice Grud, house organ editor; Maurice Zeitman, director of advertising and publicity; and G. Josephs, B. E. Zeeman, S.

RAISER, V. Borelli, J. Sherman, J. Frieberg, W. Boccanegra and Al Sherman. Personnel from the following exchanges will be present at this sales meeting over which Abe Montague, general sales manager, will preside: Chicago, Minneapolis, Omaha, Milwaukee, Des Moines, Detroit, Indianapolis, St. Louis, Kansas City, Los Angeles, San Francisco, Denver, Salt Lake City, Seattle, Portland, and Canada.

"Rampart!" Prints To Be Available Soon

"The Ramparts We Watch," full length feature picture being produced by March of Time, will be completed within the next two weeks, and prints available for special previews within a month. Ned Deinott told RKO Radio conventioners this week. It will be sold as a special feature separate from the remainder of the program.

O. C. Variety Club Fete

The Oklahoma City Variety Club will hold its formal opening at which its charter will be presented next Monday night.

"HEAVEN" WITHDRAWN

Release date of June 27 for Warners' "All This and Heaven Too" has been canceled and the picture withdrawn from this year's contract. Reason for the move, it is said, is the company's plan for roadshows and special engagements during the summer.

Allied Protests Inglewood Zoning

Objects to Early 2nd Runs in FWC House

Los Angeles—Protests have been lodged by film distributors here and Fox West-coast Theatres by Allied of Southern California and Arizona against scheduling pictures to the Fox Academy Theatre seven days after Los Angeles first run at all. "While politically and technically the theatre is in the city of Inglewood," the resolution passed by Allied states, "it unquestionably is actually and economically within the city of Los Angeles and surrounded by a tremendous Los Angeles city population." It is Allied's contention that the procedure is wrong from a moral and ethical standpoint, that it is "a real and flagrant discrimination against all independent theatres in this territory and aggravated by a deliberate subterfuge and scheme to deprive other exhibitors of their rights"; that it is "a violation of the 'concentrate decree' as well as a violation of plain ordinary fair and decent treatment which the independent theatre expect to receive from you."

Booking of pictures into the Fox Academy at Inglewood 21 days after Los Angeles first run closing is advocated by Allied, which has always been against the Inglewood special privilege zoning and has lodged protests against the practice from time to time.

Pesky to Represent Hal Roach in East

Hollywood—Appointment of Edward J. Pesky as eastern representative of the Roach studios, with offices in New York, has been announced by Hal Roach. He will succeed Tom Walker, who plans to shortly make known a new association.

BOWLING CRAZE HITS MID-WEST

Theatre Plans Scrapped; Alley Projects Launched

Chicago—Theatre attendance in the midwest is feeling the pressure of the bowling craze now sweeping this territory. As a result, theatres are showing an increased interest. Plans for a theatre to have been erected at North and Nagle Aves., have been scrapped, and a bowling alley project will be launched there.

Geo. Bisbee and circuit have also canceled plans for a theatre on the South Side, and the site, it is reported, is under contract for a recreational project by other investors. Roy Bruder has resigned as managing director of B & K's Chicago Theatre for the purpose of joining Johnny Perkins in a huge bowling project in East St. Louis.

WILLIAM SUSSMAN
(The Man on the Cover)

Eastern general sales manager for 20th Century-Fox

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SHOWMEN'S TRADE REVIEW
1501 Broadway
New York City
Neely Bill Would Ruin Indies, Pix in '40-'41
Poole Warns House Committee

4 Top Films, 30 Westerns And Four Serials Are Listed

Republic will release 62 pictures next season, it was announced this week. The program will consist of 28 features, 30 Westerns and four serials.

The four top pictures will be "Lady From New Orleans," by Beth Brown; "Hit Parade of 1941," a musical; "Soldiers of Fortune" by Richard Harding Davis and "Timber Over Alaska" by Rex Beach.

The six pictures in the next group are "False Witness" by Irving Stone; "Storm Over India" by Richard Blaker; "Puddin' Head" starring Judy Cameron, "Gangs of Kansas City" by Jack Moffit; "Big Bonanza" by Peter B. Kyne and "Roaring Forties" by Nat Ferber.

Two Westerns will be released this season which will be released as features are "Melody Ranch" and "Down Mexico Way." by Jack Moffit.

The remaining 16 features are titled as follows: "The Impostor," "Barron of the Old Bill," "The Girl From Frisco," "Black Beauty," the Ann Sewell classic; "Doctors Don't Tell" from the laboratory; "Meet the Missus," a Higgins family picture; "Friendly Neighbors," starring the Weaver Boys; "Moon Over Malberry Street" from the stage show; "Ten Nights in a Baroom," a modern updating by William W. Pratt; "Rowdy Boy," a preight story; "Arkansas Judge," starring the Weaver Bros. and Elviry; "Pet- sick Politics" with the Higgins family; "Notorious Lady," "Honeymoon Isle" based on the much pub- licated island, and "The Old Gray Mare" starring the Weaver Bros. and Elviry.

There will be six Westerns starring Gene Autry, in addition to the two mentioned before, eight starring Roy Rogers; six Serials, three Mesquites and eight with Don "Red" Barry.

Other pictures are on the program; "Superman," and "Dick Tracy Strikes Again" in 15 episodes each; "Jungle Girl" and "King of the Royal Mounted" in 12 chapters.

Goldwyn Status Action
May Come Next Week

Action on Samuel Goldwyn's status, which is in view of his suit against the company, is expected at next week's meeting of the Calif. district council. There is in position to retire completely from production or resume picture-making on a large scale.

"Newsreelnews" to Get National Distribution

A three to four minute short, "Newsreelnews," being produced by Newsreel Theatres, Inc., with Ray- mond Scott, will be the first to be shown in view of the suit against the company, is expected at next week's meeting of the Calif. district council. There is in position to retire completely from production or resume picture-making on a large scale.

Fox Remains East, Blumberg at Studios

An exchange of desks between the New York offices of William Fox, president of Uni- versal, and Matty Fox, vice-presi- dent, will be in effect during the summer. Blumberg will operate the sales de- partment at the studios, while Fox will take Blumberg's desk in New York.
SHOWMEN’S TRADE REVIEW

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16 Will Be Made By 10 Outside Producers; All Types of Pix in Lineup

Fifty-three features will be released by RKO in the 1940-41 season. The company has announced that 10 outside producers will make up the distribution list for the coming season. It is estimated that 16 features will be made by these companies.

Attractions in preparation for the new season are three pictures to star Ginger Rogers: "Kitty Foyle," best selling novel by Christopher Morley; "Two on an Island," Elmer Kelton’s Broadway success and "Tom, Dick and Harry," an original story. The Osgood Herrick’s play on which the company will co-star Charles Laughton and Carole Lombard. Laughton will also be seen in "Not Quite a Gentleman" and Carole Lombard’s other starring vehicle will be "Mr. and Mrs. Smith.

Orson Welles will star in "Six Citizen, U.S.A.;" Ronald Colman will co-star in "Lancaster Passage," and Jean Arthur will be in "The Devil and Miss Jones" and Cary Grant will star in "Passport to Life." Charles Boyington’s play to make "Ariane Pretends" and at least one other picture.

Several musical pictures are on the RKO schedule: "Too Young to Love," "What a Girl," George Abbott’s screen version of his Broadway success, "No, No, Nanette" with Vincent Price and Jeanismatch’s "Sunny," the Biltmore success with a Jerome Kern score and a Hervey St GSMer Whitney in the lead. Both of the latter starring Anna Neagle, Lou Brock will produce "One Post at a Time in Argentina" with Marlene O’Hara and Gene Raymond, and David Butler will make another film with Kay Kyser and his band.

Harold Lloyd will produce "Three Good Girls." "Raymond Massey in "O’Hara. "How to Meet a Man" will be made by Gene Towne and Graham Baker, "The Man Who Stole His Wife" will be made by Harold B. Franklin. The latter two are definitely in the novelty class. Another feature for the new season’s release will be "The Ramparts We Watch." being made by The March of Time.

Radio features include Lum and Abner in "Dreaming Out Loud" and "Fibber McGee and Molly," based on the radio and strip radio character. "Scattergood Baines," Clarence Budington Kelland’s character will be a star figure in these features. Jean Hersholt will star in three "Dr. Christy" pictures and Leslie Charteris’ "Saint" series will continue for three more pictures.

Three known books to be filmed are "Sister Carrie" by Theodore Dreiser; "Little Men" by Louisa May Alcott; "Annie’s Home of Dreams" by L. M. Montgomery and "Valley of the Sun" by Clarence Budington Kelland and "Freckles" and "Laddie" by Gene Stratton Porter.

Of the pictures on the program include "Lord Epping Entertainers" and "Epping Out West" starring Leon Errol and Lupe Velez; "Show Business, teaming Alan Mowbray and Donald MacBride and another picture with the latter pair.

Other pictures on the program are "Men Against the Sky," air drama with Richard Dix; "When I Grow Up" with Jimmy Lydon and "I’m a Sissy," starring Shirley Temple, Six Westerns are on the program, to star Tim Holt, the first of which will be "Wagon Train." The following are here from the branch offices:


Here’s an action scene from the RKO Convention held at the Waldorf-Astoria in New York this week. Ned DePinel, vice president in charge of distribution, is addressing the convention while on the dais are W. A. Scully, general sales manager and Joseph J. Nolan, vice president in charge of studio; Phil Reisman, foreign sales manager and President George Schaefer.

Appointment of Andy W. Smith as sales manager of RKO Radio was announced this week by Ned DePinel, the company’s vice-president in charge of distribution. At the same time, Robert E. Mochrie was named eastern sales manager, assuming the post formerly held by Smith.

From the foreign department, Gus Scabell has been named domestic distributor for an important post. Charles Boasberg, Buffalo branch manager, was named eastern central district manager, succeeding E. L. McEvoy, resigned, and Elmer Lux, Buffalo salesman, was appointed manager of the Buffalo branch.

Appointments of Jules Lapidus, Pittsburgh branch manager, as eastern district manager for Universal, embracing the Boston, New Haven, Washington and Philadelphia offices, was announced this week by Robert E. Mochrie, general sales manager, Pete Dana, special representative, will take over the Pittsburgh office, Scabell said. Lapidus has headed one of the most consistent, high scoring offices for Universal, his exchange having recently won a first prize in the Bill Scully challenge.
On its way to you . .
THE BOOK that tells why this TRADEMARK

means
MORE TO YOU than ever before . . .
M. A. Silver Calls For Showmanship Rebirth

M. A. Silver, Zone Manager of Warner Bros, New York State Theatres, called for a "rebirth of showmanship," in addressing a meeting of managers last week in Raleigh Crabb's Buffalo District.

The importance of exploitation and ballyhoo, particularly during the coming summer, was heavily stressed by Mr. Silver, and Advertising Manager Jules Curley.

"Now is the time to increase pace instead of slackening," was the message telegraphed by General Manager Joseph Bernhard, who was to attend the meeting, but was detained in New York. Bernhard also stressed the importance of the company slogan "Expense is the Enemy of Profit."

District Office Transferred

Transferring of the district office from Jamestown to Elmira, effective late in June, was announced by Mr. Silver. District Manager Ralph Crabill will make his headquarters in offices in the Strand Theatre Building. Warner Bros. 25 Theatres in Elmira, the first-run Keeney and Regent Theatres, and the second-run Strand Theatre.

Declaring that a serious product shortage is already evident, and will grow more acute during the summer, Mr. Silver said the only means of maintaining grosses will be by heavily augmented selling campaigns on all exploitable pictures. "Let's make the public more show-conscious," he said, "by reviving tried-and-true, attention-getting points and 'Back-to-Barnum Ballyhoos.' We must not overlook any ticket-selling angle on any picture."

The necessity for even stricter economy in operation during the coming summer was also emphasized by Mr. Silver.

Attending the meeting were Mr. Silver, Crabill and Curley, were Contract Manager J. H. Fugangson, Project Manager B. W. Glidewell, and Managers B. H. Booth, Lafayette and New Family Theatres, Batavia; Dalton, Utica; Capital, Troy; Dunbar; Ed Yackurch, Keeney Theatre, Elmira; Mel Conklin, Regent Theatre, Gloversville; Ray Fehrenkern, Strand Theatre, Elmira; Bill Leggiero, Steuben Theatre, Hornell; Al Newhall, Palace Theatre, Jamestown; Earl Schmidt, Diana Theatre, Medina; Murray Lafayette, Haven Theatre, Olean; and C. L. Hollister, Balsam and Temple Theatres, Wellsville.

HOLLANDER WINS

Elmer Hollander, manager of the Stanton Theatre, of Slip Washner's district, this week was declared winner of the Seventh Annual "Manager's West Drive," a contest to determine the outstanding manager of the circuit whose grosses at exploitation, advertising and promotion, will prove the most successful results. One hundred and five managers of the Stanley-Warner Circuit competed. As a reward, Hollander was presented with a full week's vacation at the President Hotel in Atlantic City by Ted Schlanger, Zone Head.

"Cave Girl Prints" Tied In With "One Million, B.C."

A big merchandise promotion has been arranged to tie in with "One Million, B.C.," and will be carried by large department stores throughout the country.

"Cave Girl Prints," inspired by the picture, have been designed by the Ameritex Corpora tion. The fabric is cotton pique which is sanforized and color fast. Hieroglyphics inscribed on the sides of a cave in "One Million, B.C." were adapted to fabric designs. There are three different fabric patterns, each in three different color combinations. Seven manufacturers of children's junior mays and misses dresses have created garments and "Cave Girl Prints." The complete line will include sports dresses, beachwear and play suits, children's clothes, hats, bags, blouses and evening dresses. Silson, Inc., has designed costume jewelry, necklaces and pins—based on prehistoric symbols and animals to complement the "Cave Girl Prints."

Taylor Ties Up With Druggist To Furnish Smelling Salts

Declaring that "I have gotten some good ideas for exploiting my pictures from reading in STJ," the manager of the downtown Angle ton Theatre, Texan, Texas, has forwarded some ideas that worked for him.

For "The Cat and the Canary," he put on a Leap Year night show, and distributed handbills announcing that since no woman would want to see the thrill-packed program unescorted, arrangements had been made that if the young woman made the date and paid the admission herself, she would not have to pay for her boy friend. As a result, business that night was way above average, according to Taylor, who added that "business on Tuesday is generally dull."

When he played "Black Friday" as a Saturday midnight show, Taylor tied up with a drug store which furnished imprinted envelopes containing small portions of smelling salts, "Save contents of this envelope," the copy read, "to revive you if you can't take it when you see 'Black Friday' . . . this will be a 'lights out preve,' and we dare you to see it in the dark." On the back of the envelope, the drug store was credited for furnishing the smelling salts.

Angleton has a weekly paper, so Taylor arranged with the editor of the Gossip column "to tell about the show and to stress the fact that the lights were out." The Angleton manager believes that his ideas may help other managers to "put over a scary picture." We're glad they found the idea useful, too, believe they will benefit others. Let's hear from you again real soon, Taylor.
Brother Orchid

Warner Bros. Comedy Drama 90 mins.


Credits: Directed by Louis King. Screenplay by Lafe Cugler.

Plot: A kind but naive film director, played by Edward G. Robinson, takes on the task of directing a production in which he is only capable of playing supporting roles. During the production, he falls in love with a leading lady, played by Anna Stothern, and his relationship with her leads to an unexpected turn in the dramatic plot.

Legion of Decency Ratings

(Suitable for General Patronage)

Our Town

SUITABLE FOR ADULTS ONLY

Lone Wolf Meets a Lady Queen of the Mob Women in the War Gangs of Chicago

Based on a story by Lajos Biró and Jules Furth- man. Associate producer, Eugene Zordb, Director of photography, Theodor Sparkuhl. Film editor, Stuart Gilmore.

Plot: A kind, old-fashioned, and statue-like detective, played by Donald Crisp, is so overwhelmed by the modern world that he becomes a laughingstock. He is then taken to a town where he is treated as a celebrity, but he finds it all a bit too much for his sensibilities.

Showmen's Trade Review June 1, 1940

Showmen's Magazine

Four Sons (Hollywood Preview)

20th Century-Fox Drama 84 mins.

Cast: Cy Clark,对应的姓名, Robert Lowery, Henry Koster, Kenneth Tobey, Barbara Joop, Warren Williams, Dorothy Peterson, Butch O'Harra, Frank Cady, James Cagney, John Wayne, George Raft, Douglas Fairbanks Jr., and many others.


Plot: The story of four sons of a poor family who are separated during the war and then reunited. Each son has a different fate, but they all come together in the end.

For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation—See Page 24
SHOWMEN'S TRADE REVIEW

A BILL OF DIVORCement

June 1, 1940

Page 11

Art Showmanalysis

In exploiting "A Bill of Divorcement," particular attention should be directed toward these angles: a splendid cast, headed by Maureen O'Hara, Adolphe Menjou, Fay Bainter and Herbert Marshall; the first film with Miss O'Hara featured in a modern role; a title and story with immediate appeal.

We would caution, however, not to seek out incidents of the story upon which to base any advertising. We believe theコピー should be made concerning it in your advertising. Naturally, this does not preclude the possibility of touching on an angle that is indirectly connected with it. For instance, such catchlines as "She dared not marry, though she loved a man more than life itself," "She secretly wanted a marriage that never could be" and "Why must she renounce all men forever?" may imply the question of status, but they avoid bluntly bringing it out in broad daylight.

It would seem then, that curiosity should be aroused without revealing the story. The film is about a young girl, madly in love, dared not marry," he or she will have to see "A Bill of Divorcement," which is guaranteed to be a good picture.

Your campaign will be aimed at adults, especially the women. And you know by this time of the season, that practically for every woman who attends there's also a man.

Stimulate Interest in Maureen O'Hara

First, just how well is your public acquainted with the Tremendous O'Hara? Your patrons see her in "Jamaica Inn," "The Hunchback of Notre Dame?" If not, have they heard about her through the medium of radio, via the fan magazines, Hollywood gossip columns, etc.? It's up to you, in either case, to stimulate the maximum amount of interest in this new personality.

We have a sales promotion booklet which KKO Radio sent to 10,000 exhibitors throughout the United States and Canada, and foreign countries. If you are one of the exhibitors who received one of these, it should give you an idea for a real eye-catcher. She has an opening which reveals Miss O'Hara's eyes, and the caption is "The Eyes Have It!" On the other hand, there is a photograph, to the left of which are "predictions that have come true" (excerpts of praise from Mark Hellinger, Lola Parrish and Hedda Hopper) which lead to the question "How did she do it?" or "This is the secret that has made her such a success" as applied to her performance in "A Bill of Divorcement." You might arrange a setpiece on this order, with the "cover" so arranged that it opens at frequent intervals. Or, you could leave the "cover" off, using only the large photographic blowup of Miss O'Hara, and the headline at the top, "Predictions That Have Come True." A similar idea might be used for a letter or postcard.

Tips which feature the actress should be utilized. Stills are available for you in getting these blowups and cooperative advertising from drug, department and jewelry stores.

A day during your engagement, or in advance, set aside for the purpose of honoring the local O'Haras. Get their names from the city directory or telephone book, call them a special and inform the success of the newest member of their clan—Maureen. Perhaps a day or two before the opening, set a special arrangement to be made, the O'Haras might be your guests at a private screening of the film, after which refreshments in the form of a luncheon might be served. The newspapers should go for something like this, and a special ad, as a result, might be designed with the heading, "Here's what the O'Hara's could write would be: "Is a girl being needlessly a martyr when she sacrifices herself for her parents?"

If you can get copies of Redbook magazine and screen magazines to use them for a lobby frame display. The former selected "A Bill of Divorcement" as the Picture of the Month in its April issue, while the latter carried a feintionization in its May issue.

Wherever the divorce items are printed in the newspaper, why not get permission to run them above, below or alongside the items? Copy: "Whether or not you contemplate a divorce, you must see 'A Bill of Divorcement' at the Bank Theatre." It isn't going to be easy to sell this picture. But the showman who takes advantage of every worthwhile angle is the one who will take in the dough after the picture has opened.

DARINGLY THEMED! POWERFULLY ACTED!

The heart drama of a girl who dared not marry, though she loved a man more than life itself.

A BILL OF DIVORCement

with

MAUREEN O'HARA • ADOLPHE MENJOU
FAY BAINTER • HERBERT MARSHALL
and

DAME MAY WHITTY • PATRIC KNOX
C. AUBREY SMITH • ERNEST COSSART

Ad Puts Reader in Movie-going Mood

The ad reproduced above, like all the others on "A Bill of Divorcement," puts the reader in a "let's-go-to-the-movies" frame of mind. The picture's daring theme, the first modern role for Maureen O'Hara, the cast and a title that's bound to intrigue readers, are angles that stand out in most of the layouts.
BIG PARADE" OF TODAY!

It's Sensational!

Gay girls, sad girls! Thrown together in the mad whirl of life and death, love and laughter that is war!

IN WAR

A Republic PICTURE

LEs: MAE CLARKE • DENNIE MOORE • DOROTHY PETERSON
BILLY GILBERT • COLIN TAPLEY • Directed by JOHN H. AUER
SHOWMEN’S TRADE REVIEW
June 1, 1940

TIMELY WORDS

From George J. Schaefer’s opening statement in the RKO-Radio announcement book we quote the first two paragraphs because, to us, they sound off the attention of every person connected with the motion picture business:

“Never before has there been unwritten law of the theatre—THE SHOW MUST GO ON—had greater significance than now, when a threat of war is upon the world. We must adjust itself to geographic, social, and economic conditions that change with the speed of light.

“With world markets lost or blocked . . . with productions hazards increased . . . with the line of every story changed . . . it is our duty to consider these facts in our planning and production of pictures.”

Four Sons

(Continued from page 10)

by the Nazis but manages to come home. When Curtin is stopped by the Gestapo, Mary Ethel tells the Nazis that Ameche is there and he is shot, too. When Edgenie is about to join Lowery in America, she finds that Curtin, too, is dead on the battlefields of Poland.

Comment: Filmed against the background of Germany’s invasion of Czecho-Slovakia, this powerful story of mother love is as timely as your morning paper; a forceful production with all departments delivering in a manner that will intensely move any audience. It is not propaganda in any sense of the word but just a straightforward story of a family caught in the horrors of war: a mother and four sons upon whom war brings suffering and destruction. It could not have been better cast for truthfulness, but its box office appeal is questionable since many will not relish the gruesomely sad story of 100 Acting honors go to Eugenie Leontovich, Don Ameche and Alan King, while the rest of the stellar cast does meritorious work. Archie Mayo’s direction is splendid work in 15 years of picture making. Hold a “Four Sons Night” to which mothers with four sons are admitted at a reduced rate. Copies of newspapers with headlines relating to the Nazi invasion of Czecho-Slovakia can be used for lobby display. Tie up with the Legion of Mothers, sponsored by the Hearst newspapers.

(AUTHOR)

Catchline: “Caught in the relentless web of death.

AUDIENCE SLANT: WILL BRING TEARS TO EVERYONE’S EYES.

BOX OFFICE SLANT: GRUESOME STORY MAKES ITS APPEAL QUESTIONABLE.

You’re Not So Tough

(Hollywood Review)

Universal

Drama

72 mins.

(Prod. No. Not Set—NAF Release, July 26)

Cast: Billy Halop, Andy Hall, Gene Gehr, Bernard Buc, Duncan Dunn, Jordan, Unit, Grey, Rosina Galli, Henry Armetta, Eddy Waller, Harry Hayden, Joe King, Cliff Clark, the little Tough, Guys and others.

Credits: Script by Arthur T. Hoffman, from an original story by Maxwell Alcy, Photograph by Elwood Bredell, Film editor, Frank Gross. Director, Dave O’Brien. Associate producer, Ken Goldfinch.

Get: Billy Halop, smart but incorrigible, and Huntz Hall, his slow-witted admirer, a gang of boy hoboes who follow the crops, not to seek work but to gamble with crooked dice and moose meals. A fight in the shantytown hall over their dice causes Cliff Clark, the sheriff, to jail the boys. Nan Grey, daughter of an Okie, whom Halop has been trying to impress, taunts him over having to saw wood, with the result he works so fast Cliff takes him and Hall to a ranch owned by Rosina Galli, a widowed Italian who mourns the loss of her son years ago. Halop passes himself off as the boy and, finding where her money is hidden, plans to steal it. When she offers him half of it to buy a used car for himself, he accepts and does it. When the packing company tries to prevent her shipping her crop because she will not cut wages, Halop organizes his gangsters’ workers heads spray guns on a tractor, smashes through a truck barricade and speeds to market with the truckers. She tells Halop she has known all along he was not her own boy.

Comment: Direction which got everything out of what story Joe May had, a performance which should earn for Rosina Galli the chance at character roles with real meat in them, and in general good performances by all. The principals make this a feature strong enough to rate well in neighborhoods and small towns, and a good support item for major houses. As for story treatment, it’s composed of equal parts of “Dead End” and “Grapes Of Wrath,” tried quickly on a small scale and sprinkled with a happy ending. While Rosina Galli’s performance will send them out talking, the picture’s advance draw will have to rest on the popularity of the Dead End kids. A local tieup as to interest can easily be set for any house in a farming community where seasonal labor problems are common, by creating a blowup of newspaper headlines covering these events and over-lettering on the lobby board the phrase “Keep from Dead End kids’ picture presents a sure way to settle such troubles. For a street ballyhoo send out five carelessly dressed youngster, acting as the gang of boys.

(FAMILY)

Catchline: “He knew the answer to everything except unsellable love.”

AUDIENCE SLANT: MOVES FAST ENOUGH TO HOLD AN AUDIENCE.

ROB YOSI GALLI WILL SEND THEM AWAY TALKING.

BOX OFFICE SLANT: WILL NEED HELP TO BETTER THE DEAD ENDS’ AVERAGE.

BIG Birthday Celebration

June 8th

(See page 21)

For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation—See Page 24
SHOWMAN'S

THE title, “Women in War,” is as timely as tomorrow's newspaper. All showmen will agree on that. Almost every day something appears in the papers about “Women in War.” Only yesterday we found a story on the front page; in last night's paper, on the last page of the first section. Therefore, the exhibitor who has Republic's “Women in War” on his booking schedule has as saleable a piece of motion picture merchandise as has come his way in many months.

With Elsie Janis heading the cast, many nostalgic memories will be revived in the minds of veterans of the last World War and among those who were well informed of events during those years. At that time, Miss Janis was hailed as “The Sweetheart of the A.E.F.” for she left Broadway at the height of her career in 1918 to go to France, and was attached to the staff of General Pershing as head of the Overseas Theatre Entertainment Committee. Thus, her name in connection with “Women in War” should prove more of a box office magnet than you probably realize.

“Out of the Headlines on to the Screen,” “The Emotional Big Parade” of 1918, “While Bombs Burst . . . While Men Kill . . . a Romance is Born,” these are but a few of many excellent catchlines which you should put to work in your advance teaser advertising. Take a look through issues of your local newspaper or the U.S. News and World Report and you undoubtedly find stories about women in some phase of the current war. If they appear in your newspaper, you may be able to get mats of the stories, and with a little mortising, make a “hole” for the announcement of your showing of “Women in War.” In the case of our show, of course, it would be difficult to get the mat, but on the other hand, you could quote the headlines in your ads.

Immediately your playdate is set, contact patriotic societies and organizations; these include Veterans of Foreign Wars, American Legion, Women's Auxiliaries, and any others which are still active in your community.

Send out cards to the members. In the various veterans' posts, display posters or stills. During the engagement, set aside special nights in honor of each organization. You might get them to buy blocks of tickets for the performances, giving a portion of the sales to their charity funds or selling the tickets at slightly reduced prices.

Perhaps somewhere in your community is a woman who saw service in the first World War. The newspaper could probably get an interview from her that would make an excellent feature story to tie in with your showing. If you have a local broadcasting station, arrangements might be made to have the woman interviewed over the air. Incidentally, it might be wise to interview her yourself.

The local Red Cross might permit one of its ambulance units, if available, to be displayed in front of the theatre. And, of course, the Red Cross should be represented in the parade we mentioned a few paragraphs back. A newspaper contest, with prizes to be awarded daily, could consist of letters from World War I veterans relating their experiences with women in war. Some of the veterans might have met Elsie Janis at the front, and could tell of these meetings. If you don't want to make a contest out of this, you might conduct it as a series of daily interviews, either in the newspaper or over the radio.

If you can get a large window in a prominent location, utilize it for a display of pictures of famous women in war. In case no window is available, your lobby will suffice just as well. Place a large blowup of Elsie Janis in the center, and surround it with pictures of Florence Nightingale, Edith Cavell, Joan of Arc, Mollie Pitcher and others. At the public library, a similar display on a smaller scale could be augmented by a list of books dealing with women in war. Be sure to provide the library with book-marks (you'll find an illustration for a book-mark on the novelty page of the press book).

"An Outstanding Woman in War" could be the subject of an essay contest to be conducted with the cooperation of the public schools.

If there's a veteran's hospital in or near your town, arrange to have "Women in War" screened there for the inmates. To make the event a good story for the newspaper, it might be reported that the veterans requested a screening in order to be able to see once more their buddies, Elsie Janis.

While we're on the subject of Elsie Janis, remember that she has always been "good copy" for the newspapers. Right now, if you were to search the files, you could undoubtedly find a wealth of material about her. In connection with her coming out of retirement to appear in the Republic picture, you ought to be able to persuade the editor to assign someone to write a feature story under the title, "The Sweetheart of the A.E.F." If the newspaper wants to do a photographic layout, you can augment what pictures are in the files with stills from your own set on "Women in War." Any clipings you find in current newspapers dealing with women in war can be used in a lobby display frame, with the caption: "Women in War" is as timely as your current newspaper.

Various items of wearing apparel were knit for the soldiers in World War I. Basix it on this fact, why not invite local women to compete in a knitting contest, with prizes of cash and guest tickets to go to the winners. Knitted garments might be displayed in your lobby, after which they could either be turned over to charity organizations or could be sold, with the money from each sale going into your charity. Be sure, however, to state these conditions to those participating; if you don't, some may complain that items entered in the contest were not returned to them.

Some women's dresses and coats these days, are being cut along military lines. Hats, too, are being fashioned along the same lines. With photographs of the players in their neat uniforms to use as backgrounds, you could arrange window displays with stores and millinery shops.

Some shows might plan the "Women in War" contest, which you'll find in the center of the press book. Leading educators could utilize the text for discussion among students.

Arrange your lobby in keeping with the timeliness of the picture. Sandbag barricades might be erected, with machine guns and other armament added to make the effect more realistic. Girl ushers and the cashier could be attired in uniforms of the picture; male ushers in khaki. Lighted cutouts of the figures from the posters could be placed on the marquee.

"Women in War" deserves a big campaign in keeping with its timeliness. Don't muff it!
LIFE OF KNUTE ROCKNE
WB Drama Not Set Selling Names: Pat O'Brien, Gale Page, Donald Crisp, Ronald Reagan. Director: Lloyd Bacon. Associate Producer: Robert Fellows. Story Idea: Pat O'Brien has earned enough money loading mail at the Chicago post office, to earn his college education at Notre Dame. He graduates Gale Page and after they are married, accepts the job of coach at the college. He makes football history when he perfects the forward pass and the backfield shift. Under his guidance Notre Dame beats Army for the first time, which launches a traditional series between the two. He successfully defends the spirit he loves when it is being attacked, and then is killed in a plane crash.
Cathcine: "An American whose brilliant record is a tribute to his memory.

GOLD RUSH MAISIE
MGM Drama Not Set Selling Names: Ann Sothern, Lee Bowman, Virginia Weidler, Slim Summerville. Directors: Edwin Marin, Jack Conway. Producer: J. Walter Ruben. Story Idea: Ann Sothern sets out for a job in Alaska. She gets there, the job has been filled. Everywhere she turns she hears talk of a gold rush in the town she hopes to work in. She gets a lift with a family of migratory workers. A severe storm forces them all, to seek shelter at Lee Bowman's farm. Ann talks Bowman into homesteading his land and giving work to these unfortunate, while she continues on her way, alone, in borrowed car.
Cathcine: "She solves a desperate situation.

BLACK DIAMONDS
Univ. Drama Not Set Selling Names: Richard Arlen, Andy Devine, Kathryn Adams, Mary Treen. Director: Christy Cabanne. Assoc. Producer: Ben Pivar. Story Idea: Richard Arlen, big city newspaper reporter, goes back to his home town to investigate rumors that the mine there is a death trap. Going to see the company president, he overhears his conversation with the corrupt mining inspector, Paul Fix. Arlen gets Fix to take him down to the most dangerous tunnel and when he threatens to set off a blast to test the safety of the tunnel, Fix becomes so panicstricken that he tells all.
Cathcine: "His public confession brought happiness to others.

EPISODE
WB Drama Not Set Selling Names: Olivia de Havilland, Jeffrey Lynn, Charles Winninger, Eddie Albert, Jane Wyman. Director: Kurt Bernhardt. Assoc. Producer: Wolfgang Reinhardt. Story Idea: Olivia de Havilland, a music student who receives a scholarship by Charles Winninger, president of a music company. When Olivia finds out, she decides to return home, but Jane Wyman and Eddie Albert, her best friends, use the money to pay their musicians' dues, instead. Jeffrey Lynn, night club owner of Winninger's busi- ness, is in love with Olivia and suspects the worst, until Jane and Eddie confess—which doesn't happen until after their orchestra is a success.

GIRLS OF THE ROAD
Col. Drama June 13 Selling Names: Ann Dvorak, Helen Mack, Marjorie Cooley, Lola Lane. Director: Nick Grinde. Producer: Irving Briskin. Story Idea: Ann Dvorak, daughter of a governor, disappears to be one of the girls of the road, in order to gather first hand information about the fearful situation. She has a series of hair-raising adventures culminat- ing with her being tossed into jail with a large number of other girl hoboes. By this time, her father is on the job and he succeeds in putting over legislation which provides a camp where they may work and live and be hoboes.
Cathcine: "A problem of today ... the girl hoboes.

SLEETLY TEMPTED
Univ. Comedy Not Set Selling Names: Hugh Herbert, Johnny Downs, Peggie Castle, Elizabeth Risdon. Director: Lew Landers. Assoc. Producer: Ken Goldsmith. Story Idea: Hugh Herbert, town's entire town to welcome his father, Hugh Herbert, whom they believe is returning from a South American trip, who is in reality being released from jail. This is too good an opportunity for Herbert, a confidence man, to let slide, so he starts selling everyone shares in a bogus valuable mine. However, when two crooks whom he had previously outwitted, arrive to fleece the townsfolk, Herbert vindicates himself by saving them from being swindled.
Cathcine: "He vindicated himself by saving the townsfolk.

STRIKE UP THE BAND
MGM Musical Drama Not Set Selling Names: Mickey Rooney, Judy Garland, June Preisser. Director: Busby Berkeley. Producer: Arthur Freed. Story Idea: Mickey Rooney is band-leader of a high school orchestra and Judy Garland, another student, is the singer with the band. One of the top band-leaders of the country announces auditions to high school orchestras, to be featured on his program in Chicago, so they decide to put on a show to raise some funds to cover the trip. But when one of the players needs the money for medical care—hurry he reluctantly sells his savings.
Cathcine: "Mickey and Judy reunited in a musical comedy of youth.

I'M NOBODY'S SWEETHEART, NOW
Univ. Drama Not Set Selling Names: Helen Parrish, Dennis O'Keefe, Constance Moore, Lewis Howard. Director: Arthur Lubin. Associate Producer: Joseph G. Sanford. Story Idea: Helen Parrish and Dennis O'Keefe resent their parents' match-making plans, because O'Keefe is in love with Con-stance Moore, band leader, but Jerry, which is in love with Helen's heart belongs to Lewis Howard. They secretly arrange to meet at the cafe every night, so that the foursome can switch to their true loves. Arrangements are made for the wedding by the parents, so the youngsters plan for Helen to desert O'Keefe at the altar and elope with Howard. But, Helen now realizes where her heart belongs, so she re- tends to marry O'Keefe.
Cathcine: "She decided to remain for her own wedding.

DANCE GIRL DANCE
RKO Drama August 23 Selling Names: Maureen O'Hara, Louis Hayward, Lucille Ball, Virginia Field, Charles Eszperd. Director: Dorothy Arzner. Producer: Erich Pommer. Story Idea: Maureen O'Hara and Lucille Ball, two gold-diggers, hopes to get to Lucille, gets a wealthy admirer who features her in a show and she offers Maureen a job. Eszmond sees Maureen's performance and realizing that she has great talent, offers to take charge of her career.
Cathcine: "She struggled for fame and recognition.

THEY DRIVE BY NIGHT
WB Drama Not Set Selling Names: Ann Sheridan, George Raft, Humphrey Bogart, Ida Lupino. Director: William Keighley. Assoc. Producer: Mark Hellinger. Story Idea: George Raft and his brother, Humphrey Bogart, take turns driving a truck they use for hauling loads across country. Bogart and his wife, Gale Page, hate the road and its hazards. When an accident occurs one night, and Bogart loses an arm, they give up their truck and Raft gets a job with Alan Hale. Hale's wife, Ida Lupino, annoy's Raft with her attention, and when she discovers his love for Ann Sheridan, she murders Hale and blames Raft. Arrested, Raft is acquitted when the jury finds Ida innocent, and that she was responsible for the entire set-up.
Cathcine: "Her accusation meant his destruction.

ONE CAME HOME
MGM Drama Not Set Selling Names: Robert Young, Maureen O'Sullivan, Lewis Stone. Director: S. Sylvan Simon. Producer: Albert Levy. Story Idea: Robert Young returns to his ancestral home after many years' absence, to find pastime for his small string of race- horses. Despite a feud between the two families, Maureen O'Sullivan and he fall in love and marry. When he loses all his horses, Maureen gives him her horse to enter in the handicap, and run him against her father's horse. Young's horse wins the race and the two families are reunited.
Cathcine: "She defied the world to marry the man she loved.

MILITARY ACADEMY

SHOWMEN'S TRADE REVIEW
June 1, 1940
name, because his father, a reformed rackets man, wanted to save him from the humiliation of being known as his son. As Tommy sees Jackie Searl, son of the head of the school, take money from the cash fund. Afraid of what this will mean to the boy, Tommy tries to replace the money and is caught. During the trial everything is uncovered and Tommy is given complete vindication.

Catchline: “No sacrifice was too great to prove his loyalty.”

THE DURANGO KID

Col Western Not Set

Selling Names: Charles Starrett, Luana Walters, Kenneth Macdonald.

Director: Lambert Hillyer.

Producer: Harry S. Brandt.

Story Idea: Charles Starrett comes home to find a war raging between ranchers and homesteaders, and also learns that his father had been killed because he knew Kenneth Macdonald was at the head of all the trouble. Masked as the Durango Kid, he traps Macdonald and strips him of all the money he had stolen, which he turns over to Luana Walters to be distributed to all the homesteaders. Macdonald captures Luana, identifies the money and goes after Starrett. In a gun fight, Macdonald is killed.

Catchline: “Masked as a desperado . . . he brought law and order to the town.”

DREAMING OUT LOUD

RKO Comedy Not Set

Selling Names: Lum & Abner, Frances Langford, Frank Craven, Bobs Watson.

Director: Harold Young.

Producers: Jack Votion and Sam Coslow.

Story Idea: Lum and Abner are proprietors of the Five-cent Drug Store in the small town of Pine Ridge. Above the store lives Frank Craven, the town’s only doctor, whose son, Robert Wexor, expects to continue in his father’s footsteps when he is ready, and who also expects to marry Frances Langford. Frances’s aunt, Clara Blandick, prosperous and dictatorial, tries to run everyone’s life, until the day Craven loses his, saving Bobs Watson, Frances’s brother.

Catchline: “They made their one spot on earth a better place to live.”

CAPTAIN IS A LADY

MGM Drama June 21

Selling Names: Charles Coburn, Beulah Bondi, Billie Burke, Helen Broderick, Helen Westley.

Director: Robert Sinclair.

Producer: Frederick Stephani.

Story Idea: Charles Coburn, retired master of a fishing schooner, and his wife Beulah Bondi, many years married, find themselves without a home when the place is foreclosed. Coburn raises five hundred dollars to place Beulah in the local Old Ladies Home, and the authorities, hating to separate them, admit Coburn too. During a heavy storm, Coburn with his superior seamanship, recruits men on shore to help him bring in a troubled vessel, for which he gets the money to buy back his home.

Catchline: “A tender romance of age.”

National Book Tieup Set for "All This and Heaven Too"

Warner Bros. has arranged a national promotion for its production, “All This and Heaven Too,” with the Macmillan Company, book publishers.

The publishing company is putting out a special edition of the Rachel Field best-seller, with sixteen illustrations of scenes from the picture. Picture credits will appear on the special jacket which has been made up for this edition. The publishing company also will take day and date ads in all the larger city newspapers.

Do Pedestrians Smile?

With the cooperation of the local Journal, Eugene Street of the Tennessee Theatre, Knoxville, Tenn., arranged for a staff photographer to tour the city and make pictures of smiling pedestrians. All those whose photos were published were admitted free to a showing of “Ninotchka.” The whole thing tied in with the “Garbo Laughs” angle.

A Stunt With Whiskers

Don “Whiskers” Twedd, manager of the Lido Theatre, Manly, Iowa, appended a photograph of his be-whiskered countenance to a card which was sent to residents throughout the countryside. “I’m not trying to make a copy real,” in part, “if you miss the big attraction, Virginia City . . . then you’re the one who’s ‘crazy’.”

Pollock Scores Again With "My Son, My Son!" Campaign

The campaign put on by Lester Pollock, manager of Loew’s Theatre, Rochester, N. Y., for “My Son, My Son!” included just about everything to make the patrons step up to the box office and lay their money on the line. Among other things, several tie-up windows were promoted; 200 taxis carried front and back strips; easel lobby signs were placed in eight of Rochester’s leading hotels; soda fountains featured “My Son, My Son!” Sundays for “both sons and daughters”; a special display was used which consisted of a 40-foot with 67 photos of mothers’ heads and 27 smaller heads of sons, with pedestrians asked to guess how many sons’ photos were intermingled among the mothers; and toy displays were promoted from six stores.

Newspapers and the local radio station also figured prominently in Pollock’s campaign.
SHOWMEN'S TRADE REVIEW
June 1, 1940

In Which Ye Ed Reminds Members
Of June Weddings, Father's Day, And Looks Over the Program Crop

MAY is gone—well, we mean the month, of course. May is gone, too, as far as that's concerned. After all these many years we've learned to forget her. She was a wonderful girl, and we tell hard for her. We never could understand why she jilted us, for we had treated her with the utmost respect. We've often wondered if someone poisoned her; it does seem possible that a dog like May could vanish all of a sudden.

This is June—the month of brides. More weddings will be staged, more mothers and fathers will become mothers-in-law and fathers-in-law, during this month, than during any other month of the year. Often in STR we have reported many ways in which to put on stage weddings, the tiaras to be made with department stores, flower shops, photographers, etc. Right now we want to advise you that besides promoting ads for the newspapers, you might also promote some for a special souvenir cup to be handed out on the night of the wedding.

Then, too, slip the newspaper society editor a few ducats and have her keep you posted on who's getting hitched. Letters should be sent to these prospective newlyweds, inviting them to be your guests at any performance when they return from their honeymoons. The letter could serve to admit each couple. Keep their names on your mailing list, and see that they get programs every week, or as often as you issue them.

Father's Day in June

Father's Day comes in June—June 16, to be exact. Of course you'll run a trailer honoring Father and announcing the program you've prepared for him. Here's a stunt you can either promote through the newspaper or conduct through your programs: Invite boys and girls to write letters to their fathers, in which they mention their savings; winnies and their fathers to be your guests on June 16. Although it does not deal directly with programs, it's worth mentioning: Get the fathers to cooperate with you in honoring the youngest fathers in town. The fathers send in their name, age, number of children, etc., to the newspaper. When the winners are announced, they are invited to attend your theatre, and present their birth certificates and the birth certificates of their children for admittance. They are the recipients of gifts donated by various merchants. Not many than five young-

—Your Application Blank—Clip and Mail Now!

May 1940 INDEX

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Sol Lesser's Smash Hit Is
THE SPOTLIGHT PICTURE
at Boston World Premiere

RECORD BUSINESS AT LOEW'S STATE AND ORPHEUM for the year's most anticipated—and most exploitable—picture.

19,000 PEOPLE SAW IT OPENING DAY as Mayor Maurice J. Tobin proclaims "Our Town" Week and New England Governors join Hollywood stars as honor guests at premiere.

FIRST FOUR DAYS put it side by side with top grossers of the year at the State and Orpheum as thousands respond to exploitation and advertising covering 200 mile area.

CONTEST IN 31 SURROUNDING COMMUNITIES bring typical "Georges and Emilys" to Boston for final judging...cracking tremendous newspaper space.

WORD-OF-MOUTH PRAISE, CRITICS' RAVES roll up business. "Memorable milestone!"—BOSTON POST. "Superb"—TRANSCRIPT. "Enormously affecting!"—TRAVELER. "Paying public will find it excellent entertainment!"—HERALD. "Will outlive most of the season's best-sellers."—AMERICAN.

OUR TOWN
from the Pulitzer Prize Play by Thornton Wilder
starring
WILLIAM HOLDEN • MARTHA SCOTT
FAY Bainter • BEULAH BONDI • THOMAS MITCHELL
GUY KIBBEE • STUART ERWIN • FRANK CRAVEN
Directed by SAM WOOD
OPENING SOON at Loew's State, Providence; Poli, Springfield; Poli, Worcester; Poli, Bridgeport; Capitol, Lawrence, Mass.; Empire, Portland, Me.; Opera House, Bangor, Me.

RELEASED THRU UNITED ARTISTS
Newsreel Synopses

(first Run Short Product)

Broadway, New York
(week beginning June 5)

Capito-Universal-Seven Eyes ( MGM ) rev. ice issue: Calling on Columbia ( MGM ) rev. 4-27-40.

Crisis: Stranger Than Fiction No. 75 (Universal) rev. 4-26-40: Tamman of the Smokey (Col.).


Radio City Music Hall-Cavalcade of Academy Awards (Vita. ) rev. 5-18-40.

Rialto-A Criminal is Born ( MGM ) rev. 5-7-40.

Rivoli-Navalalm ( RKO-Pathe ) rev. 5-19-40: The Riveter (RKO-Diney) rev. 5-23-40.

Roxy-Isles of the East (20th-Fox) rev. 5-21-40: Russian Ski Yodelers (20th-Fox) rev. this issue.

Strand-Clowns & Jesters (Vita.)—Mechanical Illustrated No. 4 (Vita.).

Chicago Loop
(week ending June 1)

Apollo: Public Jitterbug No. 1 (Vita.). Design for Happiness (RKO-Pathe) rev. 5-22-40: Onom Pacific (Para.).

Cagney's Rarin' Day ( MGM ).

Garrick-West Wall (RKO-Pathe) rev. 5-13-40.

Roosevelt-Philippines (RKO-M) of T rev. 5-10-40: A Road to Time (Para.) rev. 5-18-40.

United Artists: The Flag Speaks (MGM) rev. 5-4-40: Donald's Penguin (RKO-Diney) rev. 5-30-39.

News of the Day
(Vol. 11, No. 274)—Britain prepares for German invasion; Canada combats 8th column; Roosevelt demands one-man defense; Seng Sisters rally forgotten fans; Fords play Amateur boxing in New York: Pacific Coast rail meet; Smoke ring champions.

(Out of the Memorial Day holiday this week, other newsreel synopses were not available at press time.)

(Released Wednesday, May 29)

Paramount (No. 78)—Canada checks defenses; Admiral Leahy gives Caribbean defense report; Lister Paton reports off to bring Americans home; French and British armadas in the Mediterranean; War fever mounts in Rome: Narvik survivors speeded; Captured Nazi parachute troops in England: War scenes from Northern France: Roosevelt speech.

Movietone (Vol. 22, No. 75)—Navy fighter contingent; German prisoners in England; British and French armadas in Mediterranean; Count Ciano addresses crowd in Milan: King Carol reviews his army; Prayers offered in Paris; War in Northern France: Roosevelt speech: New super bomb falls army test; Golden Gate Fair opens; Lew Lehr and weightlifting champion.


Swing Social
(Clever)

MGM (W-87) MGM Cartoon No. 7 8 min.

Brother Brown can't get a "catch," and learns why when Deacon Black tells him the bass are having a swing social. Below the surface, the bass are anonymous, and it takes a terrier to have his say. Uncle Tom, Simon Legree, F. D. R. Jones, Sister Finn, Brother Gill are among those taking part. The gags created by the animators for these "under water" sequences are clever. William Hanna and Joe Besser bring another to your screen. You could include it with swing band subjects on a special swing program.

Servant of Mankind
(A Trailer)

MGM (M-79) Miniature No. 9 9 min.

Thomas A. Edison's influence on modern civilization is portrayed in this Miniature, which begins back in the nineteenth century, shows various developments that took place during the years that followed, leading up to the career of Edison. The invention he gave to the world are then shown. Although a good subject in itself, this scene serves only as a trailer for "Edison, the Man," and should be played only in advance of the feature playdate. Herman Hoffman directed.

Suva, Pride of Fiji
(Pleasing)

MGM (T-82) Traveltalk No. 12 9 min.

James A. FitzPatrick takes his camera to Suva, in the Fiji Islands, and shows the growth and development that has taken place under British rule. A highlight of the reel is the walking of a certain fanatical group of natives on hot stoves, another shows them doing a rhythmic ceremonial dance. It has been well photographed in Technicolor, and should please audiences generally. Get teachers of geography to instruct their students to see the subject, preparatory to taking a test based on it.

Spots Before Your Eyes
(Excellent)

MGM (S-108) Pete Smith Specialty No. 8 10 min.

Here's a subject every family should see, because it shows, wittily and entertainingly, how those screeches and stains can be effecti-

68 Shorts for Rko

RKO will release for the coming year, 39 single-reel subjects and 29 double-reel. Head-

7. Modern New Orleans
(Interesting)

MGM (T-84) Traveltalk No. 11 8 min.

With travel this year likely to be confined to America, this short subject should be a good influence on vacationists to hit down New Orleans way for a couple of weeks. Technicolor photography, plus the sights which have been chosen to be included in the reel, make it interesting viewing. Bio- Fitzgerald is the producer and narrator. Travel agencies and schools should aid you in putting it over.

All About Hash
(Fair)

MGM (C-136) Our Gang No. 6 11 min.

Mickey's folks quarrel every Monday because they have hash from the roast beef served the day before. Mickey's father likes the roast beef, but Mickey's mother insists on hash. The Gang stage a series of stunts this weekly occurrence as the basis for a radio playlet on a kiddie program, and when the hash is served the day the stunt has failed Mickey, they decide never to do it again. It's a fair comedy, with a few chuckles here and there. Edward Cahn directed. Invite children to report similar incidents that have taken place in their own homes.

Professor Offkevsky
(Good)

20th-Fox (S14) Terry-Toon No. 14 7 min.

Professor Offkevsky, leader of the Jungle Symphony Orchestra, has a touchy tempera-

Swiss Ski Yodelers
(Clever)

20th-Fox (S13) Terry-Toon No. 13 7 min.

With the Alps as its background, this cartoon relates the adventures of a pig who doesn't know too much about skating. Eventually he falls through the snow down to the cave of a bear, but when the rescue party reaches the scene, they find the two engaged in a game of cards. Many clever gags highlight the cartoon. It was produced by Paul Terry. Sporting goods shops might tie up with you. Use blow-ups of the characters in your lobby.

Promotes Ice Cream and Candy Bars

For his Armistice Day Show, Manager William F. O'Connell promoted 300 ice cream bars and 1500 assorted candies in a free swag each and secured school cooperation by booking in the patriotic show, "Lincoln In The Whitehouse."
SHOWMEN'S TRADE REVIEW

June 1, 1940

Phantom Raiders

(Hollywood Preview)

MGM
Mystery
70 mins.


Plot: Joseph Schildkraut has been blowing up ships by wireless for the insurance company, with the cooperation of Matthew Boulton, head of the insurance company in Panama and Cecil Kelly, captain of the shipping company. Walter Pidgeon, in Panama on vacation, is put on the case by the insurance office in New York when they send Donald Meek, his assistant, down to find him. Pidgeon finds that the plot is to plant time-bombs in the ship's hulls with the bombs set off by a wireless impulse sent from Schildkraut's office. John Carroll, Boulton's son, decides to take out the next ship in spite of the protests of his father and Florence Kire, his fiancée. Under Pidgeon's instructions, Meek forces Schildkraut onto the ship and keeps him on board until it sails. Knowing just what he's in for, Schildkraut confesses all in time to save his neck.

Comment: Nick Carter, famed detective, makes his second film debut with this smarmy produced picture, that will please in any spot. It's an adventure yarn with a leaning toward comedy. Although the picture reverses the procedure and opens with the villain showing you how he works, Director Jacques Tourneur has made excellent use of the gags and routine situations, blending them with a keen appreciation of the requirements of a whodunit, so that it holds one's interest from start to finish and is good fun. A few more like this one and the series should be definitely established at the box office. Walter Pidgeon again plays the title role, enacting it perfectly and Donald Meek has again been cast as that priceless bee man, Bartholomew, who, as Pidgeon’s assistant, adds greatly to the entertainment of the picture. Splendid support is given them by Nat Pendleton, Joseph Schildkraut and Steffi Duna. Police equipment and crime detecting apparatus might be borrowed for hobby and window flash. Tiens with book stories on the Nick Carter and other detective stories should be arranged and covers from the books could be used to decorate lobby. Spot announcements on the radio about ship sabotage are especially apropos.

Catchline: "Nick Carter clears up an international shipwreck plot."

AUDIENCE SLANT: THEY'LL HAVE FUN SHOWING NICK CARTER THE GUILTY PARTY.

BOX OFFICE SLANT: WILL PLEASE IN ANY SPOT.

Lucki Cisco Kid

(Hollywood Preview)

20th-Fox
Drama
68 mins.


Plot: Cesar Romero (Cisco Kid) and his faithful follower, Chris-Pin Martin, use strong arm methods to get transportation when a bully, Joseph Sawyer, announcing he has chartered the stage. Arrived at the next town, they find some one unknown to them has been conducting a terrorizing campaign and blaming it onto the Cisco Kid. He is being sought by a small cavalry squad, commanded by Dana Andrews, by the sheriff, William Royle and vigilantes organized by the banker, Willard Robertson. Andrews and Sawyer are rivals for the attentions of Mary Beth Hughes, the cantina's singer, and Cisco earns their enmity by borrowing her quarters for a bath and making love to her. Finding Evelyn Venable, a widow, in trouble, Cisco takes the job as her foreman. After a series of hazardous escapes, Cisco establishes Sawyer as the mad who has been staging the raids, and Sawyer involves Robertson. Cisco passes up the proffered affections of both women, and rides away with Martin to further adventures.

Comment: This feature lives up to the formula set for the new Cisco Kid series, which is never to let the hero get beyond a harmless start towards falling in love, and in plenty of action. As such it carries punch enough to lead in most locations, and especially those where action subjects are liked. Romero and Martin maintain their Robin Hood roles with verve, and supporting honors go to Evelyn Venable as the widow and Willard Robertson as the double-crossing banker, among the principals and Francis Ford for a comedy hit which scores. Like all of the series to date, camera work and choices by the location department combine to set this feature well ahead of the average outdoor actioner. Any outdoor, lobby or other exploitation activities used with the preceding Cisco Kid pictures will bear repetition. If this picture should be played during the summer months, when women are wearing the smart, light dresses of current styles, check women's shops about including one model in the multi- pretended style worn by Mary Beth Hughes and Evelyn Venable, and copy calling attention to how lucky the modern woman is. The same idea might be worked for a newspaper story with art, or extended to cover a special fashion show on your stage in which women members of some club stage a fashion show covering the period from the picture's days to today, with a percentage of their own ticket sales made available to some local charity.

Catchline: "What chance had the Cisco Kid when the judge was his chief rival as a bandit?"

AUDIENCE SLANT: VERY STRONG FOR ACTION FANS, FAST ENOUGH TO KEEP ANY AUDIENCE INTERESTED.

BOX OFFICE SLANT: WILL MATCH THIS SERIES' AVERAGE WITH EXPLOITATION TO BEAT IT.

Search for Scarlett

A. J. Kalther, Indiana Theatre, Washington, Ind., made the front page every day for two weeks with his search for a local Scarlett in his "Gone With the Wind" campaign. Winners appeared at the gala premiere of the film.

Civil War Books Display

A library display of books dealing with the Civil War, featuring a copy of the novel, "Gone With the Wind," was part of Martin J. Shearn's campaign for the film before and during its showing at the Palace, Tarentum, Pennsylvania.

Egan's Newspaper Contest

Pete Egan, Palace, Calgary, Alberta, Can., conducted a contest in the Alberta in which name of the heroes in "Shop Around the Corner" were scattered among the ads. Prizes were offered for the quickest detection.

Next Week

Seventh Anniversary Issue

of

SHOWMEN'S TRADE REVIEW

Presenting

Special Features of Interest and Value to Showmen Everywhere
... Program Notes From the Studios ...

Humphrey (Merchant of Menace) Bogart has been set to star in "Thieves Fall Out," a story of the reformation of a gangster, which Warner Bros. will put into production shortly. Bogart just completed one of the top roles in "They Drive by Night," with George Raft, Ann Sheridan and Ida Lupino.

Producer Harry Sherman has temporarily shelved "Doomed Caravan" to await the recovery of William Boyd, who broke two bones in his right leg while playing his role of Hopalong Cassidy in the picture. Boyd will not be able to resume his role in motion pictures for several weeks.

James Ellison has been assigned the male lead opposite Kay Francis in RKO's "Duhontantes, Inc.," set to go before the cameras in mid-summer under the direction of Frank Woodruff. The picture will be produced by Cliff Reid.

June 3 has been set by Director Richard Thorpe as the starting date of MGM's "Wymoming," new Wallace Beery starting production. The featured cast includes Lee Bowman, Ann Rutherford and Marjorie Main.

Keye Luke, youthful Chinese actor who formerly played in the "Charlie Chan" series, was signed by Monogram for the lead in a series of detective stories to be produced by Paul Malvern from stories written by Hugh Wiley. Title of the initial feature will be "Phantom of Chinatown."

The top role in Universal's forthcoming mystery thriller, "The Mummy's Hand," is slated for Peter Lorre, if his present commitments permit. The picture will be directed by Christy Cabanne who is at present lining up the rest of the cast.

Chat with Exhibitor Leader

Pat O'Brien, in the character makeup of Knute Rockne, whom he portrays in "The Life of Knute Rockne," chats with Ed Kukvenis, president of the MPFOA, on the Warner Bros. lot.

Disney Will Introduce Several New Cartoon Characters

Walt Disney will introduce several new and outstanding characters in his next two years output of short productions. Original stories written by Disney personnel and introducing the new stars will be intermingled with productions starting Mickey Mouse, Donald Duck, Pluto and Goofy.

Ample production space, with its subsequent proper organization set-up in the new studios in Burbank, has made possible increased activity in the creation of short productions. Present activities include work on the remaining twelve short pictures to complete the 1939-40 RKO release schedule, as well as work on many of the ideas which will be included in next year's series.

Stanwyck-McCrea to be Co-Starring

Reuniting Barbara Stanwyck and Joel McCrea, stars of "Union Pacific," Producer-director William A. Wellman has cast them for the top roles in his forthcoming "The City That Never Sleeps," based on the best-selling novel by Wessell Smotzer "F.O.B. Detroit."

Weeks Readies New Western Series

George Weeks' new western series for Monogram, named "The Range Busters," will get the "go signal" on June 17. Week's will produce eight pictures featuring Ray Corrigan, Johnny King, and Max Terhune for the 1940-41 program.

Visiting Hollywood Hillsbilies

Bob Dunegan, of the Rio Theatre, Blythe, California, and a friend, F. A. McKinney, publisher of the Brewery Gulch Gazette, Bisbee, Arizona, were recent guests of Paramount where they were entertained by some of the cast of "Comin' Round the Mountain." Left to right, Dunegan (holding seat), Director George Archainbaud, F. A. McKinney and Pat Barrett.

Edelman Signed by 20th-Fox

Lou Edelman, formerly with Warner Bros. and MGM, has been signed to a long term contract by 20th Century-Fox as an associate producer. Arranged by Darryl F. Zanuck, studio production chief. Edelman's first assignment will be "Schoo for Soldiers," based on an original by Malvis Wall, which the studio has just purchased.
"Parade" Starts After Delay

Universal's "Spring Parade," Deanna Durbin starer, finally got the "go" signal after a week's delay due to the illness of Director Herbert Stothart. Producer Joe Pasternak has lined up a top supporting cast which includes Robert Cummings, Mischa Auer, Andy Devine and Butch and Burby.

Top Cast for "Little Men"

With Kay Francis, Charles Winninger, Jeryl Lynon, Jack Oakie and Charles Esmond headed an impressive cast, Gene Towne and Graham Baker are ready to start their third RKO production, "Little Men," on June 20. The picturization of the famous American novel by Lutiea May Allcott will be directed by Norman McLner.

A Second for Lum and Abner

Voco Productions has set August 10 as the starting date of its second feature starring Lum and Abner.

Burnette Now Editor

Smiley Burnette, Republic's cowboy comedian, has turned editor. Smiley has his own fan magazine, "The Westerner," which he sends out to all his fan club members.

Morros Engages Outlaw

Al Jennings, famous outlaw of the late nineties, has been engaged by National Pictures, the new Bros. Morros-Robert Stillman producing company, to be technical advisor on "The Life of O. Henry," which will star Douglass Fairbanks, Jr.

WADING AROUND HOLLYWOOD

with the "Oldtimer"

Garson Kanin has started a new technique in picture directing by calling in the cast and crew for a discussion before he starts shooting. If he lives up to his past record, he might also include the press to write their reviews from a script reading... without taking much of a chance.

With all the swell publicity Grace Allen is getting on her campaign for President, we wonder why some studio doesn't get busy on a story written around the gag... using the title "Vote for Grace?" Here's a million dollars worth of advance selling, waiting to be picked up by one of the masters minds.

WARNER BROS. sneak previewed "All This and Heaven Too" the other night, and although the film now runs two hours and thirty minutes, no more cuts will be made. What a double feature it would make with "Gone With the Wind." Incidentally, our snooping reporter tells us it's a "honey."

Harry Sherman was the busiest man at the Paramount convention flashing letters and telegrams from exhibitors showing that his "Hoppings" were outselling every picture on the market... and he was really serious about it, too.

A deal is in the wind for Leo McCarey to produce for Warners on a contract similar to the independent producing one recently given to Frank Capra. Leo also has a United Artists deal in the wind through Hal Roach. It all sounds like a lot of wind, but it's on the level.

Paramount Will Abandon Production of "B" Pictures

According to an announcement by Barney Balaban, president of Paramount, the company will completely abandon the production of "B" pictures and henceforth will devote itself exclusively to the making of "A" product. This change goes into effect immediately, and marks the disbanding of the production unit headed by Harold Hurley, which for the past several years has made the studio's low budget features.

Balaban announced that this new policy will result in the investing of at least $100,000 more per picture than was allocated last year. Affected by this new production plan, in addition to Hurley, will be Associate Producer William Thomas. Hurley will enter the independent production field, and leaves for New York to complete negotiations for a major release.

Trio Starts at Warner's

Three new pictures were before the cameras at Warner Bros., giving the studio a total of seven features in work. The new ones are "The Letter," starring Betta Davis; "City For Conquest," with James Cagney and Ann Sheridan; and "Money and the Woman," with Brenda Marshall and Jeffrey Lynn.

Elaborate Musical Score for "Angel"

Herbert Stothart started preparations for the elaborate musical score in "I Married An Angel," new Jeannette MacDonald and Nelson Eddy co-starring musical production to be directed by Robert Z. Leonard. The picture is scheduled to go before the cameras within the next three weeks. Hunt Stromberg will produce.

SALUTE THE SNAPPY, HAPPY COMEDY HIT!

The fun is fast and howlarious... as a girl, a gob and a kid take the navy for a boat-ride!

JEAN PARKER JAMES DUNN

"SUN OF THE NAVY"

with MARTIN SPELLMAN

Directed by WILLIAM NIGL • Associate Producer GRANT WITHERS

Original story by Grover Jones and True Boardman

Screenplay by Marion Orth and Joseph West

AS CRITICS CHEER!

"Clean, brisk, stimulating entertainment in the best traditions of the American movie."

M. P. HERALD

"A bang-up navy picture that moves along at a merry clip from start to finish."

HOLLYWOOD REPORTER

"Noteworthy and diverting comedy-drama with a salty navy background."

BOX OFFICE

"Monogram can take a well deserved bow... a pleasant surprise, plenty of delightful entertainment."

SHOWMEN'S TRADE REVIEW

"Amusing and well paced, good entertainment for family trade."

FIM DAILY

A MONOGRAM PICTURE
The Studio Chief's Desk

COLUMBIA
BRING EDITED
FUGITIVE FROM A PRISON CAMP*
GREAT PLANE ROBBERY*
OUT WEST WITH THE PEPPERS*
RETURN OF WILD BILL*
WEST OF ABILENE*
GIRLS OF THE ROAD*
DURANGO KID*

IN PRODUCTION
BLONDIE HAS SERVANT TROUBLE*
MILITARY ACADEMY*
HOWARDS OF VIRGINIA—Cary Grant, Alan Marshall, Sir Cedric Hardwicke, Producer-director, Frank Lloyd.
GRIBBOUQUET (T.T.)—Bian Aheran, Ria Hartnagel, Director, Charles Vidor.
HE STAYED FOR BREAKFAST—Loretta Young, Melvyn Douglas, Director, Alexander Hall.
MISSING EVIDENCE—Jack Holt, Marjorie Reynolds. Director, Lewis D. Collins.
FIVE LITTLE PEPPERS AT SCHOOL—Edith Fellows, Donny Bond. Director, Charles Bartlett.

METRO-GOLDWIN-MAYER
BEING EDITED (1939-40)
NEW MOON*
ANDY HARRY MEETS DEBUTANTE*
PRIDE AND PREJUDICE*
I LOVE YOU AGAIN*
SUSAN AND GOD*
MORTAL STORM*
GOLD RUSH MAURICE*
ONE CAME HOME*
CAPTAIN IS A LADY*
(Rex trailer)

IN PRODUCTION (1939-40)
BOOM TOWN*
I DO*

IN PRODUCTION (1940-41)
STRIKE UP THE BAND*
ESCAPE—Norma Shearer, Robert Taylor, Felix Bressart, Paul Lukas, nanaima. Director, Marvin LeRoy.

MONOGRAPH BEING EDITED WILD HORSE RANGES*
LAST ALARM*

IN PRODUCTION
BOOMTOWN KILLER (T.T.)—Tea Letter. Director, d'Hermain.

This Week: In Production—47; Being Edited—75
Last Week: In Production—55; Being Edited—71
Last Year: In Production—56; Being Edited—72

NOTE: Asterisk (*) indicates pictures on which Advance Days have been published.—see Banking Domin by Babasa, for names of publications.

PARAMOUNT
BEING EDITED (1939-40)
UNTAMEO (Tech.)*
SAFETY
golden GLOVES*
STAGECOACH WAR*
QUEEN OF THE MOB*
DOWN McGINTY*
GHOST BREAKERS*
NORTHWEST MOUNTED POLICE (Tech.)*
EAIL CARROLL'S*

BEING EDITED (1940-41)
DATE WITH DESTINY*
LIFE WITH HENRY*
I WANT A DIVORCE*
DANCING ON A DIME*

IN PRODUCTION (1939-40)
COMIN' ROUND THE MOUNTAIN—Bob Burns, Una Merkel. Director, George Archainbaud.

IN PRODUCTION (1940-41)
TENNESSEE*
BRAINGS OF FORTUNE—Paul Mc Murray, Patricia Morison, Albert Dekker. Director, James W.ICo.
MYSTERY SEA RAIDERS—Henry Wisonso, Carol Landis, Onslow Stevens. Director, Edward Dmytryk.
RHYTHM ON THE RIVER—Ring Crosby, Mary Martin, Basil Rathbone, Oscar Levant. Director, Victor Scherberg.
VICTORY—Freddie March, Betty Field, Margaret Wycherly. Director, John Cromwell.

RKO-RADIO
BEING EDITED (1939-40)
TOM BROWN'S SCHOOL DAYS*
PRAIRIE LAW*
ANNE OF WINDY POPLARS*
THOUSAND DOLLAR MARRIAGE*
CROSS COUNTRY ROMANCE*
MILLIONAIRES IN PRISON*
DR. CHRISTIAN MEETS THE WOMEN—Jean鸿balt, Edgar Kennedy, DorothyLovett. Director, William Cameron.
STAGE TO CHINO—George O'Brien. Director, Edward Kilty.

BEING EDITED (1940-41)
DREAMING OUT LOUD*
VILLAIN STILL PURSUED HER*
THE RAMPARTS WE WATCH—March of Time Feature.

RKO-RADIO (Continued)
IN PRODUCTION (1939-40)
DANCE, GIRL, DANCE*
YOU CAN'T BE TOO CAREFUL—Ginger Rogers, Ronald Colman. Director, Lewis Milestone.
ONE CROWDED NIGHT—Billie Seward, Don Costello. Director, Irving Rice.

IN PRODUCTION (1940-41)

REPUBLIC
BEING EDITED
THE REFUGEE*
ROCKY MOUNTAIN RANGERS*
WAGONS WESTWARD*
GRAND OLD OPYR*
CARSON CITY KID*
FIGHTING MARSHAL—Dan Hayly, Ann. Producer-Director, George Sherman.

IN PRODUCTION
SCATTERBRAIN—Zudy Canova, Eddie Foy, Jr. Producer-Director, Gus Minus.
CAROLINA MOON—Gene Autry, Smiley Burnette, Jane Brayley. Director, Frank McDonald.

20TH CENTURY-FOX
BEING EDITED (1939-40)
SAILOR'S LADY*
MANHATTAN HEARTBEAT*
MARIPIELD*
LUCKY CISCO KID*

BEING EDITED (1940-41)
YOUNG PEOPLE*
ELSA MAXWELL'S PUBLIC DEB. No. 1*
PIER 13*
FROM AVENUE A—Louise Wilkens, Kent Taylor, Elroy Keen, Director, Otto Brower.
STREET OF MEMORIES—Guy Kibbee, Lynne Roberts. Director, Shepard Traube.

IN PRODUCTION (1940-41)
BRIGHAM YOUNG*
RETURN OF FRANK JAMES (Teh.)*—Henry Fonda, Audrey Lewis, Jackie Cooper. Director, Fritz Lang.
I MARRIED A NAZI—Joan Bennett, Lloyd Nolan, Frankie Laine. Director, Irving Pichel.
CHARLIE CHAN IN THE WAX MUSEUM—Sidney Toler, Jean Parker, Margaret Chapman, Ben Yang. Director, Lynne O'Brien.

UNIVERSAL
BEING EDITED (1939-40)
SOUTH TO KAHANGA*
LOVE, HONOR AND OH, BABY*
PRIVATE AFFAIRS*
DOYS FROM SYRACUSE*
BLACK DIAMONDS*

BEING EDITED (1940-41)
SLIGHTLY TEMPTED*
I'M NOBODY'S SWEETHEART NOW*
MODERN MONTE CRISTO—Vic tor Malaguy, John Loder, Anne Nagel. Director, Ral Schoeder.
IN PRODUCTION (1940-41)
SPRING PARADE—Dunna Durkin, Robert Cummings, Mary Living, Andy Devine. Director, Henry Kazan.


WARNER BROTHERS
BEING EDITED FUGITIVE FROM JUSTICE*
ALL THIS AND HEAVEN, TOO*
SEA HAWK*

IN PRODUCTION
LIFE OF KNUPE ROCKIES*
THEY DRIVE BY NIGHT*


NO TIME FOR COMEDY—Jasper James, Roland Russell, Albert Salmmon, Gene Lockhart, Donald Crisp. Director, William Dieterle.


RIVER'S END—Dana Morgan, George Ta-*

IN PRODUCTION
THE LETTER—Bette Davis, Herbert Marshall, James Stephen, s, Gale Sondergaard. Director, William Wyler.


United Artists
BEING EDITED
THE WESTERNER (Gibson)*
SOUTH OF PAGO PAGO (Small)*

GLORIOUS TRUTH (Chaplin)—Charlie Chaplin, Franklin Goldfaden. Producer-Director, Charlie Chaplin.

THIEF OF BAGADIG (Korda)—John Barrymore, Lynne Bari. Director, George B. Seitz.

IN PRODUCTION
FOREIGN CORRESPONDENT (Wanger)*
LONG VICHY HOME (Argency)*

KIT CARSON (Small)—Judy Hall, Dana Andrews, Lynn Bari. Director, George B. Seitz.

MAJOR BARBRA (Pathe)—Robert Morley, Wendy Hiller, Evelyn Williams.

UNIVERSAL
BEING EDITED (1939-40)

THE ENCYCLOPEDIA OF EXPLOITATION
YOU NEED IT! HURRY!
Limited Supply Going Fast
$3.50 per copy. (No C.O.D.'s)
Showmen's Trade Review—1501 Broadway, New York, N. Y.
1940-1941

Universal

1938-39

Universal

MISCELLANEOUS

Fora Men's Trade Review Page 27

20th Century-Fox

1940-41

WARNER BROS.

1938-39

MISCELLANEOUS
On Its Way

Free to ALL Subscribers

SHOWMEN'S TRADE REVIEW

1940-1941 Booking Calendar

Another Sensible Service from The Service Paper of the Industry

A Limited Supply is Available to Fill Demand for Extra Calendars. The Price is 50c Each.

* The complete booking season, from June 1st, 1940 to, and including, July 1941 shown on this calendar, which measures 24 inches by 36 inches.
Are you ALL STEAMED UP ABOUT NEXT YEAR?

What about right now? What about the hot months coming? M-G-M thought about that long ago and planned for your protection now — and in the weeks ahead!

Turn to section following page 10
New Theatre Designs

We take particular pride in presenting the extraordinary feature in which Michael J. DeAngelis, architect, reveals such startling talent for fusing showmanship with architecture. Many have essayed the ambitious task but never, to our knowledge, has such success as crowns Mr. DeAngelis' brilliant effort been achieved.

Personality Slants

Good fellowship is no stranger to show business, and it is meet, therefore, that such a get-together as takes place under this title should occur. Read this and you'll know that you can't know too much about picture theatre people.

Citadel of Swing

What makes them dance in the aisles at the Paramount Theatre in New York? Why is it jitterbug headquarters and how did it get that way? An illuminating article on this palace of wackiness and the people who run it.

Western Pictures

They're still tops in many a town, and they're just the same as they were years ago. This article will give you a laugh because we couldn't get serious about so amusing a subject. And keep it handy next time you play a Western.

The Program Exchange

The members of the exchange increase and multiply and they're exchanging programs weekly. Read this article and refresh your memory on just one of the reasons why STR is the "Service Paper of the Industry."

Showmanalysis

Service in action! The STR Showmanalysis represents an outstanding example of the down-to-earth service features originated by this publication. Showmen everywhere regularly consult these features and the initiate who read this one will readily understand why.

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<td>Charles Lamon</td>
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<td>Frank McDonald</td>
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Newspaper Advertising

This is not theoretical but practical. It's not what somebody could do but what has been done. Ads from all over the country reproduced and analyzed for your benefit.

Summer Suggestions

Here we tell you not only how to keep your theatre looking cool and how to sell patrons on its comfort but also some excellent suggestions on how to sell pictures during the summer months. Keep this handy for those torrid days.

'39-'40 Product Check-Up

A complete list of every picture released by all the distributors for the 1939-40 season together with those still coming on this program. Use this as a guide in booking.

Revival Policy

Did you ever think of how to get more money out of some of those hits of yesteryear? Here's an article about a showman who has earned his reputation of the "movie-man revitalizer." Perhaps you, too, can make money from revivals.

Showman's Wife

Whether your wife now helps you in the theatre or doesn't, both you and she will enjoy this article about how the showman's other half looks at the business.

Check-Up on '39-'40 Shorts

A glance at this will tell you whether or not you can expect all the shorts you bought. This will come in especially handy for those on the weekly payment plan.

Making a Schedule

For some showmen, this is lots of fun, but for others it's just a constantly recurring headache. For all showmen, this article tells of some of the pitfalls to be avoided and some of the things to be remembered.
BROTHER ORCHID
AND THE MOB
MOVES IN
THIS WEEK!

EDW. G. ROBINSON
Back in Warner action in
"BROTHER ORCHID"
with ANN SOTHERN
HUMPHREY BOGART
DONALD CRISP • RALPH BELLAMY
ALLEN JENKINS • Directed by LLOYD BACON
Screen Play by Earl Baldwin • Based on the Collier’s Magazine
Story by Richard Connell • A Warner Bros.-First Nat’l Picture

AND
On June the 13th
‘ALL THIS, AND HEAVEN TOO’
Begins first of nation-wide roadshows
at Carthay Circle, L. A.
BIRTHDAY OBSERVATIONS

Maybe we are in an optimistic and expansive mood just because this is our Seventh Birthday. Or maybe we have a perfect right to feel that things aren't as bad as the calamity howlers would have you believe.

On the dark side of the ledger we have two separate and distinct headaches. Number One: the European War with its devastating effect on the foreign revenue to producers. Number Two: the U. S. Government Equity Suit which this week started on its long and completely uncharted voyage to ports unknown.

Then, not numbered among the major ills of the industry but ever with us, past, present and future, is the undying cry that someone is being forced out of business.

The best answer to the calamity howlers who do the loudest wolf-crying is to ask them to name a few of the exhibitors who have actually been driven out of the business through unfair or monopolistic treatment.

But let's take a look on the other side of the ledger. We find that in a great many localities throughout the country business is not bad at all. In fact, we have it first hand from any number of exhibitors and circuit operators that business is quite good and far above expectations.

Another bright page in the ledger is the fact that foreign revenue curtailment must soon result in some new technique for Hollywood and point the way for reducing production costs. The effects of this, if it comes true, will live long after present day headaches have disappeared.

The European situation has its compensations too, if you want to wax strictly business-like and commercial. It has, at this very writing, brought about a national defense program which before it is set upon its course may total many billions of dollars; billions of dollars which will be spent right here in these good United States.

Obviously, so vast a program of spending and involving as it does so many fields of industry, directly and indirectly, and spread over all parts of the country, must result in less unemployment and more spending money for the movie masses. This in turn certainly will be reflected at the box offices of the nation's theatres.

Now—and we are still in that optimistic birthday mood—if some of these possibilities should materialize, business at the theatres improves, receipts begin to mount; isn't it reasonable to assume that the increased receipts will not only benefit the theatres but, automatically will increase revenues of distributors and producers as well?

Those two branches of the business have been crying for more revenue from the domestic market. Well, they'll get it! And in large doses too, because their participation engagements will pay better returns and if quality product results from the enforced changes, this transformation may also bring about fewer low-budgeted pictures and thereby start the elimination of the disastrous double bills with their double costs to exhibitors. Being able to eliminate one poor feature will save the theatremen money and enable them to pay more for flat rentals played singly.

Now don't forget that all of this may simply be the birthday mood we are in, yet, there remains the possibility that on more than one of these points we may be hitting the nail right on the head. At any rate, you now know our feelings on the current conditions of the industry.

We did start to say something about our Seventh Birthday but before we knew it we were deep into those other matters. So it's high time we got back to where we started.

With this issue we bring to a close our seventh year of service to the motion picture industry in general and theatremen in particular. And as we launch the good ship STR into its eighth year we do so with a feeling of thanks and confidence. We are grateful to those thousands of theatremen, whose subscriptions and consistent renewals are our main guide posts, as well as to those executives of the industry who have, slowly but definitely, noted our progress and, more importantly, the genuine, constructive and practical service that we render.

Seven successful years, by the widest stretch of imagination or charitable impulses, could hardly be termed an accident. It is the direct result of concentration and hard work by every member of the staff of STR. Concentration, on the motivating thought behind the publication since the first issue appeared. Hard work, to bring to a realization the purpose for which this paper was started.

As recently stated to many executives of the industry, STR has never entered into any mad race for circulation through high pressure methods. Our chief circulation effort is through the medium of sample copies which contain a subscription envelope. The prospect thus sees what he is buying and buys entirely on his (or her) own volition.

So, in conclusion, may we express our deep gratitude and appreciation to our subscribers, advertisers and well-wishers and the heartfelt hope that they, as well as we, prosper and endure for a long time to come. Together, we can do much for ourselves and the industry. Alone, well, it may prove a lonesome road.

Many happy birthdays to you, too!

—"CHICK" LEWIS
WB Program to be Revealed at Pittsburgh

Executives, Salesmen, Foreign Agents and Others to Attend Meet

Warner's E-40-HI program will be revealed by Gradwell L. Sears, general sales manager, at the company's annual sales convention embracing the East and Canada, which will take place Monday through Wednesday in Pittsburgh at the William Penn Hotel. Home office executives, district managers, branch managers, salesmen from the East and Canada, foreign department representatives, theatre zone managers and advertising men headed by Sears, leave over the weekend to attend the meet.

Executive who will attend include:

Major Albert Warner, Gradwell L. Sears general sales manager; Joseph E. Bernhard, general manager of Warner Bros. Theatres; Charles Einfeld, advertising and publicity director; Carl Leserman, assistant general sales manager; Joseph S. Hummel, foreign manager for Latin America and the Far East; Robert Schless, European general manager; Montana Stetson, in charge of advertising and publicity in the east; Roy T. Haines, Eastern and Canadian sales manager; Ben Kalmenson, Southern and Western sales manager; Norman H. Moray, short subjects sales manager; Arthur Jackson, distribution executive; Al Schwebach, supervisor of exchanges; Stanley Hatch, playdate department head. Also from the home office will be: Mitchell Rowen, Gil Golden, Paul Lazars, Jr., Sid Reichelt, and Lee Blumberg.

Slot Movies No Exhib Opposition

Movietrola Head Replies To Indie Charges

"Nickel-in-the-slot movies will win in no wise compete with full length features, but, to the contrary, will stimulate interest in longer films," Emile Hollander, president of Movietrola Corp., of America, declared this week in reply to charges recently voiced by independent exhibitors that this newest development in the entertainment field constitutes "a definite threat to our business."

Hollander asserted that "our machine was created for one only purpose: to combine visual entertainment with that designed for the ear alone and to make it available wherever formerly only phonographs were heard."... "It is no more competitive with movie houses than the 'juke box.'" He added that under the present set-up, it was impossible to show full length features in his company's machines: that independent exhibitors should be in favor of the machine "because we plan to use complete 3-minute sequences from current full length pictures and to identify the pictures from which the sequences were taken."

He said this would operate as sort of an institutional trailer and would stimulate people seeing the short sequence to see the feature in its entirety.

Globe-Mills coin-operated movie machines will be ready for exhibition within 30 days, according to Jules Frankenbach, research director for the company.

While the Globe-Mills will not show features or scenes from features, the films will present people who are known to picture fans.

Globe-Mills coin-operated movie machines will be ready for exhibition within 30 days, according to Jules Frankenbach, research director for the company.

New Jersey Allied Gets Neely Hearings Report

An all-day meeting was held by New Jersey Allied at New Brunswick Thursday, with a business session taking place at 3 p.m., followed by dinner at 7 o'clock. A report on a proposed Neely Hill headquarters house Interstate Commerce Committee, which closed Wednesday, was heard.
COL. ANNOUNCES RECORD PROGRAM

44 Features And 16 Westerns Head Co's Biggest List

Forty-four features and 16 Westerns headline Columbia's program for the season, announced this week in Chicago. The company is entering a schedule which calls for an increase both in total expense and in the number of pictures to be released.

The following list of pictures is an indication of what will be made as evidenced by this statement in the announcement: "Columbia's program will be from among the announcements herewith, made, and from such opportunities as may arise for important casting and the acquisition of the most external outstanding story properties."

A Wesley Ruggles production to follow, have is a 1910-40 picture; "Royal Mail" starring Cary Grant; Loretta Young in "The First Woman Doctor," to be directed by George Stevens; 1910-40 also a Wesley Ruggles production; Cary Grant and Rosalind Russell in "They Go Again!" Irene Dunne in "Jane Addams of Hull House"; "Legacy" by Charles Berton, "Women Under 21"; "Ocean Gold" and 2 Jack Holt pictures.

There will be two series of eight pictures each in the Westerns group. One will star Charles Starrett with the Sons of the Pioneers and the other will be "Red River." (The Short Subject announcement appears on Page 43.)

At the Club Theatre, Abe Montague, general sales manager, pleaded with exhibitors to give their wholehearted support in obtaining for Columbia revenue to offset the loss in the foreign markets.

"The Bylfsr in the United States, representing 65 percent of the distribution world, still free and open, must give their wholehearted cooperation," stated Mr. Montague, "if America is to be restored to the leading position in the world making possible this extra volume of business in the realization that an important part of the negative costs of all pictures formerly came from that part of the world no longer available to American producing and distributing companies," Montague stated.

"Columbia Pictures, at its convention last year, promised that it would live up to every word, commit and pool of the Code of Fair Practice," he continued. "The Code, if I may use the word, been respected. But we at Columbia believed in the Code and we believe that all companies continue to do so. We believe under such a Code it would help alleviate the aggravated conditions that have been brought about by producers, distributor and exhibitor."

The film industry must remain sane in the face of the world's madness was the keynote of the talk by Jack Cohn, vice-president of Columbia, before the delegates.

"The film industry must learn to face facts," stated Cohn. "We cannot bury our heads like ostriches and ignore the events around us. We must all learn that, in these trying times, we stick to our job—that of exporting and exhibiting motion pictures—because that helps keep us sane in a world gone mad."

"Now, the industry is working to produce and promote from within the ranks, Rube Jacker, assistant sales manager, announced the promotion of Sam Cramer, from Accessories Manager of the Dodge Exchange, to sellman in that branch, and Orville Miller, from booker and office manager in Des Moines to salesman in that exchange.

Jacker further announced several new additions to the Columbia sales personnel in William Kahl in Chicago, Mr. Shackleford, Kansas City, Fred Horn, Jack Tigue in Omaha and Norman Newman, Los Angeles.

Swimming Pool Dallas V C. Project

Barkers Launch $75,000 Charity Activities Program

Dallas—Launching their $75,000 charity activities program for the near Dallas Variety Barkers broke ground recently for a $20,000 swimming pool for the kids of south Dallas. The pool will be completed together with a bath house before the current vacation season is ended. The pool, 40 x 105 feet, will be built on a plot of ground given the club by the Dallas City Park Board. Chief Barker R. J. O'Donnell was master of ceremonies at the ground breaking.

The pool is the result of active work by a special committee headed by William G. Underwood and by the heart committee of the Dallas tent of which R. E. Griffith is chairman. It will be operated by the South Side branch of the Y.M.C.A. for the club. The park board will furnish the water and the club will furnish suits for the bathers.

Buying Unit Considered By Northwest Allied

Minneapolis—Approximately 75 Allied exhibitors representing more than 100 theatres in the Northwest territory, resolving that they would not consider the percentage deals asked by the distributors and demanding a reduction in film rentals from 25 to 35 per cent, are advocating a buying organization to achieve their objectives. The assembled exhibitors at a meeting this week pledged their support to the national Allied and revealed that their goal to bring every independent exhibitor in the territory into the Northwest unit probably would be realized this season.

New Oklahoma Variety Club Now in Operation

Oklahoma City—Following presentation and induction ceremony Monday night, the meeting of the National Variety Club is in operation here. With James G. Balmer, National Dough Guy, presiding, a class of 120 men became members of Tent 22. John Harris, National Chief Barker, presented the charter to L. C. Griffith of the Oklahoma City Tent.
Distirs Will Deliver 95% of 1939-40 Commitments

Out of 510 Pictures Sold, 486 Will Be Released; 1940-41 Programs Plan Ten Fewer Pictures

Despite fears to the contrary, the major companies will deliver substantially all of their commitments for the 1939-40 season and are selling just 10 fewer pictures for 1940-41 than they sold for the previous season. As can be seen by the table below, exactly 510 pictures were sold at the beginning of the last season. A couple have been sold since then but because they were separate deals, they are not included in the listing below.

Columbia, Monogram, Republic, 20th-Fox and Warner Bros. will deliver 100% of their commitments. MGM will complete the season with release of 49 pictures having been sold a minimum of 44. Universal will be short only two of the three pictures it had expected would be made by Harry Edington.

Paramount will be short six pictures and RKO will be short ten of its total commitment. One of the latter is “The Ramparts W. Watch” being sold again on the 1940-41 deals as a separate contract. United Artists will release 24 of the 35 pictures sold at the beginning of the season, according to agreements, but only 19 of these are in immediate prospect. Because of the individual picture contracts this company sells, the pictures are often delivered two seasons after they are sold.

As can be noted in the table below, pictures will be delivered by the close of this season, which is 95% of the number sold. There are 14 more pictures being sold for next season’s release than will be released in 1939-40. That the programs are substantially completed can be seen from the fact that of the 486 pictures to be delivered on this year’s program, 447 are either already completed or in various stages of production.

Prince Becomes RKO South-Eastern Dist. Mgr.

Appointment of Dave Prince as South-Eastern district manager in charge of the Atlanta, Charlotte and New Orleans branches of RKO was announced this week by Ned Deputin, vice-president in charge of distribution. He will make his headquarters in Atlanta.

Advances 5-Man Arbitration Setup

Chicago—A five-man arbitration setup to adjust trade difficulties is advocated by Allied Theatres of Illinois, according to President Jack Kirsch. Two independents, two distributors and one neutral, would comprise the board as conceived by the local Allied unit.

RIDER TO MGM CONTRACTS

MGM has sent to all contract holders a rider to its 1939-40 contracts with these provisions as follows: 1. Eliminations as a matter of right; 2. Exclusions for cause; 3. Preferred playing time. Every exhibitor signing this rider is permitted as a matter of right the benefits of MGM’s sales policy as announced at the beginning of the 1939-40 season despite the fact that the privilege may have been extended without written agreement until now.

Minn. Amusement In Theatre Deal

Company Acquires Control of 2 Minneapolis Houses

Management of the World and Alvin theatres in Minneapolis will be taken over June 1 by the Minnesota Amusement Company, it was announced last week by John J. Friedell, president of the Minnesota Amusement Company, following negotiations between that company and K. Stefanus, president of the World Theatres Corporation.

Friedell stated that the new operating setup would be effective for a period of three years. No change is contemplated in the present policy or operating staff of the World theatre. All operating problems, booking, buying and advertising will be handled by the Minnesota Amusement Company executive offices in association with the Stefanus organization. Operating plans for the Alvin theatre have not been completed at this time, said Friedell.

Summary of Feature Releases

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<tr>
<th>Sold 1939-40</th>
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<th>Being Edited</th>
<th>In Production 1939-40</th>
<th>Total 1939-40 Releases</th>
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<td><strong>361</strong></td>
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<td><strong>486</strong></td>
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GWTW Policy For “Heaven”

First Roadshow Dates Set; Plan $300,000 Ad Campaign

“All This and Heaven Too” will be released by Warner Bros. for special engagement and roadshow engagements only, on the same policy and basis as “Gone With the Wind,” it was announced this week by Gradwell Senior, sales manager, who at the same time also announced plans to spend approximately $250,000, in addition to $30,000 already allotted to advance magazine advertising, for heralding the screen version of the Rachel Field novel.

The first road-show engagement is scheduled to begin June 13 at the Colonial Theatre, Hollywood, at $2.20 top. The first two special engagements will be at the National Theatre, Pittsburgh, opening June 14, and at the Strand Theatre, Hartford, opening June 18. In all special engagements the film will play a maximum of four performances a day and a minimum of three, with admission prices from $3.50 to $7.50 for matinees and $1.10 at night.

On June 20th the picture is scheduled to open at the Majestic, Providence, R. I. On the 26th it begins special engagements at the Orpheum, New Haven, and the Orpheum, Des Moines. On the 27th it opens at the Brandeis, Omaha, and the Orpheum, Nebraska. It is expected that other openings will be announced shortly.

Sears said that every exhibitor would have an opportunity to see the picture before dating it. “He will sit in conferences with representatives of our company,” the Warner executive pointed out, “to determine the proper house at which to show it, and the length of the run. We will put a special field force into action to work with the exhibitors in promoting and presenting the picture properly throughout the country.”

Theatre Curtain Equipment Used by World’s Fair Exhibits

Automatic Devices Co., Allen-town, Pa., has completed installation of 18 theatre curtain track and automatic control motor units in various buildings at the New York World’s Fair. Exhibits equipped include Eastman Kodak, RCA, Ford Motor and World of Fashion. The new installations are in addition to the 48 units purchased from Automatic Devices by other World’s Fair exhibitors last year.

Cokell to Headquarter Again in New York

Walter B. Cokell, Paramount treasurer, after having spent the past two and a half years at the studio, will make his headquarters in New York shortly. In addition to his regular work, Cokell is to be assigned other duties.
Neely Bill Is Killed In House

Schenck Flays U.S. Indictment

Dropping of Theaters By Producers, Right to Buy and Halting of Block Booking, Clearance, and Duels Sought

Charges Are Unfair He Says; Sure of Vindication

Sub-Committee Authorized to Report Back New Measure

The trial of the century, at least as far as the motion picture industry is concerned, started in New York this week, with the distributors and 162 associated companies and individuals in an equity action seeking a number of major aims. These, as outlined by the government through the opening speeches were as follows:


2. Compelling Loew's and RKO to abstain from production and distribution.

3. Prohibiting talent loans and agreements between the defendants not available to independent producers.

4. The right to buy for all exhibitors of all product.

5. Halting of the practices of block booking, forcing shorts and new-releases, arbitrary designation of dealers in double bills, score charges and the designation of minimum admissions.

It has been stated that the trial will last from 18 to 24 weeks.

First gun in the suit was fired by Assistant Attorney General Thur- mond. He traced out the history of the motion picture industry and the waste in the monopoly which the government claims the major companies exercised over the industry. It cannot be justified on the ground that it rehabilitated the industry or even preserved its solvency, he said.

Special Assistant Attorney General Paul Williams took over the argument from Arnold He traced the history of the industry from the time of Edison's invention of the motion picture up to Adolph Zukor and traced Zukor's incursion into the exhibition field as the first by any producer that caused the vertical expansion of the producing companies, which is the backbone of the industry's monopoly, according to Williams. He traced the rise of the five producer-owned circuits and said that the government was now testing to determine whether the concentration of buying power was not a monopoly. He traced the territorial division of the circuits to the fact that they bought groups of theatres and that when a company purchased a large circuit it forced the others to turn elsewhere for their expansion.

Williams claimed that while independent theatres were forced to accept block booking the circuits were permitted to make selective contracts for the product of all the major distributors, because of "the economic power wielded by the defendants." In his discussion of clearance, Williams told the court that the first run was by far the most important to exhibitor and producer and that the major companies "almost automatically" grant first-run rights to each other in the 36 key cities.

Thomas D. Thacher was the first defense attorney to speak. He represents Paramount and its affiliates. He vigorously defended the system of distribution and claimed that the term "Big Eight" resulted in an over-simplification of the situation by the government. As examples of pictures produced independently he cited "Gone With The Wind" and "Rebecca," stating, "The government will claim that these are not independently made, because they were distributed through two of the defendants, but we will show they were independently produced," he said.

Paramount has an investment of $72,000,000 in theatres numbering 1,200 but it owns more than 50% of only 400 of this number, Judge Thacher pointed out.

The legal right of a producer to distribute his own pictures and show them in his own theatres was conceded by the Government. But when a producer goes out to get other pictures, he creates a monopoly, Williams said. On Wednesday also, John W. Davis, for Loew's and Ralph Harris, for 20th-Fox, traced the histories of their companies to show that there was no monopoly but sharp competition. Louis Frohlich, Columbia attorney, stated that the company had distributed 90 independent pictures in the last 10 years. Edward C. Raf-
tery, speaking for Universal and Associated Artists said the firm has more selective contracts with independents than with majors and the latter is distributing the product of 13 independent producers, Col. Wm. J. Donovan, RKO attorney, waived the opening address.

Following his indictment by a Federal Grand Jury in New York this week on charges of income tax evasion, Joseph M. Schenck, chairman of the board of 20th Century-Fox made the following statement:

"Income tax problems are always complex and subject to dispute. The charges made against me are grossly unfair."

"Two of the best auditing firms in New York, Boyce, Hughes and Farrell, and Webster, Horne and Blanchard, after a recent audit, have advised me that for the years in question I have overpaid rather than underpaid my taxes. Mr. Hughes is the former president of the American Society of Certified Public Accountants and Mr. Web-
ster is the Chairman of the Board of Examiners of the New York State Certified Public Accountants.

"The claim that I made a false statement to a Government agent about another person's tax is not true."

"I am confident that when all the facts are finally determined full vindication will result."

One of the two indictments re-
turned charges him with fraud, con-
spiracy, perjury and making false state-
tments to a Government investiga-
tor, and the other was concerned solely with tax evasion. The Gov-
ernment named the figure of $400,000 as the amount it claims Schenck owes for the years 1935-37.

The charge of making false state-
tments relates to the answers Schenck is charged with having made to questions asked by James Donahue, special agent of the Intelli-
gence unit of the Internal Revenue Bureau, when he was investigating the income of Willie Bioll.

Kuykendall Opposes Increasing Admissions

That the present time is not suit-
ably one for increasing admission prices, a move recently suggested by Samuel Goldwyn, David O. Selz-
ick and others, is the belief of Ed Kuykendall, MPAA president. Speaking in New York this week he said raising prices might be all right in the case of so-called big pictures, but that a general raising of admission prices along the line could not improve business. He said plans for the MPAA convention which were to be held until the Government suit trial is further advanced.

Kuykendall to Speak At Carolina TOA Meet

Myrtle Beach, S. C.—Chief speak-
er at the summer meet of the Thea-
tre Owners Association of North and South Carolina will be Ed Kuy-
kendall, MPAA president, it was announced this week by Mrs. Wal-
er Wilkie, who will be chair-
woman. R. Berry of Hartsville, S. C., will preside at the convention, which opens Sunday here.

Seymour B. tuần

Bill Scully, Universal general sales manager, listens to Robert Stoit, famed Viennese composer, as he explains some of the original score he has composed for Doanna Durbin's newest "Spring Paradise," Joseph M. Schenck, chairman of the most prolific composers of musical comedy and light opera music on the continent, and is best known here for his "Two Hearts in Three Quarter Time," he preferred to take up his work anew in this country.
SUSAN AND GOD

(Hollywood Preview)

MGM

Comedy-Drama

115 mins.

* Prod. No. 39, Nat'l Release, June 7


Plot: Joan Crawford, a rattle-brained society woman, comes home from Europe with a new religion cult. Her selfishness has broken up her own home causing Fredric March, her husband, to turn to drink. And, her daughter Rita Quigley, a great deal of unhappiness because she feels she isn't wanted. Joan messes up the lives of most of her friends with her interference, and doesn't realize that she should first try and straighten out her own problems. March prevails on her to try a little of her "Godliness" in her own home and for the first time in her life she realizes that her daughter is an important part of her existence. It isn't until then that she has finally lost March. to Ruth Hussey, that she settles down and tries to become the wife and mother that she should have been.

Comment: Here's adult entertainment, especially good for the feminine trade that looks like a nutty little bit and is shocking in a big way in the class situations. It's a sparkling, sophisticated comedy-drama of the drawing room variety, with brilliant performances and director the kind you read about but very seldom see. Produced on a lavish scale, much of the applause of the picture rightly belongs to the craftsmanship of Director George Cukor, and the two stars, Joan Crawford and Fredric March. The former's characterization is superb, the finest in her long career and one that will not only please her host of fans, but will establish her at the boxoffice. Fredric March gives a faultless portrayal, with Rita Quigley, the neglected daughter, running him a close second. Splendid contributions by Ruth Hussey, John Carroll, Rita Hayworth, Nigel Bruce, Bruce Cabot and Rose Hobart, just a few of the stellar supporting cast. Producer Hunt Stromberg rates credit for a film that will take our minds off the tottering world. Take advantage of the marquee strength in all your advertising and advance exploitation. Windows and cooperative newspaper ads should be arranged with shops handling women's apparel and luggage. Your exchange has some special stills on these.

(AUDIT) Catchline: "The religion she adopted as a fad - turns her life into a grand.

AUDIENCE SLANT: SWELL ENTERTAINMENT FOR THE FEMME TRADE... AND THEIR MALE FRIENDS.

BOX OFFICE SLANT: A NATURAL BOX OFFICE HIT FOR THE CLASS SITUATIONS.

Island of Doomed Men

(Hollywood Preview)

Columbia

Drama

61 mins.

(Nat'l release, May 20


Plot: Robert Wilcox joins the undercover division of the P. R. I. and is assigned to work on the case of a man using slave labor on an island diamond mine. He contacts Addison Richards, another operative, but Richards is shot before he can find out more about the man they are both after. Wilcox is convicted of the murder. Lorre follows his usual practice of having parole candidates assigned to him, then subjecting them to intensive tests. He has known Wilcox as a federal operative, and plans special tortures. When his wife, Rochelle Hudson, also a prisoner, shows interest in Wilcox, his hatred increases. Wilcox effects a deal with Charles Middleton, Lorre's captain of guards, and leads a revolt, after Lorre has discovered Rochelle smuggling his keys to Wilcox and threatened death to both. Wilcox gets into the house, but as Lorre shoots Middleton and turns on Wilcox, he is stabbed in the back by George E. Stone, the cook. With Lorre dead, Wilcox and Rochelle fly back to the United States.

Comment: With plot plausibility and everything else sacrificed to action, booking of this picture will have to be determined by your audience's reaction to such stories, and the star and producer, Robert Wilcox. Lorre's performance matches his usual high standard to earn all of its acting honors, and Lionel Banks' setting are unusually effective. Charles Middleton stands out as the guard. With the war naming the alwayes active interest in maps, special windows in stores handling maps and globes (with one made by your own artists showing the "Isle of Doomed Men" centering the display) and a contest for the best maps by drawing students in your schools are both effective exploitation stunts to use with this feature. A lobby display of the whippng post, various types of lashes and other instruments of torture will undoubtedly arouse advance interest among a large number of patrons. Similar results can be obtained by lobby boards made up of stills showing Peter Lorre in the various horror roles which he has played. (AUDIT)

Catchline: "A fiend reviews all of the horrors of human slavery.

AUDIENCE SLANT: ONE FOR THE PETER LORRE AND ACTION FANS.

BOX OFFICE SLANT: HARDLY STRONG ENOUGH FOR OTHER THAN A SUPPORTING FEATURE.

Legion of Decency Ratings

(For Week Ending June 8)

SUITABLE FOR GENERAL PATRONAGE

Life with Henry Frontier Crusader

On the Spot Prairie Law

SUITABLE FOR ADULTS ONLY

Fatal Hour Susan and God

Four Sons

OBSJECIONABLE IN PART

Phantom Wagon

Earthbound

20th-Cent. Fox

Drama

67 mins.

(Prod. No. 34, Nat'l Release, June 7


Plot: Baxter, much in love with his wife Andrea, is called away from his "second honeymoon" in Switzerland by a telegram. On the way to Paris, he meets Graupen, a mysterious personage, who warns him about the Bible. In Paris, he finds that Lynn Bari sent the telegram as she had left her husband, Wilcoxon, and was still in love with Baxter. She kills Baxter and Wilcoxon takes the blame. When a death is conjectured to be suicide, the police try to make it a simple suicide. After a series of events. Technically it has a number of faults as well, probably made necessary because of the nature of the story. With the big dead throughout most of the picture, it is, to say the least, unusual and bizarre. Sell it from the "spirit" angle using a scrim in front of a blow up of Baxter in lobby displays. Because Baxter and his wife are celebrating their fifth anniversary in the pictured opening, run a contest for the best letters on "How we spent our fifth anniversary." (AUDIT)

Catchline: "The surprising adventure of a ghost that lives a lie.

AUDIENCE SLANT: BEWILDERMENT WILL PROBABLY BE THE AUDIENCE'S CHIEF REACTION AND SOME PEOPLE MAY MISINTERPRET THE PICTURES.

BOX OFFICE SLANT: BECAUSE OF ITS UNUSUAL NATURE, ITS DRAWING POWER IS LIKELY TO BE SPOTTY.

On the Spot

(Hollywood Preview)

Mono.

Melodrama

61 mins.

(Prod. No. 3915—Nat'l Release, June 11

Cast: Frankie Darro, Mary Kornman, Robert Williams, Manton Moreland, John St. Polis, Robert Warwick, Maxine Faith, Lilian Ellison, John Beek, Larry Mason, Melvyn De Young, John M. Pickard and others. Credits: Screenplay by Joseph West and Dorothy Root from the story by Manton Moreland. Directed by Howard Hawks. Produced by Howard Hawks. Associate producer, Grant Withers.

Plot: Jeffrey Sayer, New York's public enemy No. 1, staggered into the village drug store, calls New York and falls over dead before he can give the name of the soda jerk, and Manton Moreland, porter, a mes (Continued on page 18)
HOW TO STAY IN FRONT OF THE 8-BALL!
PREPARE!

M-G-M's SOCKO SHOWS!

"Nice work Leo! We depend on you to keep the nation entertained!"
Here's CHEERFUL news!
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Against all Competition
RIGHT NOW
And
ALL SUMMER LONG!
Because M-G-M has HITS! HITS! HITS!
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More than ever!
That's why we SPENT A FORTUNE
For your PREPAREDNESS!
(continue please !)
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"Millions for preparedness" says Leo!

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NINE LIFE-SAVERS!

(current releases)

SPENCER TRACY
“EDISON, THE MAN”

VIVIEN LEIGH
ROBERT TAYLOR
“WATERLOO BRIDGE”

(in coming weeks)

JOAN CRAWFORD
FREDRIC MARCH
“SUSAN AND GOD”

MARGARET SULLAVAN
JAMES STEWART
Robert Young • Frank Morgan
“THE MORTAL STORM”

JEANETTE MACDONALD
NELSON EDDY
“NEW MOON”

“ANDY HARDY MEETS DEBUTANTE”
Mickey Rooney • Lewis Stone • Judy Garland

GREER GARSON
LAURENCE OLIVIER
“PRIDE AND PREJUDICE”

CLARK GABLE
SPENCER TRACY
CLAUDETTE COLBERT
HEDY LAMARR
“BOOM TOWN”

NORMA SHEARER
ROBERT TAYLOR
“ESCAPE”
Spencer Tracy has received the finest critical notices of the year and his box-office stature rises to even greater heights as “Edison, The Man” engagements enthrall the public with this truly magnificent entertainment.

“Waterloo Bridge” one of the year’s best films presents Vivien Leigh in another memorable role and brings to the public a new Robert Taylor. Box-office and public agree that it’s his most appealing job. Three weeks at Capitol, N.Y.

Joan Crawford and Fredric March make a swell box-office combination in “Susan and God.” Joan does a job that will delight all who loved her sensational role in “The Women.” The famed stage comedy hit has been brilliantly produced in the M-G-M manner. A sensation at its Preview!

“The Mortal Storm” is excitement on the screen! M-G-M did such a swell job of the best seller that the author wrote: “I’m delighted.” And what a cast: Margaret Sullavan, James Stewart are the sweethearts. Robert Young, Frank Morgan do great work. It’s terrific!

Of all the operettas in which Jeanette MacDonald and Nelson Eddy have appeared “New Moon” is musically and romantically the best! The public is ready for this type of scintillating attraction and M-G-M has made a great musical show for them. Previewed! And it’s Perfect!
How marvelous that at this time when the public wants to forget troubles, M-G-M delivers the most uproarious of the entire Hardy series. "Andy Hardy Meets Debutante" has, in addition to Lewis Stone and Mickey Rooney, Judy Garland. It's finished and it's a sure HIT!

Just previewed before an audience that never stopped laughing in Riverside, Cal. "Pride and Prejudice" is without question a glorious audience attraction. Greer Garson (Mrs. Chips) will be famous all over again. Laurence Olivier co-stars. Fun and romance in a grand movie.

Clark Gable! Spencer Tracy! Claudette Colbert! Hedy Lamarr! Yes, they're all in one picture "Boom Town" and it's a powerful yarn of oil millionaires and their lives. Only M-G-M packs such a star-studded box-office wallop, and what a show it is!

Norma Shearer gets the prize role of the year, the fascinating Countess in the best-selling novel "Escape." Robert Taylor co-stars and the cast is hand-picked to assure that this will be one of the greatest of box-office attractions. Something to watch for!

This exhibitor faces coming months with no assurance of attractions big enough to cope with the competition of the season and the times.

M-G-M exhibitors know from past experience that M-G-M plans its production so that its customers are equipped with big pictures when things are toughest!
WE'RE NOT MAGICIANS!

There is no trick about M-G-M operations, which now assure you preparedness at the box-office. M-G-M is geared to be the leader of this industry by virtue of its experience, its resources and its personnel. Preparedness now and for the difficult Summer period meant careful planning months ago. Plus the willingness to invest 10 million dollars in entertainment to safeguard the theatre investments of our customers. No wonder that year after year exhibitors place their faith in the capable hands of THE FRIENDLY COMPANY.
Showmen's Trade Review

presents

New Horizons for Theatre Design

 Featuring a Group of Original Portrayals

BY

MICHAEL J. DeANGELIS

THEATRE ARCHITECT

Exterior adaptable to inside block plot, in metropolitan or larger town locations. Display sign integral with front and is adaptable especially to traveling attraction board for display of titles, star names and catch-lines. Glass doors are provided for in this as well as other exteriors suggested by Mr. DeAngelis. Luminous indirect lighting, permitting wide range of effects and excellent display space, are among the outstanding features of this exceptional example of adroit blending of architecture and showmanship.
Above—Interior for the larger theatre. Converging walls lead to stage opening, which is notable for restrained use of ornamentation of proscenium. Indirect lighting decorates ceiling, and halo effect accentuates decorative portion. Sidewall treatment especially suited to "black light" for decorative effects.

Below—Exterior for corner location. Vertical corner sign of glass with theatre name either rotating or stationary within the tubular tower, which is ornamented by spiral of bright metal for reflection of color lighting. Illuminated facade of glass with changeable lighting from behind.
Exterior. Silhouette sign for theatre name top feature of this suggested design created with a special view to adaptability for between-block or corner unit of commercial building, for individual theatre structure in city or neighborhood locations. Striking and attractive display is a notable quality of this exterior, with its circular entrance and its recessed display cases an integral part of the structure. A provocative design for solving problem where marquee is unsuitable or prohibited by zoning regulations. Extraordinary effects capable of revolutionizing the appearance are possible with the lighting. Changes of colors to conform to seasonal appeal or even to express dramatic mood and character of the outstanding attraction by changeable lighting scheme.

Right—Combining great simplicity with colorful treatment, the auditorium scheme here suggested uncompromisingly breaks with heavy proscenium treatments completely outmoded by the motion picture. Lines flow naturally to the stage and screen and the treatment eliminates decorative distractions from the screen and stage. The design provides an excellent medium for lighting of the latest type, including "black light."
MOTION pictures have set the pace for so many things—from the style of milady’s hair-do up to and including the plan and decoration of stores operated by the butcher, the grocer and the restaurant keeper—largely, I suspect, because the motion picture requires of men who can succeed in any of its many activities an energy, originality and daring to do that which is different. And, I suspect, that when and if the picture industry ever becomes wedded to set ideas or traditions, its hold on the public will wane and its popularity shrink far below the eminence it has enjoyed for many years.

Picture production has progressed at a feverish rate, showmanship has gone on apace. I wish I could say that theatre architecture and design has kept astride of their rapid forward march. As an architect who has specialized in theatre design, so to say would be pleasing, even if it might be self-flattering to architects.

But don’t hasten to blame the architects. Nor is the blame upon the theatre owner if motion picture theatre design has for several years past shown a tendency to timidly venture forth and suddenly return again to the familiar ground upon which it began its eventful life. To begin with, in the theatre the show will always be the thing. This fact combined with economic changes which require sharp cutting of costs helped to set the stage for the rather conservative and inhibited efforts whose results are to be seen in many—though by no means all—of the theatres which have been built during the past several years.

But it is because theatres set styles now observable in many establishments surrounding them (the stores, cafés and restaurants) that the theatre must drive on to newer and changed forms. Otherwise the distinction needed for the theatre as an outstanding attraction of the community or the business section of its location will be lacking, and thus the theatre will be inferior to the merchandise—motion picture entertainment—it offers.

For this reason the author of this dissertation and of the drawings which illustrate it, has devoted thought and study to the subject of doing something different in the design of motion picture theatres. Not change for its own sake, but change based upon sound necessities arising from competition, budget requirements and—most importantly—changes that will utilize to their fullest value the new materials and apparatus which are now available.

The competitive situation, in most cities, has reached a point where theatre buildings which do not have a character distinctly different from those now in existence have little chance of success. And the competition is not merely between theatre and theatre, but also between theatres and other businesses whose operators have learned well from picture showmen the value of colorful, distinctive exteriors and interiors, the lure of lighting which was cradled and developed in the theatre; the courteous and cordial service developed to a high degree by showmen.

Now I am not declaring that the mere appearance of the exterior of a theatre will insure the success of its operation. But ex-

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**Suggested exterior marked by notable flexibility for application to downtown or smaller cities, as individual theatre or unit of commercial building.** Especially suited to corner plot. Design is exceptional in its resources for utilization of modern lighting, and offers opportunity for wide range of effects by floods as well as indirect lights, with color rotation for animated effects possible if desired. Distinct departure from conventional is achieved in the vertical sign, which is especially adaptable to luminous glass construction material, with dissolving floodlighting for color effects at sign base. Marquee sign can be either rotating or stationary. Construction with standard building materials and wide variety of coloring can be accomplished with the execution of this design.

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**Michael J DeAngelis**

Long before he graduated from the drawing board in the workshop of an architect firm in his native Rochester, Michael J. DeAngelis was "nutt," to quote himself, about theatre architecture. Thus his execution of pencil flourishes which are the between-jobs preoccupation of young architects usually took the form of theatre designs.

Along about the time he was receiving important assignments at this same office the theatre building boom of the mid-twenties was getting under way and the commission to design a theatre for the Schine interests came along. DeAngelis plunged into the job of planning the Temple Theatre, Fairport, N. Y. This was in 1926.

Like most of the architects who have succeeded in theatre specialization, DeAngelis has a certain "flair" for showmanship which takes the form of great admiration of the progressive and prominent picture theatre men in the exhibition field. He is a keen student of showmanship methods and knows unusually well informed on all matters pertaining to specialised theatre equipment.

T.K.
Showmanship A Vital Element of Design

experience has proved that the showman whose theatre has in its exterior aspects the showmanship qualities of dramatic appeal, inescapable recognition, the attraction and gaiety of color which excites the emotional responses of the public, that exhibitor most certainly has a powerful and profitable tool of showmanship.

Necessary Facilities for Proper Operation Cannot be Subordinated

Adequate space and arrangement for the handling of crowds at show-breaks; sight and acoustical conditions that permit full enjoyment of the picture and its music and dialogue; safety of patrons, their comfort; proper provision for projection and lighting apparatus; exterior and lobby treatments which provide the necessary facilities for display of advertising for current and coming attractions; design which fully utilizes the building plot; all these things are primary requisites in theatre building. But something far more is equally important and it is up to the architect to supply its demand—a demand which is most widespread today among theatremen. This, of course, is a building that will be more than an adequate shelter for the patrons of his shows. It is a building that must be a definite part of his show—a building that partakes of the attraction value and "selling" qualities of his newspaper advertising, his street ballyhoo and his publicity stunts. The problem posed for the architect is not one simple of solution. The newspaper advertising, the street ballyhoo and the publicity stunt can be changed like the shadings of a chameleon to match the background of current events, special occasions or conditions arising from day to day or season to season. The theatre is there to stand for several years, its physical attractions must be both striking and lasting in appeal. But the problem if not simple, certainly is not impossible of solution. For example, the demand for more "action" in a theatre's make-up is easily had by proper use of the wide range of lighting effects now available to the architect. And the many outstanding features which the motion picture today has to offer the public also can be heralded more effectively, I believe.

Recent Advances in Specialized Equipment a Boon to Theatremen

Notable advances have marked development of facilities for more adequate headlining of attractions on the outside of the theatre. Attraction boards, for example, have been improved by the so-called silhouette letters and designs for billing titles, star names and pictorial effects. But in the direction of more of this "action" out front I believe we can go still further. In illustrations prepared for this discussion there is a detail in this connection in the adaptability of the design to "traveling" signs brought into the front both for their value in headlining the program features and "selling" slogans emphasizing the adventure, the thrills, the drama and entertainment that is to be found within the showhouse.

Before going any further, permit me a sort of digression. Due to the fact that there is a considerable segment of the exhibitor body which appears to believe that architects seem wholly concerned with spending money for the theatre builder—I would like again to emphasize that effectiveness, attraction value, "flash" as well as solid construction can be had at costs which are far from excessive. And it has been my purpose in proposing new directions for theatre design to meet first of all the necessity and demand for sensible building first, last and always. The rich and fussy but uninteresting ornamentation which once was considered the mark of distinction for the motion picture theatre is costly—very costly. Effects, appeal, attractions which have the flavor of the drama and spectacle of the motion picture are necessary. In this connection it seems unnecessary to refer to the amount of money that theatre builders have spent for architectural effects and materials which, within a few weeks, were to be noted by their absence from view because the showman had more important and far more "selling" matters to display; namely posters and photographic blow-ups. Design which does not take

(Continued on next page)
Striking Effects Achieved at Low Cost

(continued from preceding page)

into account the needs of showmanship in this respect is pretty expensive, and its employment, most likely, is responsible for the belief by many theatremen that the architect is "a spender." The interior design of theatres has become more sensible. It can go further in that direction. For so long has the theatre been more or less traditionally a rectangular enclosure with entrance doors at one end and a proscenium arch at the other that it seems to have become habit for straight-sided walls, like those of a shooting gallery, to be the usual plans of auditoriums. As a matter of fact such design is costly. It puts into the auditorium a lot of seats from which patrons who pay their admission in good faith and because of coming in later than others get only about one per cent of the value of the show because they can't see the pictures properly and can't hear the actors distinctly.

Planning Now Guided by Factors Of Theatre's Functional Purposes

Far better from the standpoint of desirability and construction costs, is the so-called Continental type in which the auditorium walls converge toward the stage and give greater width at the entrance. Thus many dead seats on sides are eliminated and building materials are not wasted.

The handling of interior plan, too, has vastly improved over the days when irrespective of whether or not limitations of the building plot required it, there often was a long, corridor-like outer lobby. Auditoriums now are, wherever possible, brought to the front, so to speak. Thus patrons more quickly pass from the point of admission into the pleasing atmosphere of the theatre itself because foyers have been brought forward, and the standby area at the auditorium rear enlarged to utilize the areas which in the past were not infrequently occupied by spacious outer lobbies.

Adventuring Out Toward New Horizons in Theatre Design

But primarily I am here concerned with design that will strike more boldly in the direction of newer ideas of form harmonized with the functional purposes of the theatre building. These designs express the ideas and ideals which according to my beliefs and study constitute the particular requirements of practical, profitable theatre appearance and plan.

I should merely like to add that behind each of these suggested designs there has been a great amount of consideration given to the highly practical factors of suitability, feasible of execution with materials readily available at reasonable cost and labor charges. For an important element of successful theatre specialization demands of the architect an intimate familiarity with the market. Specialized theatre equipment, as well as building materials, it has been my experience, plays a most important part and one which has a way of expressing itself in details of the blueprints themselves. Improvements in various specialized equipments undoubtedly have influenced theatre design, and it is my belief and experience that only by keeping in touch with development and change in these equipments, as well as the building material market, can the architect realize his greatest potential service to the showman who builds or remodels a theatre.

If I have dwelt at lengths to that some may seem quite excessive, on the subject of practicality, I must plead that this very thing has been impressed upon me vividly and continuously through the many years I have spent in theatre specialization. That the ever present regard for this most necessary factor need not stultify imagination and flexibility to the changing conditions of an ever-changing world is what has been the chief purpose of presenting the studies which are reproduced in this publication. It would be a source of great satisfaction if that one thing were conveyed and graphically demonstrated by these suggested designs.

Design as a Vehicle for the Full Utilization of Modern Lighting

It would take more than any drawings or reproductions thereof—even were such reproductions executed in color—to convey the great amount of variety and highly colorful effects that are quite possible with these suggested designs. Color of the printed page is not the color of skilful lighting, and lighting by means of apparatus available at no great cost has been the element constantly in mind when these suggestions were worked up through all the processes from original idea to finished drawing.

The flamboyant color to which great masses of the entertainment-going public reacts, undoubtedly impels practical showmen to liberally paint their theatres with the paper and materials available from exchanges or worked up by their own art departments. Frequently there is protest over this by those interested in the attractiveness of fine materials and interesting architectural design. But the showmen cannot escape responsibility if later our creations are masked under posters, cutouts, blow-ups and the other paraphernalia of showmanship. But along with the architect, the rank and file of showmen must join the leaders in their craft by seeking ways to produce effects more startling, more attractive and more luring to the entertainment-seeker.

Economical Enhancement of the Showmanship Value of Theatres

Here lighting plays a tremendous role. The New York World's Fair designers dipped deep into the paint pots, but there is little ground for argument that lighting stepped in and produced effects far beyond some very fond hopes of many of its most ardent boosters.

As vehicles for lighting effects the theatres of today can greatly enhance their beauty as well as their drawing power. This lighting can be flexible and resourceful without anything like the expense even less versatile lighting cost years ago.

It does not seem extremist, to me at least, to envision lighting as a direct and every-day tool of the showman in connection with the
changing requirements of particular attractions or programs. To deal in the obvious as a means of conveying this thought, take the case of the theatre showing a so-called "horror" film. Liberal use of green spots and glaring paper is not uncommon in billing for such shows. Very well, the eerie mood so long as such is in the showman's opinion the element which will sell tickets to his show—might well pervade important portions of his theatre by means of light, which is more beautiful and more emotional than mere posters. Indirect lighting which is quite importantly stressed in the suggested designs here can supply the source by circles and rays of lights picking up the box office, the attraction display panels—and all by methods no more involved than inserting fluorescent tubes of the desired color. Change from the eerie green of the horror picture to the pinkish gaiety of the musical comedy thus would involve no more effort or ladder-climbing than that required for the replacement of tubes or lamps in the usual type of marquee.

**Lighting to Effect Change of Mood and Atmosphere**

Similarly the theatre may be dressed in becoming garbs for the summer or winter season, and it may be given a variety that will could make it a source of constant interest and curiosity to people very familiar with the theatre because they lived, worked or frequently traveled by its location.

This and the lines of the theatre design provide means which have great potentialities for producing the "action" demanded by the showman of every element of his theatre—but not at the cost of expensive construction or limiting the functional efficiency of his plant—to repeat again what has been said repeatedly.

As often has been remarked, ideas are not of much value unless they are acted upon. That thought is what strikes one who has according to his belief evolved ideas which have practical application, and so I hope I may be forgiven for expressing the keen desire I have to see the picture theatre strike out in new directions, and particularly toward the goal which is indicated by the thoughts and visualized ideas expressed in words and illustrations as presented here.

Theatremen, as has been remarked early in this discussion, have a keen sense of the value of doing that which is, if not revolutionary, at the very least "different," and because of this fact I have confidence that the changes which appear to be needed to give new impetus to picture-going will not be long in materializing.

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**On the Spot**

(Continued from page 10)

**Safari**

(Hollywood Preview)

Para. Drama 86 mins. (Prod. No. 9397—Nat'l Release, June 14)

Cast: Donald Faikens, Jr., Madeleine Carroll, Tullio Carminati, Frank Overman, Margaret Irving, Billy Gilbert, Thomas Lusden, Clinton Roosevelt, Jack V. Caven, Ben Corser, Edward Earle, Gladys Hulett, and others. Credits: Screenplay by Delmer Davie, from a story by Paul Harold. Photography by Ted Tetzlaff, Production by Edward Earl. Directed by Charles Lamont.

Plot: Donald Woods, moody young author, downcast over being jilted by his girl friend, goes hunting in West Africa. He manages to contact the killers of one Lufo, murder ring head and arrange for his own murder. He pays the gang with an additional four to be delivered when he is gone. Meanwhile, Wallace Ford, radio news reporter, starts an investigation which shows up the police and expose Luflo. Woods defends Kathryn Adams from an annyer and suffers a head injury. She takes him home, where she manages to win his heart. Woods has lost his memory on recovery and does not know why Warren Hymer and Frank Overman, professional killers, are after him. He is taken to Lufo, where he sees Woods, they go for dinner and a drive and end up by marrying. His memory returns, looking out the window, he contacts Mona Barrie, reputed "moll" of Lufo, at the cafe where she sings. She gets drunk, which angles him to learn. Hymer and Lawrence are chiseling on Lufo. Kathryn sees Woods meet Mona a second time, and plans to leave him, but Ford takes her with him as they trail Woods when the killers take him to Lufo. Through a clever ruse, Ford traps "Luflo," who proves to be Mona, reunites the newfound and gets his story.

**Comment:** While a lack of names will prevent this serving as a singleton in larger localities, judicious combination of fast action, well-cloaked mystery, and comedic witt will give it such a rating elsewhere and insure a fine supporting feature with any heavy dramatic romance. Credit for this belongs more to the directors of the players than their lines, since screen treatment of the story does carry some quite hackneyed dialogue. Woods, Hymer and Lawrence carry the bulk of the action, with Wally Ford standing out in a shorter role. Of the women, Mona Barrie handles the heavy's part with grace, and displays a surprisingly fine singing voice while novice Kathryn Adams is easy on the eyes. Few of the comedy situations are new, but novel camera angles by Stanley Cortez do much to offset this. Any advertising and exploitation angle which stresses the comedy treatment of the players will be effective. Given their reasons for believing such a step conducive to a lasting romance, using dupes or pretenders, the gangsters will prove to be the interest in this feature.

**FAMILY**

Catchline: "The jungle proves a man's most worthy of a beautiful woman's love than a Baron.

**AUDIENCE RECEPTION:** AMUSEMENT OVER ANTENDED DIALOGUE WILL HURT ITS RECEPTION.

**BOX OFFICE SLANT:** THE NAMES MAY PUT IT OVER.

**Love, Honor and Oh-Baby!**

(Hollywood Preview)

Universal Mystery-Comedy 60 mins. (Prod. No. 4066—Nat'l release, June 7)


Plot: Donald Woods, moody young author, downcast over being jilted by his girl friend, goes hunting in West Africa. He manages to contact the killers of one Lufo, murder ring head and arrange for his own murder. He pays the gang with an additional four to be delivered when he is gone. Meanwhile, Wallace Ford, radio news reporter, starts an investigation which shows up the police and exposes Luflo. Woods defends Kathryn Adams from an annyer and suffers a head injury. She takes him home, where she manages to win his heart. Woods has lost his memory on recovery and does not know why Warren Hymer and Marc Lawrence, professional killers, are after him. He is taken to Lufo, where he sees Woods; they go for dinner and a drive and end up by marrying. His memory returns, looking out the window, he contacts Mona Barrie, reputed "moll" of Lufo, at the cafe where she sings. She gets drunk, which angles him to learn. Hymer and Lawrence are chiseling on Lufo. Kathryn sees Woods meet Mona a second time, and plans to leave him, but Ford takes her with him as they trail Woods when the killers take him to Lufo. Through a clever ruse, Ford traps "Luflo," who proves to be Mona, reunites the newfound and gets his story.

**Comment:** While a lack of names will prevent this serving as a singleton in larger localities, judicious combination of fast action, well-cloaked mystery, and comedic witt will give it such a rating elsewhere and insure a fine supporting feature with any heavy dramatic romance. Credit for this belongs more to the directors of the players than their lines, since screen treatment of the story does carry some quite hackneyed dialogue. Woods, Hymer and Lawrence carry the bulk of the action, with Wally Ford standing out in a shorter role. Of the women, Mona Barrie handles the heavy's part with grace, and displays a surprisingly fine singing voice while novice Kathryn Adams is easy on the eyes. Few of the comedy situations are new, but novel camera angles by Stanley Cortez do much to offset this. Any advertising and exploitation angle which stresses the comedy treatment of the players will be effective. Given their reasons for believing such a step conducive to a lasting romance, using dupes or pretenders, the gangsters will prove to be the interest in this feature.

**FAMILY**

Catchline: "He hired a murder ring to kill him, then had to uncover the big boss to save his own life!"

**AUDIENCE SLANT:** CLEVER STORY AND GOOD CHARACTERIZATIONS SHOULD HOLD ANY AUDIENCE'S INTEREST.

**BOX OFFICE SLANT:** LACK OF NAMES WILL HOLD THIS TO AVERAGE BUSINESS.

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**Manhattan Heartbeat**

(Hollywood Preview)

20th-Fox Drama 72 mins. (Prod. No. 46, Nat'l Release, July 12)


Plot: Virginia Gilmore and Joan Davis, two shop girls, meet Robert Sterling and Edmund MacDonald on the train returning from their summer vacation. Sterling, an airplane mechanic, despeately falls in love with Virginia and thus ruins his chance of buying his one desire, a high-priced dress fitted with heart strings. Despite his plans, he fails for Virginia and then tries to make up for his discourtesy by calling them on their doorstep and suggesting they get married. They skimp and save so that Sterling may buy the flying field, but a blessed event changes all.

**Comment:** Here is a picture that is the majority of theatregoers will enjoy, an appealing, straightforward picture for the boys and girls of America who are afraid to marry on meager salaries. It has a down-to-earth quality that will turn to heart strings and bring genuine delight to most audiences. Two newcomers, Robert Sterling and Virginia Gilmore, have the leading roles, each fulfilling his assignment credibly and showing great
promise for the future. Joan Davis and Edmund MacDonald are splendid in supporting roles. Miss Davis, who can act without a stick, and MacDonald, with a stick, are natural together. A GOOD PERFORMANCE IS A MUST.

Catchline: "He hated women and she was afraid of love."

AUDIENCE SLANT: A DOWN-TO-EARTH STORY ABOUT THE BOYS AND GIRLS OF AMERICA THAT WILL TUG AT THE HEART STRING AND BRING GENIUS TO LIGHT. "THE BLANK TOLL OF NAKES MAKES IT JUST A SUPPORTING FEATURE.

Mercy Plane

(Hollywood Preview)

Producers Drama 79 mins.

(Nat' Release, April 5)

Cast: James Dunn, Frances Gifford, Matty Fain, William Tabbert, Harry E. Harvey. Credits: Directed by Richard Harlan. Art director Fred G. Beal and Elmer Thigpen, Sigmund J. Hoffman. Plot: When James Dunn, a test pilot, is welcomed by the[label elided]. Dunn manages to escape with his plane and return the rescue in the Mercy Plane. Comment: Just another cop and robber story that is average entertainment for the action fans in the smaller houses. It has a few discrepancies in the story, and because of its low budget, is handicapped with poor material. The acting of James Dunn and Frances Gifford manages to overcome that enough to turn it into adequate filler. But running spot would be on a Saturday matinee for the younger. Entire production is on the "quickie" order. Model planes could be spotted in your lobby. Dunn is a hero and an aviator with a daring and tragic attention around town.

FAMILY

Catchline: "He turned crook to clear his name."

AUDIENCE SLANT: THE KIDS WILL HISS THE VILLAIN, IF NOT THE WHOLE PICTURE. BOX OFFICE SLANT: STRICTLY FOR THE SATURDAY MATINEE TRADE.

Fugitive From Justice

Warner Bros. Drama 59 mins.

(Prod. No. not set—Nat' Release, June 15)

Cast: Roger Pryor, Lucile Fairbanks, Eddie Foy, Jr., Sheila Bromley, Morgan Conway, Donald Douglas, John Giffler, Elenore Dunn. Credits: Directed by Steve Deallee, John Harmon, Robert Emmit O'Conor, Thomas Jackson, Eddy Chandler. Art director: Ed Kesey, William C. Clague, Gus Glumstreet, Bernie Pilgrim, George Martin, Michael Greene, Associate credits: Bud Freeman, Paul G. Vann, David Hopper, Cary Fortman, Paul G. Vann, Elmer Thigpen, Sigmund J. Hoffman. Plot: James Dale, a young man, is being delivered to a young man at his home by Mrs. Dale, a man, is being delivered to a young man at his home by Mr. Dale, who is the owner of a mob of gangsters in the small town where he is born. The town is being terrorized by this gang, and the police are powerless to stop them. The only hope for the town is the Young Man Club, which is composed of boys and girls of all ages. They decide to take matters into their own hands and put an end to the gang's reign of terror.

Ticket Service!

Headquarters for machines and roll of tickets. "JETTIES ST. ON THE KELLER-ANSELL TICKET CO.

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Headquarters for machines and roll of tickets. "JETTIES ST. ON THE KELLER-ANSELL TICKET CO.
By RALPH COKAIN

THE trial was reaching its climax. Everything looked black for the defendant. He hadn't stolen those apples, but circumstances placed him near the scene of the crime. Suddenly, the prosecuting attorney shook his finger, bellowed out:

"Young man, where were you on the morning of January 26, 1938?"

"Me?" answered the timid witness. Then his face brightened up. Now he could prove he didn't steal those apples. "I, sir," he said, in a confidential voice, "was at the New York Paramount that morning, with a million—well, almost a million—other swing fans."

Such a trial never existed, of course; but if it had, our defendant would have had an excellent alibi, and few would have dared question his veracity. For it is a fact that on Wednesday morning, January 26, 1938, practically every swing fan (or jitterbug) from the five boroughs swept down on mass at the Paramount Theatre for the opening performance of Benny Goodman and his band on the stage, Mae West in "Every Day's a Holiday" on the screen.

They must have awaited the event eagerly for weeks. As early as five o'clock that cold, bleak January morning, bright-eyed youngsters were sparring among themselves for choice positions in the line that by eight o'clock was to extend around the corner on Broadway down 43rd to Eighth Avenue, and even up Eighth Avenue. No sooner had the doors opened (ahead of schedule) than the house, empty five minutes before, was filling rapidly.

When the band made its appearance, the music was just too much for swing-mad fans. High school kids left their seats to get out into the aisles and truck on down. Some say it was all pre-arranged, but Paramount officials to this day declare solemnly they were as completely surprised and aghast as the old maid who got into the theatre by mistake that morning. Anyway, the antics of the jumping jitterbugs crashed newspaper and the wire services. If anyone had doubted that the Paramount was the haven of swingers, this tumultuous display of twentieth century hopping and jumping, rocking and trucking, certainly cast away that doubt.

Even before that memorable morning, however, and since, the Paramount has been in the forefront of the most profitable policy in its history. When the theatre officially opened its doors in November 1926, elaborately staged presentations and screen offerings constituted the entertainment. And business was good too, for during those years business was booming everywhere.

Then came sound to knock the bottom right out of "in the flesh" entertainment. The policy still used then, of course, began to decline. The stock market crash of 1929 didn't help matters, either, but its full effects weren't felt in Paramount's case until the latter year, shortly before the decentralization of Paramount-Publix theatres took place, that officials of the New York Paramount decided on a straight sound policy which lasted about three years.

Suggests Stage Band Policy

In 1935, the theatre's capable manager, Bob Weitman, while conferring with Y. Frank Freeman, then vice-president in charge of theatre operations, put forth the suggestion that the Paramount inaugurate a stage band policy. Shortly thereafter the policy went into effect and is still operating profitably.

"Every week since that time," declared Weitman, as he chatted with us in his office, "this theatre has made a profit. Not a losing week have we had in the five years or so that band presentations have been in effect."

"The policy started a vogue," Weitman continued. "For one thing, it started a band craze. With this theatre as their 'show window,' more and more bands got additional bookings; many musicians who had been jobless since the advent of sound pictures were working again. And with the bands bringing more people to the theatre, more additions were made to the house staff. It all had the effect of putting people back to work, and thus notably decreasing the ranks of the unemployed. It wasn't long before theatres throughout the country, noting how our band policy had 'caught on,' were adjusting operations to permit the same kind of policy in their own situations. What we started, others have taken up, and I don't think there could be better proof of its practicability than that."

With the inauguration of the new policy, a "favorite band poll" among patrons was instituted as a guide to future bookings. In the first year of this poll, 126 bands were eliminated from the 30 favorite bands. By the third year (1938), when the poll was discontinued, there were 126. Although patrons were longer asked to name their preferences, hundreds of letters still pour into the Paramount every week. From these letters, supplemented by orchestra standings according to such magazines as Down Beat and Hit Parade and radio programs and night clubs, Crossley ratings, etc., Stage Show Booker Harry Kalchein derives the information he may know in booking bands that are most currently popular with the public.

Seldom—very seldom—does an attraction run for less than two weeks. Engagements generally run from two to four, and sometimes five weeks. Broadway pedestrians have by this time become accustomed to the crowded sidewalks in front of the Paramount.

We asked Manager Weitman to account for the efficiency of the crew were eleven, but tremendous crowds. He assured us it is all a matter of organization; every usher knows his job, and can be called to the captain, directing the work from the lobby and out in front, knows just how much to send to the lobby, to the orchestra and the front of the house. How this is the case..."
Bob Weitman, Paramount Manager

From his suggestion in 1935 that the Paramount Theatre inaugurate a stage band policy has stemmed an operation without a losing week since that time.

Theatre at the time that house was operated by Paramount. That was in 1927. Taking tickets was only part of his job, however, for shortly afterward he assumed other duties that ranged from porter, projectionist and advertising man to assistant manager, and then manager of the Rialto. From there he was transferred to the Brooklyn Paramount, which he managed for three years, after which he was appointed city manager for five houses then under Paramount control—Brooklyn Paramount, New York Paramount, Rialto, Rialto and Criterion. His association with McInerney, who was city press representative for the five theatres, had its beginning at this time.

Back to Brooklyn he went, and with the closing of the Brooklyn Paramount, was sent to Detroit to conduct a theatre survey there. Returning to New York, he was appointed manager of the Paramount, the position he still holds.

Weitman seems almost a "baby-in-arms" compared to many veteran theatremen; but don't let that fool you. What he lacks in years is more than made up by the training and experience he has had. One gets the impression, on first acquaintance, that responsibility for one of the nation's largest and most unique theaters, was another diversion, and the team schedules games with teams of other theatres.

Frequently parties are given to which the ushers and their families are invited. For the entire house staff, the lobby is turned into a ballroom once a year, at which time members of the then current stage show, plus outside talent, provide entertainment. This is an event to which every staff member looks forward with keen anticipation.

Weitman Entrusted with Management

With Jack McInerney as advertising director, and as well as Kalchen, stage show booker, Weitman is entrusted completely with management of the theatre.

"No theatre could be more independent," Weitman said, "even though it is owned by a large corporation. We do our own hiring and firing. Lights and shows are run by the independent theatre owner in the field could have no more freedom in the operation of his theatre than do we here at the Paramount.

Weitman gives us an idea of the bands and personalities that have appeared at the Paramount—and the list is a veritable Who's Who of stage, screen and radio.


(Our pencil was becoming quite stubby, and our supply of note paper was running low, but Weitman continued with the parade of leaders.)


Imposing List of Personalities


It's a Typical Paramount Opening-Day Crowd

If you happen around Times Square some morning, what you'll more than likely see is revealed in the photograph above, which shows a typical opening-day crowd awaiting the first opportunity to gain admission to the Paramount. It is not unusual to observe a line four and five abreast, extending around the corner down 43rd street to Eighth avenue, and up Eighth avenue to 44th street. They wait patiently,
**COLUMBIA**

**1939-40**


**COMPLETED**

- Hidden Power
- Those High Grey Walls
- U-Boat
- Scandal Sheet
- Miracle on Main Street
- Blonde Brings Up Baby
- Stranger from Texas (W)
- Fingers in a Book
- Mr. Smith Goes to Washington
- Amazing Mrs. William C.
- Fugitive at Large
- My Sister the Gypsy
- Music in My Heart
- His Girl Friday
- TAMING OF THE WEST (W)
- Two-Fisted Ranger (W)
- Ten Days in Paris
- Outpost of the Mounted (W)
- Lone Wolf Strikes (W)

**BEING EDITED**

- Convicted Woman
- Pioneers of the Frontier
- Five Little Peppers at Home
- Blonde on a Budget
- Outside the 3-Mile Limit
- Men Without Souls
- Too Many Husbands
- Bullets for Rustlers (W)
- Blaine Six Shooters (W)
- Man With Nine Lives
- Doctor Takes a Wife
- 21 Days Together
- Babes for Sale
- basket of Los Angeles
- Lone Wolf Meets a Lady
- Man from the Moon
- Texas Stagecoach (W)

**IN PRODUCTION**

- In Production 7 features, 1 Western.

**METRO-GOLDWYN-MAYER**

**1939-40**


**COMPLETED**

- 1 The Woman
- 2 Blackmail
- 3 Thunder Afloat
- 4 Dancing Co-ed
- 5 Fast and Furious
- 6 Marx Bros. "At the Circus"
- 7 She Done Him Wrong
- 8 Red Light
- 9 Nestor
- 10 Remember?
- 11 Secret of Dr. Kildare
- 12 Another Thin Man
- 13 Joe and the Jinks
- 14 Cup and Ball on the C" =
- 15 Henry Goes Arizona
- 16 Buzz Comic, Master Detective
- 17 Judge Hardy and Son
- 18 Balalaika
- 19 Earl of Chicago
- 20 Shop Around the Corner
- 21 Gone With the Wind

**BEING EDITED**

- Camp Music
- I Take This Woman
- 23 Broadway Melody of 1940
- 24 Man From Dakota
- 25 Northwest Passage
- 26 Strange Cargo
- 27 Ghost Comes Home
- 28 Young Tom Edison
- 29 Florida
- 30 And One Was Beautiful
- 31 Dr. Kildare's Strange Case
- 32 Two Girls on a Broadway
- 33 Forty Little Mothers
- 34 Twenty Male Team
- 35 Eyepatch the Man
- 36 Watermelon Bridge
- 37 Season and God
- 38 Phantom Raiders

**IN PRODUCTION**

- I Do
- Boom Town

**PARAMOUNT**

**1939-40**

Sold 54 features, 6 Westerns. Will deliver 44 features, 6 Westerns. Completed 33 features, 3 Westerns. Being Edited 6 features, 2 Westerns. In Production 3 features. In Preparation 2 features, 1 Western.

**COMPLETED**

- 931 Fight For Peace
- 932 Cheyenne
- 933 Flying Man
- 934 Minnesota Thunderer (W)
- 935 Frankenstein's Daughter (W)
- 936 The Human Monster
- 937 Man from the Moon
- 938 Flying Man
- 939 Westbound Train (W)
- 940 Gentleman from Arizona (W)
- 941 Danger Ahead
- 942 Pardners (W)
- 943 Pioneer Days (W)
- 944 East Side Story (W)
- 945 Cowboy from Sundown (W)

**PARAMOUNT (continued) 1940-41**

**Selling 46-50 features.**

**BEING EDITED**

- Date With Destiny
- I Want a Divorce
- Life With Henry

**IN PRODUCTION**

- Mystery Sea Raider
- Victory
- The New Yorker

**RKO-RADIO**

**1939-40**

Sold 54 features, 6 Westerns. Will deliver 44 features, 6 Westerns. Completed 33 features, 3 Westerns. Being Edited 6 features, 2 Westerns. In Production 3 features. In Preparation 2 features, 1 Western.

**COMPLETED**

- 3 Full Confession
- 2 Day the Bookies Wept
- 1 Nurse Edith Cavell
- 3 Three Sons
- 4 Flying Deuces
- 5 Allegheny Uprising
- 6 Sundown for Lovers
- 7 Mythical City of Mesa City
- 8 Meet Dr. Christian
- 9 That's Right, You're Wrong
- 10 Reno
- 11 Two Thoroughbreds
- 12 Huckaback of Notre Dame
- 13 Legion of the Lawless
- 14 Mexican Spitfire
- 15 Married and in Love
- 16 Ate Lincoln in Illinois

**IN PRODUCTION**

- 26 Tom Brown's School Days
- 27 Thousand Dollars
- 28 Prairie Law (W)
- 29 Appalachian (W)
- 30 Stage to Chinatown (W)
- 31 Millionen in Prison

**IN PREPARATION**

- 40 Dance, Girl Dance
- 42 One Crowded Night

**REPUBLIC**

**1939-40**


**COMPLETED**

- 911 Flight at Midnight
- 912 Calling All Marines
- 913 Arizona Kid (W)
- 914 Kansas Terrors (W)

**IN PRODUCTION**

- Showmen's Trade Review
FEATURES FROM ALL DISTRIBUTORS

REPUBLIC (continued)

915 Village Barn Dance
921 Home of the West (W)
923 Forgotten Girls
924 Cowboys from Texas
926 Saga of Death Valley
941 South of the Border
913 Days of Jesse James (W)
916 This Shall Not Kill
917 Money to Burn
919 Heroes of the Saddle
918 Wold of New York

BEING EDITED

The Refugee
Grand Old Opies
Western Wagons

IN PRODUCTION

Carolina Moon (W)
Girl From God's Country
Ranger and the Lady (W)

1940-41

Selling 28 features, 30 Westerns.

TWENTIETH CENTURY-FOX

1939-40

Sold 52 pictures, all completed. Being Edited 49.

BEING EDITED

1 Elia Maxwe11's Hotel
2 Chicken Wagon Family
3 Stanley and Living
4 Quick Millions
5 Adventures of Sherlock Holmes
6 Charlie Chan at Treasure Island
7 Rain's Come
8 Stop, Look and Love
9 Here I Am a Stranger
10 The Escape
11 Hollywood Cavalcade
12 Pack Up Your Troubles
13 Strapped
14 10,000 Men a Year
15 Heaven With a Barbed Wire Fence
16 Drama Along the Mohawk
17 Too Busy to Work
20 Daytime
21 City in Darkness
22 Houseman's Over
25 Barbaree
25 Inspector Hornleigh
26 On Holiday
29 Everything Happens at Night

1940-41

Selling 32 features.

BEING EDITED

Young People
Girl From Avenue A
I Married a Nazi

UNIFIED ARTISTS (continued)

Completed 16 pictures as follows: Goldwyn—3, Roach—6, Selznick—2, Wanger—4, Korda—3, Small—2, Lesher—1, 2, Korda—2, Chaplin—1, Fairbanks—1, Loew—1.

COMPLETED

Four Feathers (Korda)
Flash Gordon (W)
Man in the Iron Mask (Goldwyn)
They Shall Have Music (Goldwyn)
Winter Carnival (Wanger)
Housekeeper's Daughter (Roach)
Everything Yours (Wanger)
Intermezzo (Selznick)
Lion Has Wings (Korda)
 vermoul (Selznick)

The following will be delivered on this year's program in addition to the above.

BEING EDITED

South of Pago Pago (Small)

IN PRODUCTION

Kit Carson (Selznick)
Chinatown (Roach)

IN PREPARATION

Son of Monte Cristo
Life of莴ish Valen

These will complete the 1938-40 program. Any other pictures being made for 1940-41 release but sold previous to this season will be available for contract holders.

1940-41

Selling 22 pictures as follows: Chaplin—1, Goldwyn—1, Korda—3, Selznick—2, Wanger—2, Small—1, Roach—5, Lesher—1, Lubitsch—1, Low-Lewin—2, Roosevelt—1, Rowland—1, Pascale—1.

Being edited, 3 pictures as follows: Chaplin, Goldwyn, Korda, 1 each.

In production, 3 pictures as follows: Wanger—2, Pascale—1.

BEING EDITED

Great Dictator (Chaplin)

IN PRODUCTION

Foreign Correspondent
Wandering Home (Wanger)

UNIVERSAL

1939-40

Sold 40 features, 3 from Harry Edington, 7 Westerns, 7 outdoor pictures and “The Mikado.”

Will deliver all except 2 from Harry Edington.

Completed 35 features, 6 Westerns, 6 outdoor pictures, “The Mikado,” and 1 from Harry Edington.

Being Edited 3 features, 1 outdoor picture.

In Preparation, 1 Western.

COMPLETED

4010 The Under-Pug
4011 My Mother the Black-
hawk
4012 Hawaiian Nights
4014 The Mikado
4017 Two Bright Eyes
4027 Witness Vengeance
4028 Laughing Eyes
4030 Hero for a Day
4032 Tropic Fury
4030 Call a Messenger
4053 Legends of Last Groun

BEING EDITED

Men on Her Mind

IN PRODUCTION

They Drive By Night

No announcement yet.

BEING EDITED

All This and Heaven, Too

IN PRODUCTION

City For Conquest

The Letter

July 1, 1940

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UNIVERSAL (continued)

4021 Oh, Johnny, How You Can Love
4030 Invisible Man Returns
4041 Green Hell
4040 Chip of the Flying U (W)
4046 West of Carson City (W)
4055 Danger on Wheels
4040 My Little Chickadee
4058 Hollywood Deferred
4030 Trouble Abhi
4032 My, He's Making Eyes at Me
4061 It's a Date
4063 Bad Man From Red Butte (W)

BEING EDITED

South to Karanga
Boys From Syracuse

IN PREPARATION

Arizona Cyclone (W)

1940-41

Selling 52 features, 7 Westerns.

BEING EDITED

Slightly Tempted

IN PRODUCTION

Spring Parade

IN PREPARATION

Simon: Monte Cristo

WARNER BROTHERS

1939-40

Sold 38 features, will definitely deliver 45 pictures and three more now in production or preparation, may be released on 1939-40 contracts.

Completed 40 features, Being Edited 2.

In Production 3.

3 more pictures will be delivered on 1939-40 releases.

COMPLETED

432 Old Maid
439 Nancy Drew and the Hidden Staircase
446 Dick Be My Destiny
450 Big Boy to Go
462 Espionage Agent
468 Psycho-Killerin the Blue Grass
469 On Your Toes
470 Smashing the Money Ring
471 Roaring Twenties
475 Kids Nighttime
478 Private Lives of Elizabeth and Essex
471 Dead End Kids on Dress Parade
483 We Are Not Alone
484 Return of Dr. X
489 Private Detective
481 Musa Emperor
485 Four Wives
488 Invisible Stripes
491 Child Is Born

BEING EDITED

Brother Rat and a Sister Bee

IN PRODUCTION

That's My Baby

446 Brother Rat and a Sister Bee
446 Redhead
451 Fighting 69th
450 Calling Philip Vance
446 Granby Gets York
445 Carolina in the Hudson
457 Dr. Edith's Magic Magic
463 Three Cheers for the Girls
451 Virginia City
447 Ring of Lumberjacks
447 It All Came True
436 Till We Meet Again
443 Angel From Texas
442 Three To Get Lucky

445 Jonathan on the High Seas

Fugitive from Justice

BEING EDITED

Men on Her Mind

The Sea Hawk

IN PRODUCTION

River's End

No announcement yet.

BEING EDITED

All This and Heaven, Too

IN PRODUCTION

City For Conquest

The Letter

Money and the Woman
"Society Pitch? No! Give Me a Western!"

So Declare Action Fans Who Revel In Hard Riding, Fast Shootin' and A Hero Invulnerable to Enemy Guns

GROSSES on other types of film entertainment continually fluctuate, good now, bad tomorrow, better the next day. But not so with those outdoor sagas of the plains known as westerns. Ever since they started years ago and years ago as two-reelers, they've continued to provide entertainment for a certain portion of the moviegoers who wouldn't give a plugged nickel for all the so-called "society pitchers" and "costume drammers" made.

And whether it's in the big city or in the small town, there's always a strong representation of western addicts. The remarkable thing about all that is, except for the induction of sound providing the crack of gun fire, the biff of flying fists and the galloping of horses, the basic structure of the outdoor film has changed but little.

Every Story Is Well Known

There are exceptions of course. In our duties of reviewing westerns, we have seen a few—but very few—in which the plot contained a new twist. On the whole, however, the story of every horse opera is so well known that the "Wagon Wheel" is composed of everything that's going to happen long before the picture is ended.

To a die-in-the-wool western fan, this repetition of a plot formula that by this time has become threadbare, is nothing at all. As a matter of fact, they devise too much even from the accepted formula, the fan is up in arms. He likes action, and plenty of it. He likes his hero glorified and immortalized by the bullets of the villain and his henchmen. The utter absurdity of a score of shots being fired and none of them hitting their target, never ceases to amaze him. None of the fact that the hero manages to keep from being hit. A guy who can do that is really a hero, make no mistake about it, and that's why he's revered so highly by the western fan.

Hero Rescues Frantic Heroine

The western hero can't meet his heroine throughهل منشأة؟ at least not too often. Generally he's astride his faithful horse admiring the scenery when suddenly he spots a team of runaway horses dashing madly down the road in the valley below, pulling a wagon or buggy in which the frantic heroine is riding. (If she's not in the vehicle, there's no use bothering about a rescue.) There's always a way to reach the road, but it takes too long; so the hero takes that short cut he knows will prevent the runaway horses from getting away. Quick as a flash—well, almost—he hits the road just as the horses dash madly by. He takes up the chase, catches up, brings the nags to a stop. Immediately he rushes to the heroine. If he doesn't say "Are ya hurt, ma'am?", someone has tampered with the script.

Let a western hero go mushy and the admiration of his fans melts like a dish of ice cream: he's not buying it. He dare not show the heroine, even at the final fadeout. He might put his arm around her waist, while both look at the setting sun, but kiss—never! Republic's Roy Rogers got a break—he was permitted to kiss his leading lady, but he had to appear in the cast of around 1500, to prove he was not a "Jeepers Creepers," a hilly-hilly comedy-featuting Weaver Brothers and Elviry, the singing cowboy discovered in kissing heroine Maris Wrixon, what he had been missing all along. It must have been tough to go back to the wide open spaces again, where men are men and women aren't kissed; but it would be tougher to see your popularity waning just because you kissed the rancher's daughter.

There's almost always a sure way to spot the hero, provided you find no other clue. His hat is always white—spottedly clean it looks as though it had just come from the cleaners. Through the thickest of battles, through frequent contacts with good old terra firma, in the path of flying bullets that ought to blow off anybody's hat, the hero's headgear comes up as fresh and new as ever. A black hat would never do, for black is reserved for the villain; but once in a great while an ingenuous scripter will place a white covering on side-kick, the guy who furnishes any comedy a western might have.

Once in a while the hero's real identity is kept a secret to the very end. One doesn't have to tax his mental capacity too much to guess who the guy really is. But it's really a dilemma for the additional question, when, after the menace has been properly subdued, our hero steps up to the sheriff, while heroine and Count Yonkers look on, and says "Tim Thomas, of the F.B.I."

In some westerns nowadays, the type of view has been changed; there was a black-hatted, unshaven, ruthless gangster who made no bones about his intention to kill the hero. But, he's still like that, and some are so typed the fans start hissing before they appear on the screen. Examples: this, this, this. Hasn't he said before, the type is slightly changing. The coarse, unshaven, black-hatted varmint isn't the villain—it's the villain's henchmen. Today, the swarve, handsome menace sits behind a desk, poses as a public benefactor. He palms around with the hero and heroine; then he forces them, walks to his desk (usually in a saloon), looks suspiciously at him, nods at a couple of cut-throats, enters his office where they follow him. Inside, he sits himself at his desk. "Morgan's shipping a head of cattle to you," he says, "keep countenance a smirk; 'you know what to do.'

And so the henchmen go after Morgan, but Morgan eludes them. He takes back to the boss like dogs with their tails between their legs, and apologetically: "Boss, we tried to stop him."

"Don't Come Back Without Him"

"You fools! cries the once smiling, benevolent public benefactor, "I oughta fire both of you. Go after Morgan and this time don't come back without him!"

Seldom does the modern villain ride with his henchmen. Morgan, on the other hand, conducts his operations from a swivel chair. Near the end, however, he'll join the men and go out to menace the hero. Somewhere in the mountains a gun battle begins. More ammunition is fired than in any great battle of history, yet they miss their marks by a mile. Often more than 14 shots are fired (from two six-shooters). The hero and his men succeed in picking a few off, but the hero can run through them between boots. Their guns whirling all around him, none hitting him.

Having had enough, the villain runs for it. And Morgan goes after him in a diving up with him. They battle it out. If the villain wins! "(Who's been tampering with this script again?)"

Notice how, during a gun battle right on the main street, the windows withstand the barrage of gunfire. After a battle that should have caused considerable damage, the windows are still intact. Of course, the hero or villain occasionally breaks a window in order to have a clear field, but generally, the glass is as strong as the rock of Gibraltar.

He Must Sing (???) Too

It isn't enough that a cowboy hero these days ride, fight and shoot straight; the fans want him to sing, too. He who doesn't is an oddity; but the fact remains that a few non-crooners (such as Bill Boyd, perhaps others) manage to hold their fans. One may debate the quality of a voice on westerns. Daily during daily does the fan the sound of his hero's voice is far superior to that of any other so-called singing star. After a battle that should have caused considerable damage, the windows are still intact. Of course, the hero or villain occasionally breaks a window in order to have a clear field, but generally, the glass is as strong as the rock of Gibraltar.
For Better Show Selling

Show analyses Have Appeared in STR on Following Pictures

Abie Lincoln in Illinois. Mar. 2
Albie the Deacon. May 18
Bill Goodfellow (Feature). Apr. 17
Dark Command. Apr. 13
Edison the Man. Mar. 11
Ghost Breakers. The Issue. House Across the Bay. Mar. 9
June

Curtis Cashes In With Four-Unit Award Show

Tough opposition caused no worry on the part of Gene Curtis, manager of the Paramount Theatre, Syracuse, N. Y., when he played Sugarfoot Sisters. Because, as Gene Leigh had won an Academy Award, and because "Gone With the Wind" was also a winner, he decided to take advantage of these facts. Accordingly, the week was referred to as Academy Award Week, and the program was especially designed to include "Sons of Liberty" and "The Ugly Duckling," both Academy Award winners. The whole show was hailed as a "four-unit award show."

For two weeks in advance there was a large lobby display of cut-out letters combined with lettered cards selling the four-unit show. Large, gold-painted "Oscar" signs were used with the display. Curtis also had a special trailer made, with an "Oscar" background, which not only plugged the show but emphasized Miss Leigh and her work in "Gone With the Wind."

Window ties were arranged with the London Tie Shop and the London Luggage Shop, as well as with a jeweler whose window was devoted to a display of trophies, prize cups, "Oscars."

On behalf of "Sons of Liberty," the Jewish Ledger ran a special story playing up the Jewish angle and mentioning the entire show. From radio station WFBL free announcements were promoted. A pet shop featured a window with baby ducks and a card on "The Ugly Duckling" and the rest of the show. Special readers in the newspapers emphasized the program.

The ads were prepared along special lines, and a large assist ad furnished by Paramount appeared in both Syracuse newspapers.

"Did I Look Like That?"

A really novel contest was planted by Manager Robert W. Brose, Oshkosh Theatre, Oshkosh, Wis., during his campaign on "Forty Lattes Mothers." In cooperation with the local Shop-Of-Gran, the city's widely circulated official shopping news, and with the aid of local photographers the Oshkosh Manager of Oshkosh to recognize pictures of themselves as babies. Passes were offered as prizes.

Tank Town Showmanship

"Ole Three-Sheet" Does a Little Reminiscing About the Manager Who Loafed in Front of Theatre

REMEMBER when show business was called the "moon pitcher" game? Well, that word game may have been all right in the old days, but it's a big redness now. As house anywhere is an asset to the community—it is a community institution. Or at least it should be. If the manager is conducting the business as he should, he'll have no worry as to the respect of the patron and the business men in his community, no matter what the size, big or little.

To make our theatre come up to snuff, we must apply every rule in good business and good citizenship, as well as the Golden Rule in our daily contacts.

We occupy a peculiar position in the community—different from the heads of other businesses. We serve entertainment to all races, creeds, classes and ages. The white collar worker, the fellows in overalls, the rich and the poor—to all these people the theatre manager is the Ambassador of Entertainment (if the manager tries and plays fair), and they set him apart from the other business men in the community. The public eye shines like a headlights at a Hollywood opening, and it is focused on the theatre and the manager night and day. Therefore it is up to us to remember every minute that today, ours is a real business and not a game.

They speak of me as "Ole 3-Sheet." Well, speaking of 3-sheets reminds me of when the theatre manager of a few years ago used to stand around out in front in the cool of the evening. He would step out and do his "3-sheeting" act every night. I finally came to the conclusion it was a lousy act on account of the fellows who would drop by about that time and bunch up around him and "tune in" on a "new one."

There would be the busy buzz of men laughing and "Have you heard this one about—etc."

And those good patrons knew he was telling "the latest one" and were bound to figure it was the wrong place and time for his "act", plus the fact that he couldn't let a trim ankle go by without giving it the once-over.

The manager was just looking, they figured, so business must be on the blink. It couldn't be good with a careless manager like that, they reasoned. That's why a man I know is out of show business now and driving a milk wagon.

The moral—in my opinion—is this: Greet the patron with a smile. Make him feel that business is good. If business is good, he figures, well, this is the most popular theatre in town, so the pictures showing here must always be good. He'll buy that ticket, and feel like he got his money's worth, while we cuss, bawl our little worries wondering what the hell can happen next to make business good or bad.

Bye now! I'll see you again soon!

(Author of this series on "Tank Town Showmanship" will appear in an early issue.)

Advance Display, Special Section Feature "Blue Bird" Campaign

An advance display in third dimension, utilizing the ship scene on the 24-sheet, hidden lights and a scrim curtain, was built by Manager Hal Honore of the Sequoia Theatre, Redwood City, Calif., on behalf of "The Blue Bird," assisted by Russell Gibson.

Another feature of the campaign on the Shirley Temple picture was a four-page section which appeared in the Redwood City Tribune. Printed in blue ink in keeping with the picture's title, the section was inserted in a regular edition of the newspaper, and couldn't have escaped the eyes of readers.

Swell Street Ballyhoo for "One Million B.C."

When the recent world premiere of Hal Roach's United Artists release, "One Million B.C.," took place at Loew's Theatre, Louisville, Ky., one of the highlights of the campaign was this ballyhoo truck which traversed the entire city. The specially painted and decorated vehicle attracted plenty of attention, as did also the young men and women attired in costumes similar to those worn by the characters in the picture.
We Hear From An Islander, Learn of A Real Live Baby Giveaway, But Make No Comment on the Weather

BELIEVE it or not, this is the seventh anniversary of SHOWMEN'S TRADE REVIEW. As for the Program Exchange, we're not quite ready to celebrate, for our birthday doesn't come until September 3. By that time, this Department will be two years old. Think of it! Maybe we ought to celebrate prematurely, and that's what we're going to do—however, we'd better write first; otherwise, we might not be able to do so when we return from celebrating.

Right now there are a couple of hundred Program exchange members in all parts of the United States and Canada. Charter members, of course, include Lloyd Mills, Willard Wagner, P. E. McCoy, J. E. Fowler, Milton Bundt, M. C. Lee, David Parkhurst, Bill Whyte, W. L. White, E. E. Bair, William B. Justice, Sidney Poppay, E. N. Olsen, Ray Smith, Jack Farr, Frank Gee, Jack Post, Har- gott Croll, Sylvester V. Moorman, R. J. Ed- wards, Floyd Faubian and a number of others. Some of them are still active; others we seldom hear from. But that as it may, however, we'll take it for granted that they're still putting out programs that pay.

(Incidentally, we promised we wouldn't mention a word about the weather, about how nice and warm it is outside, how we'd like to be lolling on the beach. So the weather gets the air this time.)

Members! Send Us Your Programs

We wish we had the power to fly, like a bird, all over the country and visit every member. But since we can't, we'd appreciate it if you fellows who haven't sent us programs in a long time would get into the habit once more and tell us about new ideas you may have inaugurated in your weekly or monthly house organs, etc.

Our biggest surprise of the week was to receive a program from L. M. Thomas of the Avalon Theatre, Avalon, Calif. It had never occurred to us, until we wrote Thomas's pro- gram and looked at the map, that he is one member out there on an island—the only member on that island. Avalon seems to be the minus- te.-In the Santa Catalina Island, and the Casino there seems to be a three-in-one affair, housing as it does a ballroom, a marine foun- tain, and the things that still are treated in the program sent us.

The front cover is cool and inviting, and suggests restfulness, relaxation and amuse- ment. On the second page appears facts about

---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 and 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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They Vary, But Both Appeal

The cover on the left is from the program put out by L. M. Thomas, manager of the Avalon Theatre, Avalon, Calif, while that on the right is from the DeLuxe Theatre News, for which Harry Hobolt of Inlay City, Mich, is responsible. They vary in style, yet both are attractive.

the Casino, about a "truly different" theatre which, incidentally, has the most acoustically perfect screen auditorium ever built. After a description of the dance floor, there is a notation to the effect that "the Avalon Theatre auditorium is 138 feet in diameter with a ceiling height of 43 feet 2 inches, in the delight- ful atmosphere of this unique theatre, are shown the finest in current screen features." Further down is an announcement that hearing aids have been installed for those who desire them.

Making Sure They Keep It

The next page announces the appearance of Kay Kyser and his orchestra at the Casino ballroom. There's a photograph of the Pro- fessor, with space below it for his autograph. In this way, the Thomas makes it a certainty that his program will not only be seen, but will also be kept by a majority of those who receive a copy. Time of shows, admission prices, and schedule of dancing complete the information on the page.

The back page is devoted to the week's pro- gram at the "world's finest beautiful theatre." After studying the Casino Program, the thought came to us that this must be a unique operation, and we're sure other members would like to hear more about it. So won't you drop us a few lines, L.M., and give us the lowdown on problems and interesting phases in connection with the Casino, particularly the Avalon Theatre?

Improving Each Week

Just received a copy of the DeLuxe Theatre News from Harry Hobolt, manager of the DeLuxe Theatre, DeSoto, Mo, Each week his program gets better and better, so that by this time it ranks with the best of them in that class. We noticed changes in the styles of type, new border rules, and a revised front page. Looking inside, we found the answer, for Hobolt has changed printers.

Nine merchants advertise in the program, and the DeLuxe manager has a habit of devoting them to an editorial headed "Our Advertisers." "You have been of service to us," he writes, "and we are sure that the improved and running years we will be of greater service to you." Continuing, Hobolt points out that "it has always been our policy to advertise honestly and conservatively, not only for ourselves but our fellow business firms whom we believe are endeavoring to serve the public with qual- ity merchandise and good service."

No wonder he holds on to his advertisers. He knows how to treat them and how, inci- dently, to make more merchants advertise in the DeLuxe Theatre News pay. We have heard several managers lament on various occasions that it was next to impossible to get merchants to advertise in their programs, We don't agree with them. We believe that if relations be- tween the manager and the merchant are mutual; that if the manager makes it clear that his programs reach a major portion of the public, and that those who buy entertain- ment may see the one to lose their merchandise, the merchant will advertise. You've got to prove that it's worthwhile for the merchant to make this space an advertising publication, for after all, what he wants is results.

Program Like a Handbill

The program for James Hayes' DeSoto Theatre at DeSoto, Mo, is now in the form of a handbill, although it's mailed to patrons in DeSoto and surrounding territory. With a lot of space at his disposal, Hayes can play around with all kinds of ads and create some good layouts.

Also in the form of handbills are the pro- grammes for Robert Boss, manager of the Benton Theatre, Benton, Ky. He an- nounces a Frolic on the stage, and a "free, real live baby." Often we've seen these annoucements, only to learn later that the "baby" was a little pig, or a puppy, or some other baby animal. But this time, we're won- dering, for at the bottom is this notation: "A consolation prize will be given if the winner is unable to support the Baby or if the winner is unemployed . . . winner must also prove himself capable of making a good home for the Baby and is also subject to the approval of the managers. . . ."

And, of course, we've seen "real" baby, Shelby, just like you and I used to be? We'd like to have the lowdown, and see how the stunt was conducted and how it went over.

W. S. Samuel's program takes on a new shape this week. Folded, it measures 8½" by 9½", so you can imagine what a spread it is when opened to its full size. The larger for- mat gives him the chance to experiment with larger mats, for example, a smash four- column ad on "Typhoon" dominates the second page. Samuel is celebrating a Greater Movie, and urging patrons to "Join the Rex parade." He lists some coming attractions, and they look like the cream of the crop.

Movie-News Honors Shirley Temple

A recent copy of Harland Rankin's Movie-News honored Shirley Temple, whose contract with 20th-Fox was dissolved a few weeks ago. It would be Rankin's luck to feature a star just when she is apparently leaving the screen. But don't lose heart, Rankin, for we believe and hope it won't be so awfully long until Shirley will be with us again.

For his safety slogan this week, Tom Pringle submits this thought: "When car meets car, use a bang-on conversation time place," Looks as though we'd have to stop here, so we will. Keep your eyes on this space, allow- ing time out for sleeping, eating, and other duties, and you'll find us here again next week. Meanwhile, let's hear from you.

Air Stunt for "Mothers"

A kiddies revue featuring local talent, placed on the air, the morning of the "Forty Little Mothers," was the highlight of the cam- paign put over for that film by H. McMullen, Colonial, Pittsburg, Kansas. The program carried full page and the program's sponsor announced that the first forty mothers and their children to arrive at the box- office would be admitted free, and himself paid for the tickets to cover this stunt.

SHOWMEN'S TRADE REVIEW

June 8, 1940
Keep their feet moving! Moving your way with the best sellers in the business.

- Keep their feet moving your way with the best sellers in the business.
- Lobby displays... posters.
- Sell them with trailers.
- Come to look and stay to buy.
- Dramatic catchlines. Make them attract!
- Glitz! Glitz! The public with dazzle.
- Their eyes with color.
- Something new... alive... interest!
- Be sure to get the thrill of seeing the one place where they can go.
- The goal of all window-shoppers.
- Window shopping is adventure.
- A pleasant diversion for millions of people.
- That's why window-dressing today! A pleasant diversion.
- Window shopping is adventure.
- Moving your way!
The Advertising Clinic

Newspaper Ads From Key Cities Show Modern Trends—Use of White Space, Reverse Cuts

O'N the opposite page appears a round dozen newspaper ads from the key cities of the country. No two of them are alike and each one was selected for its unusual features or because it dominated the page upon which it appeared.

1. This shows the use of white space to good advantage and also an excellent use of half tone against a white background for a maximum effect. This one appeared on MGM's "Waterloo Bridge" in most New York newspapers. Note the billing of short subjects at the bottom. Without bold face type of heavy rules it puts its message over admirably. Size was 3 cols. by 8 1/2 inches.

2. This one appeared in the Atlanta Constitution on the revised version of Warners' "Confessions of a Nazi Spy." Its timeliness is what makes it most interesting. The ad has picked up lines out of current newspapers and used them to bring the picture's subject matter up to date. Note the three large swastikas. Size 3 cols. by 10 1/2 inches.

3. Here's one on a double feature, placed by Lester Pollock, in Rochester, N. Y. The reverse plugs and the coarse Ben Day of the word "Wow" at the top attract the eye immediately. Note how it brings out the comedy in "Forty Little Mothers" and the drama in "One Million B.C."—Size 2 cols. by 11 5/8 inches.

4. The Alhambra Theatre in Cleveland, a second run house, took this ad in The Plain Dealer on Universal's "If I Had My Way." The lack of illustration is more than compensated for by the unusual design which utilized some white space and the reverse type. Copy is at a minimum, which is also a good point. This measured only two cols. by four inches.

5. This decidedly unusual ad was placed by the Warner Theatre in Memphis on WB's "Saturday's Children." It appeared in the

**MGM Indianapolis Office "Cowhands" Ride High**

When MGM's "20 Mule Team" caravan visited Indianapolis recently, a parade and civic reception by the Governor and Mayor was held, after which the caravan was publicly exhibited at the Indiana World War Memorial. Shown here are members of MGM's Indianapolis office riding high during the exhibition. From left to right: H. A. Wagner, salesman; J. A. Adams, salesman; Mrs. Klaska Johnson of the office staff; Thomas J. Cleary, salesman; F. B. Gauker, office manager, and Harold H. Marshall, MGM field representative for Indiana and Kentucky.

Selling a New Personality

In a majority of the press book ads on RKO Radio's "A Bill of Divorcement," small boxes are devoted to plugning Maureen O'Hara in her "most brilliant performance," together with "rares" from columnists and critics. Thus the public is reminded of the girl who made such a hit in "Honchock" and "Jamaica Inn."

Memphis Press-Seminar. The idea used was to superimpose the ad over the Press-Seminar's budget column, since the picture deals with how to get married on a small income. The effectiveness of an ad looking like reading matter among a lot of other ads cannot be underestimated. The same thing can be done with any picture dealing with a subject mentioned in the newspapers—particularly war pictures, etc. Size 2 cols. by 6 5/8 inches.

Republic's "Women In War" was the subject of this ad placed by Loew's Criterion in the New York Times. The feminine angle is stressed and despite the fact that the picture is about the last war, a swastika is emblazoned on a plane in the upper right hand corner. Note the quotation marks in the form of bombs. Size 3 cols. by 4 1/2 inches.

6. Excellent use of half tone is exemplified in this ad on Paramount's "Typhoon" placed in the Chicago Tribune by B. & K. for the first run of that picture at the Roosevelt Theatre in Chicago. One almost feels the storm breaking over him when looking at this ad and the drama and sex appeal of the picture are put over nicely. Note the billing for shorts in the lower right hand corner. Size 4 cols. by 6 1/4 inches.

7. Comedy, drama and sex appeal are all stressed in this huge ad on Warner Bros. "Torrid Zone" placed in the Boston Transcript by the Metropolitan Theatre in Boston for the first run of the picture in that city. While it may appear that the border is unduly black, this serves merely to frame a sort of scroll, headed on a wave line which bears copy about the picture. Not much space is given to the second feature down in the lower right hand corner. Size 3 cols. by 14 1/2 inches.

8. How to sell a comedy is best exemplified by this ad which appeared in the Omaha World Herald plugging the opening of Paramount's "Back Benny Rides Again" at A. H. Blank's Omaha Theatre. No one seeing this ad could help knowing that the picture was funny and anyone seeking a laugh (who isn't these days) should be inexorably impelled to the Omaha Theatre. Size 3 cols. by 14 1/2 inches.

J. Judicious use of white space and an excellent method of advertising a double feature are shown in this ad plugging Republic's "Dark Command" at the State Theatre also in Omaha. Note that the times of showing of both features are given in the ad, something that too many of them lack. Size 2 cols. by 8 1/2 inches.

11. United Artists' "My Son, My Son!" is the subject of this ad placed in the Memphis Commercial Appeal. For a large space ad, the use of Ben Day and cutout white boxes is effective. Note the billing of shorts at the bottom. This ad measured 12 inches by 4 cols.

12. The large heads of Vivian Leigh and Laurence Olivier, current favorites completely dominate this ad on Columbia's "21 Days Together" placed by E. M. Loew's Theatre in the Hartford Courant. Note the small space given to the second feature in the lower right hand corner. Copy on the right identifies the stars with recent performances. Size 6 cols. by 9 inches.

Miller's "Nitpicka" Herald Ties In With Furniture Store

A clever herald was distributed by Frank W. Miller, advertising manager of the Metropolitain theatre, St. Louis, Mo., for the engagement of "Nitpicka." Tied in with a local furniture store, Miller had numbers on the heralds, and if a number corresponded to any appearing in the window, the holder received a beautiful week-end luggage case free.

What made the herald clever was the fact that when folded it resembled an envelope, and carried the admonition to "please open at home." Furthermore, the "address" of "adorable 'Nitpicka'" had a large "Censor" stamp imprinted over it. No one receiving the herald would fail to open it.

Diamond Display Used to Plug "Adventure in Diamonds"

During the engagement of "Adventure in Diamonds" at the Criterion Theatre on Broadway, Publicity Director Phil Laufer arranged a display of diamonds which consisted of replicas of the 32 of the world's most famous and rarest gems imported from Antwerp, including the Tiffany, the Hope, the Orloff, the Koh-i-noor, and the Cullinan. As a means of protection, a burglar alarm system was installed, so that should anyone tamper with any part of the 40 by 60 frame containing the diamonds, a circuit of electricity would be broken, causing a bell to ring, thus directing immediate attention to the display.
No Matter How High Your Bills Go—Keep Lots in Diet

The only thing to do is pay the bills. If you keep lots in diet, you can avoid undue anxiety. Only in paying may you help solve your problem and make your life easier.

It's a good idea to use these teasers as a basis. Loosely, of a window carrousel. The more coverage you have, the more tickets you're going to sell.

The wise exhibitor will grab at the chance to capitalize on Bob Hope's radio popularity. It depends, of course, whether or not you have a station which carries his Tuesday evening broadcast, or one which airs local programs only, as to just how far you can go with this angle.

First, arrange for spot announcements preceding and following the broadcast, which takes place on Tuesday nights at 10 o'clock, E.D.T. The show's broadcast on June 11 from Detroit will give the picture a vigorous send-off, as will also his broadcasts from Hollywood on June 25 and July 2. So hear these dates in mind.

There is a script available called "Bob Edwards' Chatter Column of the Air," which you can get from Paramount's office at 5301 Broadway, N. Y. C. It is so written that parts of it may be lifted for "spotting" either on a local radio program or in the newspaper. It gives gossip and information about the players and background of the players in "The Ghost Breakers."

For a lively radio contest, invite those who think they can imitate Bob Hope on a program from your local radio station. Whoever is adjudged the best mimic, according to telephone calls received during and at the close of the program, should be awarded prizes of cash or theatre tickets.

Another good radio contest would be to have listeners send in jokes of the Hope caliber. Anyone who listens to his program knows his type of humor. As a matter of fact, you might urge prospective contestants to listen to the monologue which introduces his programs, and suggest that they base their jokes on copies of that. The funniest entries could either be broadcast or published in the newspaper.

This time you can utilize in the lobby, in advance, and then move them out in front when the picture opens. Ghost records should be played, and in the event none is available, you can obtain a couple at a reasonable price from Thomas J. Valentino, 729 7th Avenue, N. Y. C. The best thing to do would be to use the six-sheet, with a loudspeaker behind it. Better than any words can describe it, is the illustration of an animated lobby display in the press book. Show it to your artist, provide him with plenty of stills, including Still 1850-42 which serves for the blowup, and he'll do the rest. Your electrician will have to rig up the fan, of course, to make the ghosts wriggle.

Just before the trailer is projected, the lights can be dimmed and men wearing white sheets (ushers have fun doing this) can glide up the aisle from the stage, visible only by means of a small flashlight which they flash upward at their own countenances. From the loudspeaker system someone can announce that "This is a ghost-to-ghost hookup to tell you not to miss Bob Hope and Paulette Goddard in 'The Ghost Breakers, etc. ' There are several variations of this stunt. A "ghost" can appear on the stage, or by means of a rope swung from one side of the stage to the other (in pendulum effect), a "ghost" can fly through the air. These stunts can be used for your "spook night" opening of the picture, in case you decide to have one, and based on past experience most exhibitors will tell you it's a good idea.

In spite of these "ghost" gags, don't get the idea that the picture is a horror show; that is, in the sense that most of us have come to apply the term. It's a hash sale at the beginning, a comedy. So wherever you create any "ghostly effects," be sure the comedy angle follows right along.

A four-day contest in which readers are to fill "balloons" in illustrations with quips that will "break the ghost" is illustrated in the press book. There's also a one-time contest good either for the newspaper or for your house program.

Get individual stills of Bob Hope and Paulette Goddard, paste them on cardboard, then with a cut-awl, cut them up into a number of interesting pieces in the fashion. With an attendant on hand to explain the idea, invite people to try their hands at assembling the pieces. Those who succeed, within a designated time limit to be specified by you, in assembling the pieces to form two whole sidewalk pies, receive, say, a cash prize of a dollar and a guest ticket; those who form only one of the pieces receive a guest ticket. Much similar to this idea is the one shown in the press book, which shows a "ghost" with lines to be followed in cutting it out to get the pieces to form a silhouette of Hope.

Remember Feminine Angles

Don't forget the women! You'll find a swell piece of four-column art in the press book showing it alone designed for Miss Goddard by Paramount's fashion creator. Tie up with stores on bathing suits, house coats, and other feminine fashion. Get all 1939-40; you can surely find several spots in which to use it. By the way, there are nine other stills available which you can use to promote tieups in luggage, flashlight, fishing tackle, and on dance schools, to name a few. We believe the best thing to do would be to order a full set of the stills.

Laughing "ghosts," blowups of the two principal characters, and plenty of comedy scenes from the picture, should make a fine send-off. You'll find the 24-sheet a good item to use as you see fit on the marquee or as a written ad.

Get busy now and use every available angle. If you do, it's a safe bet you'll have a busy cashier. And what could be sweeter than that!
Let's Go, Boys and Girls!

Combine business with a grand week in Chicag0, The Midwest's Summer Vacation Playground.

Allied States Association of Motion Picture Exhibitors

Morrison Hotel

June 19-20-21

Make your reservations now!
O’ the opposite page of this 7th American Showmen’s Trade Review was the one selling the coolness of your theatre—ways and means of acquiring the public with the fact that your outdoor theatre is running, and that your theatre is the most comfortable place to be during these hot days. Putting aside the cooling of the audience behind these general ideas to help you beat the summer slump:

The post card stunt may be even older than the hills, but it’s always an attention-getter. An attractive post card will do. Address them to a few hundred residences whose names have been chosen from the telephone book, directory, or your own mailing list. The message should read: “Having a fine time; wish you were here. By the way, I saw (title of picture) last night. It’s great!” Use Mary Joe, or a similar name for the signature. Then arrange for someone in the summer resort or city from which you expect to have them mailed, to mail them for you.

Never look on the circus as opposition during the summer months, because you can turn its fame and fortune to your advantage. Send your postcard to your box office. Arrange a morning show for the kiddies on the Saturday before the circus opens, admission free. Advertise your show, inviting a more prominent show. The circus will be given to the luckiest kids. You can use your own system for designating the winners, but advertise it in the press. This will probably make the newspaper do its part for the benefit, too, and the circus will have a plus.

Before completing arrangements, find out where a letter will reach the circus, and address it to the Office of the Circus Publicity Dept. Explain your plan. It’s easy to see where the circus will benefit, and your theatre should be crowded to the rafters that particular morning, for the local public will come. The circus may lose when the circus opens. And the total cost is a three-cent stamp!

Remember Graduation Time

Keep a watch on graduation time in your local schools and colleges. Arrange to entertain certain graduates at your theatre. A night could be set aside for this purpose, and by getting stadium ideas from school officials and the newspaper, much goodwill can result from the gesture. It would be a good idea to place a large ad in the local papers, with names of graduates around the edge. The clock is set to run a certain number of days, and the graduation—of those whose names the handy store finds—will be covered by the rafters that particular morning, for the local public will come. The circus may lose when the circus opens. And the total cost is a three-cent stamp!

Don’t Let the Folks Pass Your Theatre By, Engage in Activities That Will Lure ‘Em to Your Door

Beauty Pageant, for example, offer her a rousing send-off at the station by having a band playing, city officials present, and can-

Even the bicycle comes in for a place on your summer selling schedule. For the younger riders, special Saturday morning shows can be given. There can be a race, and a bicycle inspection by safety experts, with those having the safest and best-equipped bicycles being awarded a prize. Get police to keep a lookout on the riders and report to you. In this way, you’ll have sort of a semi-official check. Tie up with the Safety Council for a bicycle parade, in which banners are carried advertising your theatre.

In many communities, school organizations send children to summer camps, but in order to do so, they depend on contributions from the citizenry. To the limiters, you have a good idea to announce that on a certain night a portion of your box office receipts will be donated to the expenses of one or more children to be entertained at a camp. Those who have tried this stunt declare it has benefited their theatres materially.

Go After Summer Visitors

Visitors to summer resorts may read their hometown papers, but seldom do they read the resort paper. Thus your announcements must reach them in other ways. Get hotel managers to place your programs in their guests’ mail boxes. Large beach umbrellas could have your theatre imprinted. Cards listing your attractions could be put in the hotel.

Get local merchants to cooperate with you in a stunt whereby passes to your theatre are given for every dollar’s worth of merchandise purchased. This is an incentive for more buying on the part of the public, and means in most cases the purchase of extra tickets at the box office for other members of the family, so that you benefit by the arrangement. This same idea might be fitted with the ice company, a pass being given for every certain number of pounds of ice bought weekly.

Something similar should be arranged with the transportation companies whereby books of bus or street car tickets are sold at the regular rate of five- or ten-cents per ride. When the book has been used in its entirety, it is exchanged at your theatre for a pass. In this way you should get announcements on the front and back of the vehicles, as well as inside.

Tie Up With Soda Fountains

Tie up with restaurants and soda fountains to feature your weekly list of attractions on their menus. At the fountain, for example, a sign on the wall behind the fountain could plug your theatre. Some kind of sandwich or drink concocted by the manager could be named in honor of your theatre. Have several hundred small cards, each with a letter from the theatre, to be distributed to the purchasers of refreshments. Those who collect enough letters to spell out the name can bring their cards to the theatre and exchange them for single passes.

An excellent summertime activity is the presentation of a water pageant with the help of local school children. We have a report on such a stunt, which was put on last year during the month of June. The manager, in explanation, stated that the weather was not hot, but that in view of the special stage show, staged on two evenings, his grosses were 25 percent higher than each of the previous Saturdays. Saturday night he had ever had. He plugged the show by means of a trailer run at every show, a week in advance. In addition to the show’s theatre card in the lobby; photographs and readers planted in the newspaper; personal announcements from the stage; postal cards mailed to the theatre’s customer list; and the mention above the feature in his regular ads. In your own situation, you can add to this with special display cards placed in merchant’s windows; with a bannered truck transporting the kiddies in the revue around town.

If you plan and carry out the details now, a summer fashion show should net extra divi-
dends. You can’t afford to wait too long, because fall and winter styles will be featured before you know it. To go into all the details entailed in putting on a fashion show would not be possible in our limited space. Suffice it to say that tickets should be sold hand-in-hand with the newspaper in lining up the merchants, in selecting the models, and in getting the proper publicity. You might plan to include fogs, summer house dresses, and summer formal and informal wear should be featured. You could include men’s styles in the show, too.

It is not always comfortable in most institutions such as college dormitories, hospitals, and old folks’ homes, during the hot summer months. Gain goodwill for your theatre by inviting, at frequent intervals, these inmates to your guest gallery, and plan special transportation to and from the theatre. Likewise, newspaper carriers should be fed some summer evening.

Stage a Summer Cooking School

Housewives find it exceedingly difficult to prepare "cool" summer dishes that will keep their husbands and other members of the family satisfied. You have cooking schools in the winter; why not stage one in the summer, emphasizing the preparation of "cool" dishes? The idea of the "cool" dinner party could be fashioned into a page or two, and put into the local newspapers. The newspaper should cooperate with you in lining up merchants and in planning a page of cooperative ads or perhaps a small tabloid section containing recipes, and also a number of articles about the products to be used in the cooking school demonstrations.

Depending on your situation, a flower show in the lobby should be a worthwhile summer activity. Some of you may not be able to arrange it so elaborately as others; as, for instance, in the manner of the United Artists Theatre in Berkeley, Calif., where the four-day show took up all the space in the lobby. Be that as it may, local flower and horticulturalists might be induced to cooperate with you in arranging a display of as many different types and flowers as are available. Flowers for weddings, flowers for table arrangements, flowers most easily grown in home gardens and flowers for the theatre grounds could be planned. If the show is a success, and it certainly should be if handled properly, you can make it an annual affair. It’s a civic enterprise that can make a contribution to your theatre. Besides, flowers aid in giving the house that “cool” atmosphere you desire in the summer.

Don’t stand by and watch the public pass up your theatre for the beaches and nearby recreation. If you have no idea how to do it, you will use every effort to get them coming to your theatre during the summer. Then watch them to continue to come throughout the year.

* Note: STR has handled hundreds of those mailings for theatremen all over the country. We will even secure free postcards from a prominent New York hotel if you wish.
Keep 'Em Cool Conscious

YOUR theatre may be the coolest spot in town, but do other people know that? Do you place your cooling plant in operation, and then forget to continue coming to your theatre? Well, they may, and then again, the e bound to be a drop in attendance, caused partly by the weather and partly by the stubborn, yet persistent impression of some people that it just can't be cool enough in a theatre. Often we've seen people go for a walk, or a drive, or watch a ball game, with the temperature at least a hundred in the shade. It is not however, a show most of them would undoubtedly have frowned as they remarked: "Too hot for a show!"

In most campaigns, advertising of a certain event takes place in advance and works up to a climax on the occasion of that event. Not so with a "cool" campaign. If you announce to advance that in June your cooling system will be in operation, it may tend to give patrons the impression, (even though they should know better) that the house is cool already, and many of them will declare it's chilly. Not until you are ready to place your cooling plant to work should the full force of your "cool" campaign be felt.

There Is Summer Business

But, of course, if you believe that people never go to the show during the summer, you're kidding right from the start. But you go, even to small and stuffy houses in summer resorts. If these houses didn't attract good patrons, and we know they do, you would not be able to continue operating—and yet they do. So it stands to reason that your own theatre, provided you knew it comfortably cool, can also do good business.

Don't use such words as "refrigeration," "comfort," "credit," "cool," etc. in your advertising. Approaching the public with these words will defeat your purpose, as many exhibitors who have had this experience can testify. Stick to clever slogans as "It's comfortably cool here," "Carefully air-conditioned for your health and comfort," "A delightfully cool retreat from the hot summer's heat," etc.

Copy Plugging Cooling Plant

When you're reasonably sure that it's just about time to put the old plant to work, put on a trailer bearing copy to this effect: "Are you worried about the summer heat? You're not if you're Rivoli patrons. We've just oiled our giant cooling plant, and it's ready to cool the theatre with cool, healthful air at a moment's notice. We keep in close touch with the weather, and at the first sign of a hot day, we'll start the plant rolling."

Keep reminding your patrons throughout the summer that your theatre is cool. At every show project a trailer with copy something like this: "Relax and enjoy the show in cool comfort. Our modern air-conditioning plant is in operation, providing cool, refreshing temperature control for the theatre. You do more than save money when you remove excess humidity! It filters the dust and purifies the air! If you want to keep refreshing cool all summer, keep coming to this theatre."

Make Cashier Comfortable

Be sure your cashier is comfortable. If the air-conditioning system doesn't extend to her cage, provide her with an electric fan. No patron wants to see a show in the summer if the cashier is even simple or elaborate, rate as you please. Another suggestion consists of a large potted plant, with copy to the effect that your cooling system filters enough dirt from the air to grow a garden and that the plant is growing in just such dirt. Place palms around the lobby, with "out of sight" fans blowing them.

Not all the activities in connection with your "cool" campaign should take place within and around the theatre. Work away from the house, too. Perhaps you could induce the newspaper to run a "cool" slogan contest; an institutional story, with a photo of your cooling plant, might be planted; a photograph might show the local weather observer pushing the button to start the plant, stating that he's more certain of even, cool temperatures in your theatre than outside; a photograph of a pretty girl in bathing attire would be good not only for the newspaper, but also as a lobby blowup.

Get Arctic Animal From Zoo

If you have a local zoo, get the authorities to send down a pennant, penny, or some other card, having something to do with a cold comfort. They could put a cool® sign on the building. You could also have a garb and naming of the cold comfort, and might be placed. Anyhow, should not sell the newspaper the idea of running a single or double track display of ads from the zoo managers. Department stores, hotels, electric companies and restaurants should be represented.

Distribute Thermometer Cards

Several different types of heralds can be distributed. Small thermometer cards, if you can get them, would be effective, provided the copy explains that no matter what the weather outside, it's always cool at your theatre; to people sitting on front porches during the evening, distribute heralds which pose the question, "Why sit on the front porch when you can enjoy a great show at the Blank in cool comfort?"; cents can be had, with drug stores, heralds on "hot weather hints," in which ice cream, sunburn lotions, etc, are featured, together with the cool comfort of your theatre; tie up with five and dime stores to have "cool" theatre copy imprinted on their merchandise bags, with one of the stores' summer refreshments also featured.

Tie Up With Refrigerator Dealers

Arrange with local refrigerator distributors for a display in your lobby, with one or more dealers represented. An idea would be to invite the public to see the display. Cards at drug store soda fountains might read: "Two places to keep cool—at one fountain and at the Blank Theatre." Try to get merchants to inaugurate a "shop-in-the-morning-when-it's-cooler- and-attend-the-blank-theatre-in-the-afternoon" campaign. A beverage company should be contacted to serve soft drinks in your lobby, so that this would be a boost for its product.

There are dozens and dozens of methods to keep the public aware of your cool®. We have touched on some of them, in the hope that from these few ideas you can be inspired to devise additional ways and means to make your theatre the most popular place in town throughout the entire summer.
Points to Remember When Setting Dates

The Stars, Previous Performance, Weather, Other Competition and Other Influences Are All Factors

BOOKING the pictures, after you have bought them, is a task worthy of just as great an effort as the original deal. For the exhibitor who plays pictures late enough after release so that before booking them he can ascertain results in the first runs, the task is greatly simplified.

There are approximately 4,000 theatres in the country which play pictures first-run out of the can. Besides these there are plenty more which play them within two weeks of opening, necessitating bookings before the films have played anywhere. It is because these theatremen that much of the trade advertising is directed and theirs is the most difficult task of booking.

What factors must be taken into consideration?

We can roughly divide these into two parts: those over which the booker has no control and those over which he may exercise discretion.

1. Factors Beyond Booker’s Control

Factors over which the booker has no control include contract provisions, the time of year of release, order of availability of pictures and such often unpredictable outside influences as weather, heat, lighting, such as school graduation nights, boxing matches, percentage, war developments or what have you.

2. Factors Within Bookers Control

To overcome the first of these is not difficult. Suppose that a particular picture under contract must be dated for a week-end. If you can show the exchange that there are reasonable and serious grounds why you cannot play this picture on a week-end the exchange will without argument either allow you to play it in mid-week or substitute another picture which is suitable for a week-end booking.

Different companies have different ways of doing this, but if you notify the company in writing immediately upon receipt of your notice of a conflict they will be safe in all cases. It is even better to do so when you receive the first notice of designation of the exchange to which you are under the terms of your contract. This, of course, does not apply to flat rentals.

Certain other contract provisions such as allocation of pictures, etc., can be negotiated by conference with your exchange manager, or, if you are too far from the exchange center, they generally can be adjusted through correspondence. But it is important to remember that the earlier you do these things the better. What you may do for one exchange you designate playdates, and you may find yourself without a picture when you badly need it.

So, to exercise advantage to one another general practice among exchangers in this respect. For example, a holiday in most cases is considered the same as a Sunday and pictures requiring preferred playing time may be played on a holiday in most cases.

The order of availability of pictures is another factor that affects bookings and causes problems. For instance, if you suddenly receive an availability of week-end pictures, seven in all, and date them one right after the other on seven successive week-ends, you may be forced to play some pictures out of the order of release. Some exchanges will permit this without question and in most cases will allow it with the approval of the exchange manager. The exhibitor should inform the facts in general agreement.

At the worst, this can be settled by paying in advance for one picture with the privilege of using it when you please.

Remember Cancellation Rights

Here also is the time to think of your cancellation privilege. If you come upon a sudden jam of product, take advantage of your cancellation privilege, which in this industry is very liberal and often may mean 75% to 25% of the normal price.

Should you find yourself short of pictures, you cannot, of course, avail yourself of the privilege, but in times of a product jam, you may have to cancel pictures, some of which ordinarily you might play.

Further in relation to picture availability, if, for instance, a picture whose appeal is mainly seasonal should become available out of season (a baseball story for December dating, for example), there are two avenues.

Either cancel it under the terms of your contract, or pay for it with the privilege of using it later.

In many cases an exchange manager will allow you to cancel a picture on which this privilege has expired and at the time provided you pick up one previously cancelled. So there’s a way to use your baseball picture.

The following is a catch-22 situation from 10 to 20% of the time. You may have to cancel pictures some time during the year.

Weather Is Unpredictable

If we could tell you what to do about the weather, our services would be much in demand. However, there is this to say: If for some reason you have to cancel, either at the last minute or because of the weather, you sustain serious losses, exchange managers may arrange for you to repeat on the picture in question, for dropping another that you do not want.

With regard to other factors of this kind, the exhibitor should have some sort of such things as school graduations, local mass meetings, etc., and book accordingly.

Booking is such an important matter that it should not be done hastily. Be deliberate about it. If you are at a distance from the exchange always give the exchange several dates, labeling them first, second and third choices, so that if a print is not available to you on your first choice of date, another date can be pencilled in for you. Don’t use snap judgment. Read the trade paper, think the picture. Stars are of some importance in booking but sole reliance cannot be placed on them. Correct matter and audience appeal are also paramount considerations.

A number of other factors must be taken into account. It is common for the booking agency to play two pictures in a row with the same star or featured player. Trailers conflict with feature and the public becomes confused and prefers to go to one picture rather than to the other and in pictures too close together. The suitability of a picture for week-ends is another factor. Ordinarily it is bad business to play two biographical pictures consecutively. Two mysteries would be equally objectionable, and possibly even two musicals. The theatre playing single features must face all these problems but the double feature house has them not only for a month but month after month, for the problems recur like geometric progression in this case.

Read the newspapers regularly as well as such fan magazines as you can. The former give you an idea of what is in work, while the latter will give you a tip on what stars are doing. A double feature section will give you an idea of what is going into production each week as well as the weekly "Theatre Progress" which gives star, producer and director credits and a brief outline of the story, too. Use these to help you in setting dates.

Past Performance Not Always Guide

Past performance occasionally may be used as a guide in booking but not always. What a particular star did on his last picture is no guarantee that the box office draw of a future picture.

Booking is solely a matter of judgment influenced by all of the above factors. This judgment must be tempered by your own experience, trade paper reviews and another very important element, namely, trade paper advertising. If, for example, your picture is a box office hit, it will use trade paper advertising to tell you about it.

Or the other way around, even the best of bookers make mistakes. Few indeed, if any, foresee the eventual sensational success of "The Great Gatsby," a picture which at one time was expected to be a flop. Or the opposite. A picture which was expected to appeal and was highly praised by the critics did not appeal at all and failed. The average booker, in a typical way of doing business, try to ascertain why and further see whether you could not have foretold that it before it was released. That’s the cardinal test of good booking.

June Bride Contest Sells "Irene" in Spokane, Wash.

Manager Oscar Nyberg of the Fox Theatre in Spokane, Wash., announced the fact that June is the month of many brides and prepared an elaborate campaign in cooperation with merchants in Spokane with the idea of selling a local "June bride of 1940," in conjunction with the release of "Irene.”

The highlight of Nyberg’s promotion was an attractive trailer run on the Fox ten days prior to the opening of the musical production. Merchants hooked up with the exploitation by running their own advertisements in local newspapers. Articles represented included gowns, shoes, stockings, lingerie, hope chests, etc. The selection of the June bride was made by the sampling of a local "June bride of 1940," with the judges including a prominent clubwoman, society editor of a daily newspaper and the leading wedding dress and haberdashery."
ERNST LUBITSCH

SOL LESSER

announce

2

Outstanding Productions

for

1940 - 1941

Released Through United Artists

Current Release:

"OUR TOWN"
Revival Plan Not Easy....

As a Permanent Screen Policy, It Requires a Long Build-up, Steady Selling, Declares One Who Knows

Is there a ready market for old and outstanding film productions? Would a revival program, if once you show you can make up for product shortages and what not? Would box offices require extra cash cabinets, with exhibitors using less thinking and elbow grease in selling their attractions?

Those are questions many theatremen throughout the country are considering. Having tried many other business stimulants, some of them believe a policy of revivals is the answer to their prayers and that such a policy will meet with success.

Well, that all depends, according to A. Milo DeHaven, who until a few weeks ago when for over three days of good weather had to enter Mayo Clinic in Rochester, Minn., was manager of the Belmont Theatre in Highland Park, Mich. It all depends on the situation involved and the persistence of the manager, for, as DeHaven puts it, "this type of policy is a necessity of current offering requirements. A long build-up, a steady selling program to reach the prospective patron who is not an average moviegoer or gift night buster."

Perhaps Wrong Impression Gained

He was replying to various queries he had received as the result of a story which appeared in the April 6 issue of STR concerning that type of policy mentioned in Highland Park. He felt that perhaps a wrong impression was gained from the article—an impression that no matter how old, there is always a ready market for old and outstanding pictures.

Not only has it taken years of study on the part of DeHaven to make his revival policy the success it is today, but he also has had to create a ready reference library for first-hand information concerning outstanding productions of yesteryear. But let him tell about it.

For numerous years in developing this pet idea of mine, plus experimental stages of offering revivals once or twice a month, my belief has been at last bearing the fruits of its labor.

"Previous to my present affiliation, I tried on several occasions to fill in our old time monthly schedule in several Ohio towns, and found that pictures starring Will Rogers and Shirley Temple had the box office click as top money revivals, while here at the present situation Shirley would be a box office flop.

Select Pictures With Care

"I am firmly convinced that the smaller towns can never be successful with a strictly revival presentation policy, although an ever-so-often or frequent presentation...of pre-sold demand revivals...might have a possible opportunity in the success of the venture. But the type of pictures must be selected with care, bearing in mind story, stars, and previous acceptance of the program. A number of pictures should be selected for voting in order to have the best presentation under the policy a demand and request label.

"At my command is a full and complete file of copies of Showweek's Trade Review as far back as 1933, hundreds of stills, 11x14's, one-sheets, press books, mats and complete advertising accessories and exploitation material on all outstanding pictures so old that many exhibitors have forgotten all about them. Overall program filled with this information data and accessories, is part of the specializing in revivals, and I never have to purchase other advertising material.

"To this collection, week in and week out, is added the cream-of-the-crop production material; at the year's end are added general trade, Academy, Award listings, STR, and annual Leaders of the Motion Picture Industry national survey. The wheat, so to speak, is separated from the chaff, and in this way my unique policy is kept alive.

"This will give you, in part, the requirements, and why the average exhibitor is not in a position to go into this sort of policy as a steady diet. It takes a lot more than just a theatre, screen merchandise and a couple of one-sheets to be a 'movie man revivalist.' It takes patience, a knowledge of the public's likes and dislikes, a strong appeal to those who shop only for the best when they go to the movies and want to see their favorite pictures time and again, and complete information on the box office hits of years past. The policy must be so engineered that you play not what you think might go over, but what the public actually demands."

To prove his point, DeHaven has forwarded us just a few of the hundreds of letters he received daily from patrons. As we understand it, when at least 50 requests on the same picture have been received, that picture is brought back for another showing.

Because many of these letters are so interesting, because they display varied tastes, and because they serve to prove that DeHaven's revivals policy has "caught on," we have reproduced a few excerpts, as follows:

- "May I congratulate you on your splendid policy of showing revivals of requested old films? I patronize your theatre quite regularly as do many of my friends. Please try to secure the first Mae West picture, 'She Done Him Wrong,' also an old Republic picture, 'Frankie and johnny.' I've predicted in 1934, Please try to get some old musicals such as 'Gold Diggers of 1933' '42nd Street,' 'Footlight Parade,' etc."

- "I would suggest that you get pictures of earlier years. We, of the younger generation, have missed many pictures produced before 1924 or thereabout."

- "I have several pals who enjoy seeing Spencer Tracy, and if you can revive some of his pictures I would be very grateful to you. And I'm sure many others would, too."

- "Inclosed you will find a petition which I circulated among my friends. All please try to see 'Rose Marie'. I'd just like to say that our family visits the Belmont very often, I'd rather see my old favorites some back there more than at any other theatre because the films are all good and the script and scenes don't bounce around."

Select Pictures With Care

- "...I was wondering if it wouldn't be profitable and interesting to run a Nelson Eddy cycle, I've known many people to remark how much they would love to see certain of his back pictures. Therefore, could you start with his first picture, coupled with some other picture of course, and run them each week in sequence of their release up through 'Let Freedom Ring'? Such a move, advertised to the public would be much appreciated."

A. MILO DEHAVEN

"...it takes a lot more than just a theatre, screen merchandise and a couple of one-sheets to be a 'movie man revivalist'..."

Catching Up On Missed Pictures

- "...I've been catching up on all the pictures that I missed and seeing over again the ones I liked so well, and it's really been swell to be able to see pictures at all."

- "...The tenth graders of Highland Park school request the movie, 'A Tale of Two Cities' be shown as an answer to educational purposes. The following students assure you that they will attend your theatre where this picture is being shown. (Following is a list of 200 names, each individually signed.)"

- "...We students of medieval history would like to make a request for the reappearance of... "The Crusaders"..."

- "...We have attended several old pictures that you have revived, and enjoy seeing them. As president of the Detroit (Highland Park is a suburb) Deanna Durbin Devotees, the club and I are wondering if it would be possible for you to revive 'The Three Smart Girls' at some future date."

- "...I would like very much to see again 'Oil For the Lamps of China'...

- "...If it is at all possible, many of my friends and I would like to see 'The Secret of the Incas,' which you revived about a year ago...

- "...A short time ago you presented the picture, 'The Sign of the Cross.' The Pontiac Exchange Club, of which I am a member (the writer is a minister) would be interested in securing this film to be presented with the cooperation of Pontiac's churches and other civic bodies at some time in the latter part of Lent.

- "...I think it would be nice to bring back 'Go Into Your Dance'...

Friend Anxious to See "Waltz"

- "...I am most anxious to have you play 'The Great Waltz' around the 14, 15, 16, 17 or 18th of September as I have a very dear friend coming to visit me on those dates from Chatham, Ont., who is very anxious to see the picture..."

- "...Is it at all possible away at the time, so won't you please bring them back again?"

In addition to receiving letters like these, DeHaven has also received the "Request Cards," which are available at the theatre for those who wish to use them. His revival policy is also plugged over radio station WXYZ. Should you receive these cards? Only after having learned through DeHaven's explanation just what such a policy entails can you answer that question.
Great Pictures + TECHNICOLOR = Box Office Records

Top Gross Picture 1937  A Star Is Born
Top Gross Picture 1938  Snow White and the Seven Dwarfs
Top Gross Picture 1939  Jesse James
Top Gross Picture 1940  Gone With the Wind

TECHNICOLOR
MOTION PICTURE CORPORATION

HERBERT T. KALMUS
President
Strange Customs For Nassau Theatregoers

Patrons Arrive in Evening Clothes
By Ancient Carriages, Buy Seats
From Diagram At Island Theatre

CARRIAGE trade is a term of long standing
in the motion picture business but in few places does it take on so resplendently
as in Nassau in the Bahamas. Here in a
quaintly picturesque setting of typically British
Colonial environment the theatre has retained
its two-a-day status, with many patrons arriv-
ing in victorians, attired in evening clothes.
Yet theatres on this island are served from the
Atlanta exchanges. The Savoy, Nassau’s
leading theatre, is situated on Bay Street in
the heart of the city’s business district. It
was built in 1905 following a series of con-
flogations which razed three previous theatres
within a short space of time. Owned and
operated by C. W. F. Bethell, a member of the
Bahamas House of Assembly, the Savoy is
modern in its appointments, the walls of
the auditorium decorated with panel mono-
tone marbl paintings of picturesque street
scenes from the British Isles. The theatre
has 645 seats of alternate maroon and blue up-
holstery. There are 510 orchestra seats and
135 in the balcony where smoking is permitted.

Higher Admission in Balcony

Contrary to policy in the United States a
higher admission is charged for balcony
than orchestra in Nassau and all seats are
reserved for each performance. When you
step up to the box office to buy or reserve
your seats the cashier holds up a chart about
11 x 14 in size, with all reservations crossed
off, thus enabling the patron to choose and
see at a glance just where he will sit.

Heating is no problem in the Bahamas with
the year round temperature hovering between
72° and 88° from January to January. Air
conditioning is not even necessary as blower
fans on the roof bring the sea breeze off the
water into the theatre.

The constant white population of Nassau
is slightly over 3,500 not, of course, consider-
ing the large American and Canadian winter
and summer colonists. From this strictly
Bahamian potential drawing population, Mr.
Bethell counts nine hundred as regular motion
movie goers while the others attend only when a
picture possesses particular appeal to the indi-
vidual. Booking presents a difficult problem
due to the shortage of prints available near
release date. A print is out of the exchange
almost ten days to accommodate a Nassau two
or three day engagement. Comparative-
ly speaking, it is difficult to tie up a new print
until it has completed the more remunerative first runs in
southern and large metropolitan cities.

Some pictures are played close to or on
release while many fall far behind release
date to the print situation due toFoto
Standard accessories from the exchanges are augmented by
special displays from a Miami art studio.
Programs printed in New York are issued
weekly and distributed to shopkeepers, offices,
homes and hotels.

Patrons Take Movies Seriously

Nassau theatre goers take their evening at
the movies quite seriously. Many dress for-
formally and entertain dinner guests before a
curate party, going to the Nassau picture
clubs after the show. Bahamas people
seem to enjoy pictures with a British cast or
background. They applaud President Roose-
velt and each performance is patronised
by a colored trailer of King George
VI, over which is superimposed the inscrip-
tion “The British Isles is acco-
panied by the synchronized music of the na-
tional anthem with the audience respectfully
standing at attention. After seeing a show in
Nassau it’s hard to believe it’s only 200 miles
from American shores.

Theatres Bring Back
Films of Silent Era

INAUGURATED some time ago, the policy
of reviving old silent films is proving suc-
cessful for the Miami Theatre in New York.
For six months the little house on Sixth Ave
has been transporting its patrons back to the
days of Lon Chaney, Mary Pickford, Wallace
Reid, Charlie Chaplin, and other satellites of
the silent screen. Despite the change in the
time, the old silent films and short subjects
are, as well, without sound. Musical accompaniment is by a pianist.

A typical example of the programs to be
seen at the Miami is the one which opened
recently and which, according to reports,
broke all attendance records. The feature was
“The Phantom of the Opera,” starring Lon
Chaney, and supplementary subjects included
“A Small Town Idol,” with Ben Turpin, Lou-
ise Fazenda, Charlie Murray and Ramon No-
varro; a Charlie Chaplin comedy short with Roscoe “Fatty” Arbuckle entitled “The Knock-
out”; and the second episode of the old silent
chapter play, “Plunder,” starring the serial
queen of yesteryear, Pearl White.

It is said that these programs not only re-
voice nostalgic memories for old-timers, but
also provide the means for the modern gen-
eration to find out what sort of motion picture
entertainment pleased mother and dad.
Furthermore, it is pointed out, they enable patrons to compare the pictures of today with those of
yesterday, to note the strides made in acting,
lighting, photography, settings, directorial tech-
niques, etc.

Another treat to the “good old days” was
made recently with the opening of the 48th
Street Music Hall where, amid an atmosphere
of stage decorations, patrons enjoy a drink of beer, eat a sandwich while
viewing some ancient melodrama such as “The
Drunkard” or “The Face on the Barroom
Floor,” meanwhile cheering the hero and his-
sing the villain. The policy has proved success-
ful for the Miami Theatre.

Coinciding with the policies established by
the Miami and the 48th Street Music Hall is the
distribution of Motion Picture Jubilee Pro-
ductions, with central exchange offices at 1600
Broadway, to handle the distribution of old-
time slapstick comedies on a nationwide scale.

Miller pointed out that the New York ex-
perimental showings of a number of Snub
Pollard and Ben Turpin comedies have left no
doubt as to their popularity among present-
day audiences. He added that a number of
the comedies are re-creating the revival of the Bieder-
day films, are already planning to stage “Old-
Time Movie Nites,” ushering in the spirit of the
fit-throwing film era.

The comedies available for early distri-
bution have all been synchronized and are stand-
ardized to fit the original two-reel lengths. In ad-
dition, each comedy bears a title message to the
audience, which states that “one of the
most glorious and valuable chapters in the his-
tory of the American film is the birth and
development of the ‘slapstick’ comedies,” and
expresses the hope that “for a fleeting mo-
ment they may represent a spirit of the
crowning genius of yesteryear.”

TONY LAURIE, formerly in the Warner
office in Cleveland, has been appointed assis-
tant manager of the Variety Theatre, succeed-
guy ELLIS, who has been appointed assistant
at the downtown Hippodrome. DON
REILLY, who has held the latter post, was
promoted to manager of the State in Lima, mo

JOHN R. ELLIOTT, long a well known
showman in Youngstown, Ohio, has been ap-
nointed superintendent of the city’s airport.

DAN J. GILHULU, manager of the State
and Ohio Theatres, Cambridge, O., has been
promoted to city manager of the four Shea
Theatres in Ashtabula.

JOHN WALSH, manager of the Fulton
Theatre, Pittsburgh, will be relief manager
on the Shea-Hyde Circuit during the period the
Fulton is closed.

Instead of naming Col. Cecill, E. Vogel,
as city manager for Loew’s in Memphis,
Joseph R. Vogel, Loew theatre chief,
appointed ROBERT WILLORE as manager of
the Palace now a Loew’s.

FRANK J. REIMER has been appointed
manager of the Quimby Theatre in Fort
Wayne, Ind, and has already made some policy
changes in the four theatres.

WILLIAM F. McCARTY, manager of the
Majestic Theatre, Miami, has swapped jobs with EDWARD BRIDEAU, manager of the
Princess, Berlin, N. H.
Some Life Say "Showman's Wife"

THERE are a thousand and one angles to this business of "show business." Perhaps in a small village like New Paltz not all of them are applied; but, considering what we have to work with, we make the most of everything.

I have become fascinated with the work entailed in the operation of a small theatre. Our's is located in a village of fifteen hundred population located eighty miles north of New York City on the west bank of the Hudson River. It is a typical small-town operation depending on rural and school patronage. There are no industries except fruit growing. We know about 90% of our patrons by name and our theatre is as much a part of the life of the village and the surrounding community as is the school and the church.

Discusses Business With Boss

My husband and I discuss every phase of the business together and neither acts without the other's advice. Naturally, pictures are our greatest concern and their proper booking is just as important to us. We try to effect our film deals to the tastes of our audiences and every booking is geared to complement the social activities of our village societies and lodges and the calendar of activities of our State Normal School with a registration of six hundred students. We make an effort to get every last dollar of revenue out of every picture we have to play and we never miss an opportunity to play up to the tastes of the people whom our little theatre serves.

Personally, my main work is the management of the theatre. The cleaning, ventilating and maintenance; the mailing of programs and other business-getting circulars; the handling of supplies; and the job of relief cashier are all part of my weekly routine. My husband

She Discusses Every Phase of Business With Her Husband and Gives Him the Feminine Slant

By Leboria (Bo) di Lorenzo
New Paltz, New York

looks after contracts, the advertising, and attending to other matters where a man can do a better job. I must tell you that my heart was in my mouth during the drawing. I didn't dare handle it on the stage myself. I had our doorman do it. And as my luck would have it, someone won that night. You can imagine my feelings! My better half takes a more general viewpoint on this matter, contending that when the winner collects it gets a round of applause and that's what an audience wants. "Applause," he says, "can't be bought. It's the token that an audience gives a show, or performance, which has met with its approval and is the most-wanted thing in a showman's life."

Whoops! No New Car

If there are any headaches in the business they come when the boss decides to do without the new Buick I've been planning on, in order to get some new type equipment. He's a demon for wanting his shows as perfect as they can be and he never allows my personal plans to stand in the way of improving our equipment. But, in the final analysis, I have had to agree. Headache or none, I blow my bubbles away and let him improve the theatre and the business.

I said before that I have become fascinated with the work. By this I mean the meeting of film salesmen, bookers and others connected with the theatre business. I get a tremendous thrill in attending a screening to determine a picture's worth. I relish the position in life which is more given than earned. I am interested in what the people of our village in the shows. But above all else, I treasure the opportunity which the business affords to serve the people and the feeling of contentment which is ours when we see an attendance record topple before the mightiness of the latest hit from Hollywood.

Giving Him the Woman's Angle

From our experience we have learned that the audiences have gone on a selectivity basis and choose their pictures with much greater care than was apparent heretofore. Years ago it seemed people just "went to the movies" of a night. Now they "go to see such and such a picture" regardless of the weather, or other contingencies. Like everyone else, I have my own favorite book and I consult with me regularly regarding the make-up of shows. In this day of double-features, we have our moments of difficulty with what the bookers have available and what we think our audience will like.

We have found that small-town people have as much interest in pictures as their big-city cousins and this is best reflected in our playing of "high-brow" pictures. In the few years we have spent in New Paltz, our best-attended shows have been those which have story value above star value. We lay our emphasis on our pictures, and never consider that anything else does more than lure patrons to the box-office who are not movie-fans. By selecting programs with the greatest care we have been able to convert many, who came principally because of a chance to win something, into patrons who now turn out for almost every new show. And impressed by our programs and our service, these new patrons are sending their children to our weekly Saturday matinees, building our business into the success which it deserves to be.

If there is anything which the "showman's wife" gets a kick out of, it is, being a "Showman's Wife."

Rankin's Drawing Contest

In connection with the showing of "Blondie Takes a Vacation," Manager Harland Rankin of the Plaza Theatre, Tillbury, Ontario, staged a Blondie Art Contest, with boys and girls invited to draw pictures of Dagwood, Blondie and other characters in the comic strip. First, second and third prizes were five, three and two theatre passes, respectively. Hundreds of drawings were submitted, and Basil Markle, local artist, had a tough job on his hands selecting the winners.

Courtesy Tickets for "Vigil" In Form of Police Summons

Through a tip-up with the Youngstown, O., police department, one hundred courtesy tickets in the form of summons were given out by Manager Edward Prinsen of the Palace Theatre during the run of "Vigil in the Night."

The summons called to the attention of careful drivers that they had not violated any of the traffic regulations and for their courtesy and vigil were asked to accept the summons, good for two admissions.

Manager Prinsen's stunt won the co-operation of the newspaper Indicator which carried daily stories and art, while Station WJM plugged the stunt twice a day.

A Cake Book

Edward Small, producer of "My Son, My Son," here builds a cake actually baked as a cake, sent to him by Charles Perry of the Aldine Theatre in Philadelphia, where the picture is now in its fourth week.
March of Time Gets Impressive Selling

Instances of vivid showmanship in the campaigns on recent issues of the March of Time are reported by Albert E. Sindingler, director of advertising and promotion for that organization.

There are seventeen examples of how two-cent stamps with letters to principals of parochial schools (offering special student tickets on "Vatican of Pius XII" release) have more than paid for the film rental of this issue.

A campaign put over by Manager S. L. Morris of the Palace Theatre in Lockport, New York, brought cooperation between the theatre, school, and community that is almost unbelivable. Aside from the splendid box office returns, Manager Morris states, "My tie-up on the March of Time has done more to cement theatre-community relations than any single thing in a long time."

Scores of other exhibitors have substantiated Morris' opinion recently. In many sections of the U. S. letters show how many theatre managers used the Harvey issue, even during Lent, to create goodwill as well as increased boxoffice returns.

One of the most important items in the reports of exhibitor exploitation recently is the increased use of March of Time's exclusive pictures by newspapers. On the Vatican release, full-page tear sheets, many of them in gravure, came in from the Bridgeport (Conn.) Herald, San Francisco Chronicle, Washington (D. C.) Daily News, Hartford (Conn.) Times, Minneapolis Star-Journal and other leading U. S. newspapers.

Hundreds of theatres used the mats on this issue.

On "Canada at War," March of Time's exclusive picture mats were again used extensively—in hundreds of U. S. and Canadian newspapers. The New York Post, for example, ran a couple of March of Time's pictures on page one, with full credit in the caption. Some March of Time pictures were so exclusive that both the Associated Press and Times Wide World sent them by wireless to their member-newspapers throughout the world.

Louse Cotter, publicity director of the Brandeis Theatre, Omaha, said that the Omaha World Herald used pictures from the wirephoto service on three different occasions prior to the playdate at the theatre, giving both March of Time and theatre credit in the caption.

And another item is the attention being given to radio, as a medium of selling the subjects. Frank Remsburg, manager of the Paramount Theatre in Goldsboro, North Carolina, in his campaign on "Canada at War" made arrangements with the local radio station to broadcast the commentary directly from the theatre.

Columbia Sets National Tieup For "Threads of Nation".

Columbia Pictures arranged an interesting tieup with the Cotton Textile Institute on behalf of the natural color short, "Threads of a Nation." Twenty thousand two-color brochures were prepared for distribution by the Cotton Textile Institute to cotton mills, department stores and dry goods stores throughout the United States. A full-time publicist is working with Columbia Pictures for this campaign.

The tieup was handled by Al Sherman and Joe Schorr of the Columbia home office publicity department in cooperation with Baldwin, Brech & Merrit, publicity firm representing Cotton Textile Institute.
FIRST RUN SHORT PRODUCT

BROADWAY, NEW YORK
(Week Beginning June 8)

CAPITOL—The Flag Speaks (MGM) rev. 3-5-40.
GLOBE—Guards of the Colosseum (Col.) Pleas-
ure.
PARAMOUNT—Outcome Pacific (Para.) rev. 3-5-40. Plays from the (Para.)
5-18-40; Argentina (Para.)

RADIO CITY MUSIC HALL—Cavalcade of
American Heroes (Vita) rev. 3-5-40.

RIALTO—A Criminal Is Born (MGM) rev.
3-5-40. Television Preview (Para.) rev. 5-18-40.

ROXY—Taint Legal (RKO-Radio); Catnip
Capers (20th-Fox) rev. this issue.

CHICAGO LOOP
(Week Ending June 8)

APOLLO—Television Preview (Para.) rev.
3-5-40; Hardships of Miles Standish (Vita).

GALA—Swing Social (MGM) rev. 6-1-40.
Sova. Pride of Fiji (MGM) rev. 6-1-40.
ROOSEVELT—Sports Before Your Eyes
(MGM) rev. 6-1-40; A Rainy Day (MGM):
Blue Barron and Orchestra (Para.) rev. this
issue.

UNITED ARTISTS—The Flag Speaks
(Q-H) rev. 3-4-40; Donald’s Penguin
(RKO-Danae) rev. 3-5-40.

Crypt Capers

20th-Fox (§59) Tech. Terry-Toon No. 9 7 mins.

The mice are having a field day in the kitchen
when the cat appears. One of them knocks
over a box of catnip, and a whiff of the potent
herb is enough to make the cat have one of the
dreamy visions ever drawn by an anima-
tor. The kids will love this Technicolor cartoon.

Winimin Is a Misterkey

Para. (E-97) Popeye No. 7

Popeye proposes to Olive Oyl, but she wants
a night to think it over. She dreams they are
married, and that their four offspring, PIP
Eye, Pup-Eye, and Peg-Peg, are regular little
scamps causing no end of trouble.
When Popeye comes for his answer the next
morning, she turns him down cold. This is
one of the funniest in the recent Popeye re-
leases, Dave Fleischer directed. Give the sub-
ject the proper mention in your ads, in the
lobby and on your marquees. Use a blowup
of Popeye in the lobby.

Blue Barron & His Orchestra

Para. (A-93) Headliner No. 9 10 mins.

An off-screen commentator has the music of
Blue Barron as the music of Broadway.
Against a typical night club scene, the band
performs in an entertaining manner, with vocal
interludes and specialties offered by Russ Car-
lye, Charlie Ives, Red Snider, Tiny Wolf and
Anita Boyer. Carlyle introduces the numbers in
the “singing song title” fash-
ion, while the commentaries “sets the stage.”

Sanctuary of the Seals

20th-Fox (206) Newsreel Cameraman No. 4 9 mins.

An alternate title for this subject might be
“The Private Lives of the Seals,” for it shows
how the iguanid seadweller is a fearsome ani-
mal to the Pribilof island in the Bering Sea,
where the mating season takes place. Bulls
protecting their harems, baby seals being taught
how to swim, a mother seal and her Infant are
some of the high spots of this unique reel,
which was produced by Truman Tallay. You
could arrange a window display with a store deal-
ing in furs, urging women to see how the animals
which furnish “that sealskin coat” live, and how
they are protected by the Bureau of Fisheries.

U. S. Navy—1940

RKO (3111) March of Time No. 11 19 mins.

The whole naval establishment is examined
in this subject, a subject that is appropriate
because of the current discussions anent an in-
crease in the fleet, particularly the air arm.
The reel shows the whole of the navy is shown
in this subject, including some of its outstanding
bases, some of the fighting ships, launching
the submarine Crew of the Navy. A subject
which also points out how much the fleet was
weakened in the post-war years by the pact-
ists and the signs of the naval limitation

treaty. The subject can be tied to current
newspaper headlines. Also tie up with Naval
recruiting stations and post notices around any
naval establishments in your vicinity.

Onion Pacific

Para. (E-6) Popeye No. 6 7 mins.

Popeye and Bluto are in a race to win the
railroad franchise, the former running the
“Onion Pacific,” the latter the “Sudden Pacif-
ic.” Bluto, of course, puts every obstacle in
Popeye’s path, finally causes his train to crash.
Converting his simplified, the sailor converts the
backwards into a streamlined locomotive, wins
the race and a kiss from Olive Oyl. Where-
ever Popeye cartoons go over, this one should
please, and was directed by Dave Fleischer.
Contact the Popeye Kid Clubs; use a blowup
in the lobby.

The Foul Ball Player

Para. (B-69) Stone Age Cartoon No. 5 7 mins.

The game between the Marble Midgets and the
Granite Giants is almost disastrous, for the
Midgets as the Giants take a formidable lead.
But Butch, captain of the Granite team, is
allergic to goldenrod, since he has hay fever.
With the pollen blowing in his face, his sneez-
ing costs the Giants the game. The cartoon
was directed by Dave Fleischer. Try to get
cards in sport shops windows, and banner the
baseball fields.

4 Serials, 26 Two Reelers, 104 Single Reels for Columbia

Four serials, 26 two reel subjects and 104
single reels will be released by Columbia for
the July season. It was announced at the con-
vention this week that the series will be as
follows: Buck Jones in “The White
Eagles,” a story of an Indian pony express
rider from the Iron Triangle to Yakima; Return
of the Spider; “The Adventures of Daniel
Boone.”

The next reel group will consist of eight
comedies starring the Three Stooges and 18
All-Star comedies with such stars as Charley
Clark, Andy Clyde and others.

Two new series of one reel subjects enter
the Columbia ranks this year. They are: “How’s
Your Luck” (based on the comic strip) and
“The New York Parade.” There will be six
subjects in each of these series.

Other series and the number of subjects in
each is as follows: Color Rhapsodies, 16;
Phantasia cartoons, 8; Fables cartoons, 8;
Screen Snapshots, 12, Washington Parade, 6;
Columbia Shorts, 12; Columbia Tours, 10;
Clincopes, 10; Community Sings, 10.
Program Notes From the Studios...

Marjorie Reynolds has been assigned the feminine lead in the next mystery-drama Boris Karloff will make for Monogram. The picture is one of two which will star Karloff before Keye Luke takes over top spot in the series.

Douglas McPhail will play opposite Judy Garland in "Little Nellie Kelly," forthcoming MGM musical adapted from the George M. Cohan stage hit. McPhail will be remembered for his fine work in "Babes in Arms." Arthur Freed, producer of "Strike Up the Band," will produce.

July 8 has been set as the starting date of Frank Capra's "The Life of John Doe," which he will produce and direct at Warner Bros. Barbara Stanwyck will appear in the leading feminine role opposite Gary Cooper, according to an announcement made by Capra last week. The supporting cast will be tested immediately.

"Sing, Dance, Plenty Hot," new Republic picture starring Ruth Terry and Johnny Downs, went before the cameras this week under the direction of Lew Landers. Vera Vague and Billy Gilbert head a large supporting cast.

Columbia's "March of Crime," with Bruce Bennett, Florence Rice and Barton Maclane in the leading roles, is now in production under the direction of James Moore. The cast also includes Joseph Crehan, Don Beddoe, Joseph Downing, Howard Hickman, Edward Van Sloan and O. J. Kelly.

Frank Fay has been signed for an important role in RKO's forthcoming Carole Lombard and Charles Laughton co-starring vehicle. The picture, as yet untitled, will go before the cameras this week with Garson Kanin directing. Fay recently completed a featured role in Paramount's "I Want a Voice."

The Andrews Sisters have arrived at Universal for their first screen assignment, "Argentine Nights," in which they will appear with the Ritz Brothers. The picture will be directed by Albert S. Rogell, with Ken Goldsmith as associate producer. Shooting starts within the next two weeks.

Rehearsal

Gus Meins goes over the dialogue with Alan Mowbray and Judy Canova between scenes of Republic's "Scatterbrain."

Between Takes

Dennis O'Keefe, left, and Constance Moore enjoy a chat with Robert Stack, who dropped in to visit on the set of Universal's "I'm Nobody's Sweetheart Now."

Autry to Make Two Specials

Gene Autry is scheduled to star in two special productions at Republic, in addition to the six pictures on the regular program. The studio plans to sign feature casts of name artists drawn from the four corners of the world, to work in support of Autry in the two specials. As usual, Smiley Burnett and June Storey will be featured in Autry's other six productions.

Robinson as London's "Sea Wolf"

Edward G. Robinson has been selected to star in Jack London's "The Sea Wolf" at Warner Bros., under the direction of Lloyd Bacon. Olivia de Havilland and Jeffrey Lynn have been assigned to the romantic leads in the picture, which will go into production shortly.

Dorn Signed by MGM

Philip Dorn, young Dutch actor who appeared in Universal's "Silk Stockings," has been signed by MGM to portray the role of Dr. Ditten, the concentration camp physician in "Escape." Dorn joins a cast in which Norma Shearer and Robert Taylor co-star, and in which Paul Lukas, Felix Bressart, Albert and Elsa Bassermann and Bonita Granville play featured parts. Mervyn LeRoy is directing.

"Margie" Gets "Go" Signal

Universal's latest song-tie picture, "Margie," went before the cameras a few days ago with Constance Moore and Mischa Auer heading a large cast. The picture is being directed by Otis Garrett and Paul Gerard Smith.

"Kid Reporters" Starts

With Marcia May Jones and Jackie Moran in the leading roles, Monogram's "Kid Reporters" got off to a good start under the direction of Robert McGowan.
Conversation At the Rail

Director Richard Wallace (white jacket) discusses a scene with leading players Robert Barbat, Louise Platt and Victor Mature for "Captain Caution." Hal Roach's current picture for United Artists release. Three complete ships were constructed on the Roach stage for the Kenneth Roberts novel and a giant crane capable of travelling the entire length of the ships was used to film the action-packed story. Other members of the cast are Leo Carrillo, Bruce Cabot, Vivienne Osborne, Miles Mander, El Brendel and Roscoe Arbuckle.

Anna Neagle to Star in "Nanette" and "Sunny"

As a direct result of the outstanding success scored in "Irene," producer-director Herbert Wilcox has selected two of America's greatest musical comedies, "No, No, Nanette" and "Sunny" as starring vehicles for Anna Neagle on RKO's 1940-41 program.

Wilcox and Miss Neagle, now in the East in response to insistent demands for "Irene" personal appearances, will return to Hollywood within the next two weeks to begin active preparation of the new pictures. Announcements of supporting cast and starting dates will be made shortly.

"Legacy" for Columbia

A deal was closed last week between Robert Sherwood Productions, new film company, and Columbia for the latter's release of the first Sherwood picture "Legacy." Sherwood (not the playwright) is 29 years old, perhaps the youngest man ever to organize an independent producing company.

Two Majors Talking to Bob Breen

Bob Breen has grown like a weed since he retired from singing on the screen six months ago. An attractive young juvenile, two major studios are currently desiring for his return to the screen in a non-singing part.

Wurtzel Gets New Contract

Sol Wurtzel, 20th Century-Fox executive producer, has been given a renewal of his contract for an additional three years, which will extend his connection with the studio until July 1, 1946. Wurtzel has been with the old Fox Film Company and the present 20th Century-Fox organization for twenty-five years.

Injuries Hold "Voyage"

Injuries received by John Wayne and Jack Pennick as final sequences of John Ford's Argoy production, "The Long Voyage Home," was begun, will delay completion of its filming about a week.

The new talent craze has hit Hollywood with a bang, but its the "oldtimers" who are getting the breaks. First it was Harry Davenport who entered pictures four years ago at the age of 79, and now Albert Basserman, a young man of only 72, is the rage of the film colony... and to think that most actors gain fame at an early age.

Universal is giving the marquee men a break with its latest soundstage picture. After "Oh, Johnny, How You Can Love" and "I Can't Give You Anything But Love, Baby," its newest epic will be called Margie.

Over to Warner Bros., for the preview of "Confessions of a Nazi Spy," with the forceful fifth column episode added. Kept us on the edge of our seats until the end, but the remark "I let the Germans will be sore at this," by one of the spectators, left us breathless... and so are the devil.

A top-notch cast, headed by Joan Crawford and Fredric March, and expert direction by George Cukor, all add up to a swell piece of entertainment, especially for the feminine trade, in MGM's "Susan and God." It's sophisticated entertainment that should reap a big harvest in the big towns.

Samuel Goldwyn is back in Hollywood, carrying his fight to make double hills to the right front. We think its about time the studios get behind the movement... for the good of everybody concerned. After all, a "B" is a "B" even if you spray it with honey.

Wett the big news is out. Writer-producer-director Upton Welles will star in "John Citizen, U.S.A.," when and if he gets around to it. Wonder if Welles' conception of John Citizen will have a hair muff.

Thanks to the gang in Hollywood for their wonderful cooperation on our seventh Anniversary number. We don't forget our readers. The pictures of the Motion Picture Industry issue the end of the year.

Special Press Marine for Warners "Heaven"

"All This and Heaven, Too" will be shown to the entire Hollywood press at a matinee showing at the Carthay Circle at 2:00 p.m., prior to its world premiere Thursday night, June 13, as a convenience to the press because of its length. All seats will be reserved and tickets will be non-transferable. Only the press will be admitted for this special showing. The picture is down to a running length of two hours and thirty minutes, after Rachel Field, author of the novel, cooperated with Jack Warner, and also in editing the film to such length that it could be shown in one night, and still preserve full flavor of her story.

Warners plan to show the picture with a ten minute intermission.

Paramount-Benchley Deal Announced

Under the terms of his Paramount deal, Robert Benchley will make six comedies for release during the 1940-41 season. Benchley will star in each and provide the stories.

Wandering Around Hollywood with the "Oldtimer"

The new talent craze has hit Hollywood with a bang, but its the "oldtimers" who are getting the breaks. First it was Harry Davenport who entered pictures four years ago at the age of 79, and now Albert Basserman, a young man of only 72, is the rage of the film colony... and to think that most actors gain fame at an early age.

Universal is giving the marquee men a break with its latest soundstage picture. After "Oh, Johnny, How You Can Love" and "I Can't Give You Anything But Love, Baby," its newest epic will be called "Margie."

Over to Warner Bros, for the preview of "Confessions of a Nazi Spy," with the forceful fifth column episode added. Kept us on the edge of our seats until the end, but the remark "I let the Germans will be sore at this," by one of the spectators, left us breathless... and so are the devil.

A top-notch cast, headed by Joan Crawford and Fredric March, and expert direction by George Cukor, all add up to a swell piece of entertainment, especially for the feminine trade, in MGM's "Susan and God." It's sophisticated entertainment that should reap a big harvest in the big towns.

Samuel Goldwyn is back in Hollywood, carrying his fight to make double hills to the right front. We think its about time the studios get behind the movement... for the good of everybody concerned. After all, a "B" is a "B" even if you spray it with honey.

Wett the big news is out. Writer-producer-director Upton Welles will star in "John Citizen, U.S.A.," when and if he gets around to it. Wonder if Welles' conception of John Citizen will have a hair muff.

Thanks to the gang in Hollywood for their wonderful cooperation on our seventh Anniversary number. We don't forget our readers. The pictures of the Motion Picture Industry issue the end of the year.

Special Press Marine for Warners "Heaven"

"All This and Heaven, Too" will be shown to the entire Hollywood press at a matinee showing at the Carthay Circle at 2:00 p.m., prior to its world premiere Thursday night, June 13, as a convenience to the press because of its length. All seats will be reserved and tickets will be non-transferable. Only the press will be admitted for this special showing. The picture is down to a running length of two hours and thirty minutes, after Rachel Field, author of the novel, cooperated with Jack Warner, and also in editing the film to such length that it could be shown in one night, and still preserve full flavor of her story.

Warners plan to show the picture with a ten minute intermission.

Paramount-Benchley Deal Announced

Under the terms of his Paramount deal, Robert Benchley will make six comedies for release during the 1940-41 season. Benchley will star in each and provide the stories.

Siegel Predicts 1940-41 Season Biggest for Rep

Mr. J. Siegel, President of Republic Productions, stated that there would be no retracement moves at the studio and that in all likelihood, the coming year would see additional personnel being added to the plant.

Siegel also stated that the coming year will find Republic making still greater strides in its forward march in the way of bigger and better boxoffice names, writers, directors and producers.

Due to the immense list of pictures turned out during the past twelve months, there are at this time available over 400 top-flight artists of all kinds of radio, which would be placed at the disposal of the studio.

Production continues unabated, with two important pictures going into work, and three being moved into the cutting room. The new ones are "Sing, Dance, Plenty Hot," and "The Ranger and the Lady."
Massey Recordings Used to Sell "Lincoln"

"Abe Lincoln in Illinois" was well exploited recently by Manager Gene Curtis of the Paramount Theatre, Syracuse, N. Y. A cooking school, which was being held at the theatre on opening day, stimulated attendance. Two benefits were arranged, with 1291 tickets being sold. The benefits gave the picture much word-of-mouth advertising.

As a novel ballyhoo, Curtis built a 9-foot book as a "talking billboard." On either side was pasted the large portrait of Lincoln taken from the 24-sheet. Inside the book was an automatic phonograph combination and loud speaker, through which were played the Raymond Massey recordings promoted from a local music shop. Between records, the picture was plugged. Other selling activities included letters to every English teacher in the grade and high schools, sent by Mr. Newton, head of the English department of the public schools. Other letters were sent to teachers, offering them the use of the Raymond Massey recordings for class work. These were routed throughout the schools, and accorded the picture much valuable publicity. As a result, the attendance of students and classes was high.

Stills and cards were placed in all branches of the public library and also in the book stores and lending libraries.

Two broadcasts were promoted over WFBL. One was a dramatization performed by the station cast, taken from one of the Massey recordings. The other was a radio quiz contest, with single passes awarded the first ten people who supplied correct answers.

The theatre was decorated with a special false front, with cut-out letters and heads taken from exchange paper. A photo-montage of stills completely covered the front panels.

In advance of the opening, a 9-foot banner was displayed in the lobby. During the engagement, it was moved to the Lincoln Bank, where a window display had been promoted.

Civic Clubs, Schools Help Sell "Florian"

The city's leading civic and patriotic organizations and school authorities cooperated with George Peters, manager of Loew's Colonial, Reading, Pa., in his highly effective campaign for "Florian."

Peters arranged a special screening of the film for the Reading Committee of the Reading Motion Picture Forum, which represents 85 affiliated women's clubs and civic groups. Special cards and recommendations "Florian" and suggesting its support were sent out by the Committee to the entire membership. Also arranged were the participation of the American Legion and Veterans of Foreign Wars, as well as heads of all local camera clubs. These latter made pictures during the showing and the best shots were used in a lobby display at the theatre.

An essay contest on the reign of Emperor Franz Joseph, who is portrayed in "Florian," tying in the Lipizzan horses, was conducted in the English, Drama and Photo Fan Appreciation club of the Reading High School. Copies of the Felix Salten novel on which the picture is based were awarded as prizes, with guest tickets to announce. Announcements were made over the school's public address system to its 3,000 students and stills were placed on all school bulletin boards. Stories and art also were used in the school newspaper.

A giant Walking Book, seven feet high, using two ushers inside and one outside as a guide, was sent through Reading's busiest streets for several days before the opening and a few days during the engagement. Two different three-sheets were used as the front and back covers of the book.

A classified ad contest offering prizes to readers of a local newspaper who could write the word "Florian" the most times on a postcard drew an astounding response. Five hundred replies were received, marking one of the largest batches of mail ever received in answer to a contest. Entries arrived from towns thirty miles from the theatre. The winner wrote "Florian" more than 2400 times on one side of a regular U. S. postcard.

A gala parade of caddie band and chorus was held opening night, with marchers carrying a banner reading: "We Are New on Our Way to See 'Florian' at Loew's." The parade started from the National Guard Armory, down the full length of the main street to City Park, where a brief ceremony was conducted before the procession moved on to the theatre.

Several thousand heralds were distributed to those attending the city's first outdoor auto-racing meet. Five thousand special heralds were inserted in the comic section of the Philadelphia Sunday Record. They were distributed through a tie-up with the local distributor of this paper. Art layouts on Baronova, the dancer who is featured in the picture, were placed in all Reading dancing schools and in hosiery windows. Stills were planted in windows featuring books, sporting and riding equipment, in beauty shops, furniture and shoe stores.

Special dioramas depicting important scenes from the picture were exhibited in entrance foyers at all senior and junior high schools, together with special displays of scene stills and playdate announcements.

Prizes for Best Jingles

A limerick contest for the best jingles using either the title "Northwest Passage" or the names of the film's stars was conducted in association with the Reading Courier Post with his "Scarlett O'Hara" hunt during his "Gone With the Wind" campaign. The final judging was televised before 3,000 persons at Convention Hall.

Scarlett O'Hara Hunt

Joseph E. Murdock, Stanley, Camden, N. J., netted reams of free space in the local Courier Post with his "Scarlett O'Hara" hunt during his "Gone With the Wind" campaign. The final judging was televised before 3,000 persons at Convention Hall.
Let's Visit

MEET SOME OF YOUR FELLOW SHOWMEN
WHOM WE TAKE PLEASURE IN INTRODUCING

AT THIS

Seventh Birthday Party

OF

SHOWMEN'S
TRADE REVIEW

The following pages give you personality slants
on many of your good fellows in showmanship.
And you'll be meeting more of them in later issues.
Leo Franklin Wolcott

Meet Leo Franklin Wolcott. He is the owner of the New Grand Theatre in Eldora, Iowa. Mr. Wolcott has just observed his 20th year in the industry, having purchased the Empire Theatre in the town. He has opened the New Grand Theatre, Indiana, Iowa, just 20 years ago May 1. For the past 20 years Mr. Wolcott has operated the New Grand. From his record, it can be said that what is at the present time, is what can be termed an "active exhibitor." He was born in Manitou, Kansas, on Dec. 17, 1890. At the University of Kansas when the war broke out he enrolled in the Navy Medical Corps, serving as an officer until 1921. He married Eugenia Harman on Feb. 10, 1915, and they now have six children, Patricia Louise, who is 16, and Harrison Douglas, 13. Mr. Wolcott owns extensive lands and ranches in Kansas and actively manages them.

Not only is he president of the Allied Independent Theatre Owners of Iowa and Nebraska, a post he has held for the past 6 years, and a director, which he has been for 10 years, but he is active in a great many other organisations as well. He has been adjutant, commander, and member of the executive board of the local American Legion post, was vice-president and member of the Chamber of Commerce, is a Mason, a Rotarian and chairman of the County Republican Service League.

Besides all these activities (which appear to be enough to keep ten men busy) he is a crack golfer. He is Iowa State American Legion champ, won the Iowa Golf Association champ for 3 years and Iowa Film Men's Golf Champ for 8 years. Looks as though he wouldn't have time for football, but he says he loves to travel and fish as well.

As for what his ultimate hope for the industry was, he said, "My hope is for an aboli- tion of box office. For the past 3 years we've had calls from people asking us to adopt a box office. We are able to obtain all or none of the pictures on a contract on percentage so that we are not affected by the actual overhead and are assuring at least a 10% profit to the theatre. We need a live and let live distribution policy and elimination of chiselling on both sides of the fence."

Mr. Wolcott, despite his many interests, thoroughly enjoys the job of running a theatre, he said, "I don't know if it's the attraction of something new every day or so. I get a special thrill out of the results of a good campaign on a good picture, if and when!"

But there are a lot of things he doesn't like so well, he states. Among his pet peeves are the following: The top pictures on percentage in the small town where the percentage takes the cream so necessary to balance the operation because of the box office checks we have to take and run; scratched film; inefficient employees; chiselling film peddlers; chiseling independent exhibitors; and finally, a thoughtless, careless public, who seem to take delight in tearing down fine theatres which have been built for their pleasure and comfort.

William G. Cooke

Despite the fact that he thinks the way film is sold to independents is unfair, William G. Cooke, owner-manager of the Garberville Theatre, Garberville, Colorado, never missing a chance to run a couple of different theatres simultaneously. He also works hard at the job. He started as a boy working for the Garberville theatre. He says he is not too sure what he would have liked to do had he not liked the show business, but he says from the few people that have asked him, "I don't think they would have liked it."

Bill started eight years ago as an operator and for the past five years he has owned and managed the Garberville house.

Evans J. Kall

Evans J. Kall is a manager with ambitions. He is now manager of the Polk Avenue Theatre, Jackson Heights, Long Island. He's only a young fellow having started in the theatre business four years ago as usher at the Crest Theatre in the Bronx. "I hope some day to have my own circuit of small town theatres," says Evans. Time has given him the presence of mind which he needs to do the big campaign of exploitation and watching the box office swell." About the only thing he doesn't like about the going and coming of his hands with despair over his inability to do anything about it is complaints by patrons about poor housekeeping or bad seats. "I love this business very much and I take pride in running an orderly and clean theatre," he says. "My next move, which I hope I shall be able to make, will be to a circuit or distributing office. All my manager friends want to leave and I am the eager one (according to them) for loving my work as I do." It is a virtual certainty that a man like Evans so wrapped up in his job will achieve his ambition and go on to bigger and better things.

William E. Wagner

Despite his seeming youth, William E. Wagner has a reputation for contracting with him. You see at left, is a real veteran in the business. This year is his 32nd in his present undertaking. "I have been in every line of the-atre work," says Mr. Wagner. "I have been pianist, organist, musical director, operator, and adver-tising man and manager. I traveled as musical di-rector with musical comedy and dramatic stock and put in one season with a medicine show." Mr. Wagner has been manager of the El Campanil Theatre, Antioch, Cal., for the past three years. From 2 years ago he took over his first job as pianist in a nickelodeon, 31 years ago. He's vaudeville minded because of his long experience with stage shows and he enjoys working out programs for both pictures and vaudeville which the El Campanil Theatre plays. Mr. Wagner says he wishes there were some way to convince pa-trons that nothing has been cut out of a picture, because so many people tell them there is something missing. "During the 12 years as manager of the El Campanil Theatre, I have also acted as musical director for our 10-piece orchestra, in which my own son, 17 years old, is playing second trumpet. In this time, I have played such well known acts as the original Boswell Sisters, the Three Stooges, Ben Blue, Gracie Barrie, Sybil Jason, Ann Rutherford, Frank Jenks, Milk Britton's band, Max Terhune, Sidney Burnette, Torquig, Roscoe Ates, the Duncan Sisters, Al Pearce and His Gang (their first appearance was here, afterwards returning to break all box office records), Tommy Harris, Red Nichols' band, Ray Noble's band, Pink Tomlin's band, Carl Ravaza's band and many others."

Bill started eight years ago as an operator and for the past five years he has owned and managed the Garberville house.

Henry Ernest Rehfield

Henry Rehfield should be known in the middle west and beyond as a builder-upper of theatres. For the last 30 years he has been buying theatres, building them up, selling them and then going on to conquer new fields. For the last 12 years, however, he has been at the Iowa Theatre, Bloomfield, Iowa, and says he hopes "to continue to operate high class theatres."

What I like best about my work is meeting my patrons," says Mr. Rehfield, "but what I don't like are kids on an occasional poor show and no compliments on the good ones and usually from patrons who get in on a free pass for some reason or other."

Mr. Rehfield started life as a Railway Ex-pressman in Bloomfield, Iowa, in 1910 at Mandan, North Dakota, with planes set on supports for seats and a lone piano. He operated the Edison Kinetoscope myself, alternating with a partner in my first venture. We ran short subjects only. After about a year, we moved to a larger building and soon after added two acts of vaudeville supplied by the then Webster Circuit of Fargo.

About a year later, I left this theatre in my partner's hands and went to Rehfield, South Dakota and bought the theatre there, which I operated for about two years and then sold out.

"Then I went back to Mandan for a time and moved on to Miles City, Mont., where I took over a 'white elephant' theatre, after renaming it and adding vaudeville with pictures, had a little gold mine. I sold this eventually and went to Logan, Utah, and purchased a theatre there which I operated a few years and then sold out and went back to Miles City, again taking over a old theatre which I decided the new man could not handle. While here, I merged with my opposition and we took over the old Opera House, renaming it the Empress, and signed up with the Sullivan and Considine Circuit for two days of vaudeville weekly. In addition, we looked most of the big legitimate stage shows of the day. We also played the first Edison talking pictures in this theatre."

I left Miles City again in 1915, going to St. Joseph, Mich., where I operated a theatre for about a year, then on to Chicago, where I went into partnership with John T. Conners and opened up a large vaudeville theatre, playing five or six acts for a change and three changes weekly for seven years. We played vaudeville booked by the Western Vaudeville Association and Johnny Nash, also George Webster and Lou Diamond. (Ed. note,—the latter was short subject sales manager and head of music for Paramount until his recent death a few months ago.)

"After the panic of 1922, we closed this theatrical successful theatre and I went to Sioux City, Iowa, to manage the Polk, where I started there, subsequently sold to Morris Smith, after which with a new partner, I went on to Sioux Falls, S. D., where I went back for a time. I sold this and went to Huron, S. D., and from there to Bloomfield, where I had perhaps my biggest battle, as this was the dawn of the sound era. However, after 10 years, I have one of the finest theatres in the state for a town of its size."

William E. Wagner, that's quite an adven-turous record. Nineteen theatres in 30 years. Can anyone else match that?"
Frank Boucher

A long period of theatre operation and supervision has equipped Frank Boucher for any kind of a task in connection with entertainment. For more than thirty years he has 20 years of experience behind him, yet many years of active service to offer because, although old in experience, he is still young in age.

He first "crossed" our path about fifteen years ago when operating some theatres in Hagerston, Maryland. Then a district manager's job with the Warner Washington Zone under John Payette. From there his activities took him into several tough independent situations where he gained a keen insight into the independent business of buying and looking problems solved to his greatly well stocked store of theatre knowledge.

Right now he is handling responsibilities in the southeast territories for the S. M. with runners running riot that he becomes assistant to Louis Schine sometime this spring or summer, a berth for which he is well equipped.

We have been trying to convince Frank for many months while operating some theatre in a small town with runners running riot that he becomes assistant to Louis Schine sometime this spring or summer, a berth for which he is well equipped.

J. Foster Bailey

"I imagine owners of big theatres are glad they don't have to hold down all the jobs that I do. I was a Tux in Teddick in Boyle Theatre, Coffeville, Mississippi. Bailey adds: "I manage, operator, electrician, owner, carpenter, actor, janitor and everything else. And they expect me to sell my own house, seat usher, lock door and other, and notice. Bailey also complains of receiving dirty film from exchanges.

"It was so green when I started that I didn't even have to worry about snow. The snow was binding. I thought you played what you asked for and that it didn't make any difference if this didn't make up all you contracted for or not. In fact, I didn't realize I was contracting for the shorts at all," he says. He knows better now and has run the New Theatre for the last four years.

"It happened this way," he says, "After agreeing on the deal for features, the salesman said, 'About two reels of shorts with each feature will be about right, I guess.' So I said, 'Yes,' and he wrote it down and I signed. Later he sold me another series and some special shorts. I thought no more about it until I was informed that I would have to date about 20 reels of shorts before I would be given a date on one of the big pictures I was asking for. Two reels per feature doesn't sound too bad to most of you, but this town is so small that I only run three changes per week and with serials as the Saturday feature, I run six extra long features, it sure mounts up.

'This tale's naiveté is exceeded only by the one in the first issue of the New York Times, I believe, is generally conceded to be the prize in the Memphis territory. When a salesman from Boston came to see me, he interrupted me, the conversation turned to shorts. The exhibitor then said he didn't like Warners' shorts because they were too cheap. He showed me a picture from that exchange that he would be running the following week. It seems he usually watches the shorts and would casually watch the picture. He was looking at a trailer and thought he was seeing the shorts. He let his film come C.O.D. and didn't know what he was getting or what he was paying for. And this—after he was in business for several months.

"I claim this tale to be tops in its line. I took up tickets one Saturday afternoon and one of my customers was a little girl (actually 7 years old) who came with her slightly older sister and a younger one (4 years old). My policy was to let them in free up to five years. I was only getting ticket out of the three and had been letting it pass for some time, seeing that I'd wait until the next time. Finally I stopped the 7 year old and said, 'You're five years old, aren't you?' To my surprise she said, 'No.' I could hardly believe she would lie, so I put the question to her again and this time expressed my doubt. Again she said, 'No.' A little out of patience, I said, 'Well, how old are you?' She answered, 'Seven.' So you see, she hadn't lied after all. She was, I must say, 10 years old. And she wasn't trying to pull a fast one. She just took my question too literally and hadn't thought of why I was stopping her.

C. Norton, Jr.

Six years with the Wometco Circuit have brought C. Norton up the ladder from extra usher to assistant manager of the Rossetti Theatre. He is hoping to own a theatre himself. Its business is in his blood despite the fact that he occasionally gets mad at theisse and loud talkers in his theatre. He tried twice to give but both times came back.

Claus and his friends work on theatre for a time. "I hope some day to own my own house and to have a 25-cent price for kids," he says.

J. D. Morris

Mr. Morris' first experience with theatres and pictures was with the A.F.E. It is a long way from there to Meade, Kansas, where my Morris runs the Meade Theatre. He still enjoys meeting the public, best of all the fascination there is in the theatre business.

"We had an old Powers set up on a wooden platform at Burles Templiers, France," says Mr. Morris, "and we put on shows in the town square for soldiers and civilians. We had one machine with 1,000-foot magazines. The current available was 1,100 feet from the place at Brig. Gen. Miller's headquarters. As we had used lamps for light and no rheostat, we made one from a wood barrel, salt water and two wires. One evening the is no more than a parrot. As it was the first movie for a lot of French kids, it really went over with a bang. The previous week they had been playing a serial and, of course, the Powers were the old crank type, so projection speed was not always uniform." From this early enthusiasm, F.D. just naturally took to the theatre business and he has owned theatres since 1922. "I hope ultimately to build up a chain of 8 or 10 good shows," he says. "The only time I ever get stung is when I pay a stiff price for a production during buying season with the expectation of a swell show and draw a dud." Well, that's life, F.D.
GARY COOPER
HARRY SHERMAN
Producing for PARAMOUNT

HOPALONG CASSIDY FEATURES

The Ultimate in Outdoor Entertainment
Wilbert M. Brizendine

Local boy makes good, should be the slogan for Wilbert M. Brizendine, manager of the Kialto Theatre, Baltimore, Md. Will has made good right in his home town too.

Here's his own story: "I graduated from high school here in Baltimore. After a not very exciting trip all through the East for several months, I finally took a job as usher and ticket seller for the Kialto. After two and a half years, before I was even 21, I was made manager of one of our theatres in another section. Since then, and that was about six years ago, I have handled nearly all of our ten theatres at one time or another. I have been in the Kialto for the last three years. My experience in the theatre business has taught me but one thing—you never know enough. In this line there is always something new, and the different people you meet all the time make this game the most fascinating of all them."  

Ed Beach

Ambitions among theatremen differ. Ed Beach, who owns the Silvertown Theatre at Thomaston, Georgia, 19 years in the business, says he wants "to buy a boat and light out for parts unknown." But first, being an honest man, he says, "I want to pay off the balance on the theatre I bought 2 1/2 years ago in Fernandina, Fla.

Ed has been in Thomaston for about nine years now. He started as relief cashier for two theatres in Charleston, N. C. Ed certainly must have things running smoothly because he says the part of the job he likes best is the fact that he has "plenty of time off to hunt and fish."  

He thinks there are too many percentage pictures demanding preferred playing time when not justified and he is also fearful of the continued threat of chain opposition. However, as long as the hunting and fishing are good, we think Ed will be all right.

William P. Rodman

William P. Rodman, owner of the Eagle Theatre, Eagle Lake, Minn., was literally thrust into the business 12 years ago and has stayed ever since. "I was put in charge of a theatre at Fostun, Minn., with no experience whatever and it was a Bozeman. After I was there about two weeks, the operator took sick and I had to practice on the machines all day to be able to operate that night."  

Bill likes booking and buying the best of all his many duties. It is for this reason that he thinks college salesmen and two-ticket bookers, he says. He hopes some day to own a better theatre in a bigger town.

Francis H. Myers

If you don't already know Francis H. Myers, you should. For not only has he had a long and successful career in the industry, but he knows it from the ground up and has some mighty interesting ideas about it. Francis is now purchasing agent for the Wometoe Circuit which has a lot of theatres in Florida and which reach over to the Bahamas Islands too. Besides that, just in case he might not have enough to do, he also manages the Lyric Theatre in Miami, which is only open evenings.

Francis started as an usher in the Temple Theatre, Miami, 15 years ago. Which practically makes him the oldest inhabitant of that show place. For instance, says Francis, "I've had the honor of being the fact that is constantly changing. Yesterday's bombshell is just today. New ideas give new men a chance and keep the old ones on their toes," says Francis. Now that's an interesting philosophy and suggests how he has risen from usher to manager and purchasing agent. He does object to one thing: "The fact that theatre managers are very much underpaid in comparison with projectionists for instance."

His interest is increasing because of its steady progress. Starting in 1925, he was promoted to assistant chief usher, then to chief of service at another theatre, then to the accounting department and from there to the art department. "In 1935, I saw that most poster artists would be replaced by process work and decided to change to manager." So he joined an independent circuit and managed first one theatre, then two and three and finally the circuit. "I bought all the product, the books for the company, negotiated leases, etc."

In 1939, he rejoined Wometco and was promoted to purchasing agent. Not only does he spend plenty of time on the job, but he literally married into the business. His wife, the former Jane Havis, is associated with Lucas and Jenkins Theatre in Savannah and later with the Sparkles Circuit. But let Francis talk himself—"From all this you can see that I have had a rather general theatrical education. My ambition is to learn as much as possible about theatres and theatre operation. Of course, I would rather operate or rather fill the projectionists' duties at various times. A small theatre owner or manager is often an operator or chairman. It's an art to forecast who works for the large theatre or circuit because he must of necessity familiarize himself with every phase of a theatre's operation."

Edith Lewis

The Strand Theatre is literally the high-light of Livingston, Montana, as can be readily seen from the photo sent to us by Edith J.

Lewis, owner of the house. Mr. Lewis is now operating his silver screen house as a theatre manager, having started as a projectionist 25 years ago. For the past seven years he has operated the Strand. "I love a good theatre," he says, "and my only aim is to keep my theatre open and running at a profit."

Jim M. Owen

A great many people will need no introduction to Jim Owen. But lots of them don't know that he is an exhibitor. For he is better known as the con-conductor of the Owen Boat Line, proprietor of the Owen Drug Store and "High Mayor of Branson, Mo." But Jim runs what he calls the Owen Hill-Billy Theatre at Branson.

His first job was as a newspaper ad salesman and from there to exhibitor, high mayor and fisherman extraordinary with a hop skip and jump should make an interesting story that we'd like to hear Jim tell some time.

He's been in the show business for the past eight years. His ultimate hope in his own words is "to get the joint paid for." When asked what he liked best about his work, he said, "putting up the S.R.O. sign" and his pet peeve he says succinctly is "film salesmen." Giving you some fishing dope, he says, "because, really, the way business is the show is just a side-line. If it were not for White River and the black bass, we couldn't keep the doors open and that's on the square."

But Jim has a distinction accorded to few men. One of his best customers is a movie star named Autry. As his personal customer. Jim didn't say whether Gene also visited the theatre when he came to Branson and if so, whether he raised his prices or made sure to play an Autry picture.

S. J. Melzer

S. J. Melzer, demon tie-up man for the Premier Operating Corp., a circuit in Toronto, Canada, has some interesting stories to tell of how certain stunts backfired on him. He is advertising and publicity chief for the circuit, having come up the ladder from office boy to his present post in 10 years. "I love the varied activities with which we have to cope at an accelerated pace," he says, "but I don't like booking changes, road show engagements and above all giveaways such as silver dishes, glassware, book night, photo nite and a million others."

Melzer tells us this is one of his favorites. "Some Major, manager of the St. Clair Theatre in Toronto, was asked for a rebate of the difference between an adult and a child's admission ticket, by a youthful patron who came to the theatre on a pass he had won on a tieup we had with the local newspaper."

Here's another of his stories: The following is an excerpt from a letter received in reply to our instructions to send invitations to local civic officials to see the premiere of 'Gene With the Wind' at the Perth Theatre, Perth, Ont. : Mr. Edgar Irwin Reeve of Perth is a Plymouth theatre owner and has an idea that beer rooms, pool rooms and theatres are the damnation of the world."
WILLIAM A. SEITER
DIRECTED
DEANNA DURBIN
IN
"IT'S A DATE"

Management:
JOHN MCCORMICK, INC.

CURRENT ASSIGNMENT
PRODUCER - DIRECTOR
"HIRED WIFE"
NEW UNIVERSAL

Compliments

George "Gabby" Hayes

TOMMY RYAN

REPUBLIC STUDIOS

PERSONAL MANAGEMENT
EDWARD E. ALLEN

UNDER CONTRACT TO
REPUBLIC PICTURES
SEVENTH ANNIVERSARY ISSUE

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Bob Nero

That smiling fellow with the big cigar is Bob Nero, manager of the Pastime Theatre, Akron, Ohio. He has been in show business for 15 years, having started as an exchange man with RKO Pathe. "Twelve years of working in a theatre was no fun; always shut in. But theatre work, I think, is much better. You are more alert and meeting people. Hours are longer, but if hours were shorter you would likely spend your spare time at the theatre. So what's the difference?"

He's had his present job for three years. He's exploitation-minded, as the front of his theatre shows. He hopes that his advertising will eventually break competitive business. The thing he really likes about his job is working on new ideas. He recently played "Gone With the Wind" and enjoyed record grosses.

Richard Miller

Here's a young man well on his way up the ladder of fame. He is Richard Miller, present exchange manager of Basil's Roxy Theatre, Buffalo, N. Y. He started ten years ago as an usher for Sheer's Hippodrome in the same city and has now progressed to the managership of the Roxy on his way to his ultimate goal of general manager for the whole circuit. Dick thinks that there are too many "B" pictures today. He also decries poor comedies and double features. But he is certainly exploitation-minded, as you can see, by the fact that when we asked him for a photo of himself, he gave us this one where he is standing alongside a swell ballyhoo truck which he recently used on "Flying G-Men", a serial.

Warren L. Weber

Warren L. Weber, who now owns four theatres in Kansas, is this year observing his 25th anniversary in the business. He started as a billposter 20 years ago, and now has the Elfin-wood at Ellinwood, the Ritz in Teague, the Plaza at Burlington and the Pix at St. John, all in Kansas. He says he enjoys counting the profits—"if any."

Floyd C. Faubion

From popcorn boy to manager—possible. I day they may use that line instead of "from office boy to president," and it will certainly fit Floyd Faubion, who has climbed the ladder just that way. Floyd, after 20 years in the business, is today, as he has been for the last three years, manager of the Star and Plaza Theatres in Teague, Texas.Texas.

With the ability to climb as high in the theatre business as possible, well, Floyd, it's been a long way from popcorn boy to manager and you're a lot nearer the top now, so keep on trying.

Floyd's philosophy is interesting: "At times, certain things may come up to make a fellow fretful, but I love the show business and never let anything discourage me. Certain things may stop at times but a fellow must expect these things to happen and always work harder to make the next stunt click."

"I started out in the show business in 1926 at Lometa as a popcorn boy for W. W. McNatt," says Floyd. "It was my one ambition to be an operator, so whenever possible I would manage to stay in the projection booth and watch the operator. I would rewind reels and do anything the operator would let me do. I would go up the booth in the morning and study the machines and practice threading them. I was small and had to stand up on an apple box to see over the perforations. In those days the operator had to crank the machines. I managed to stay in the booth and could handle the machines as long as the operator would let me and I watched my work. One day the operator took sick and I told Mr. McNatt I could operate the machine. There was no one else in town who could, so he let me do it. I managed to put the show over and in about three months Mr. McNatt gave me the job of operator. I was very young and didn't know much about the machines, so being a good mechanical man, Mr. McNatt kept them in operating condition.

I worked for him for about two years and then they moved to the county seat, Lampasas, Texas. He spoke a good word to the owner of the show there and it wasn't long before S. T. Donnell, the manager gave me a job as general flunky, etc. He told me his chief operator was leaving town at the end of the school term and told me I could handle the machines, he would give me the job. I waited seven months and got the job. It wasn't long until sound on disc came out and ten sound on film. I worked there for eight years and left to accept a job in the small town of Buffalo, Texas, as manager. I kept this job seven months and bought a small house at Franklin, Texas. I didn't have very much money to get started in the show business for myself and soon realized that it wasn't a little man's game, so I sold out and started to work for the J. C. Logan theatres with head-quarters in Bay City, Tex.

"I started out in one of the small towns and will admit I didn't make much of a showing. Mr. Long was good enough to transfer me to a larger and much better show town. Here I made a better showing and after one year in this place, he transferred me to Teague, where I am today. Mr. Long, in my opinion, is one of the best showmen living today. I operate his theatres in Teague as if they were my own. I feel that if a fellow expects to make a success in the theatre business, he must put all he has at all times to fair in every way with the man who has trust and faith in letting him manage his business."

I am very good advertising, and we hope other young men will feel the same way about it and follow your suggestions. As he is advertising minded, Floyd took up art work and Mrs. Donnell says she doesn't have to show bills, he says, "and hope to always stay with it."

Howard C. Monroe

Howard C. Monroe once held the title of the youngest theatre owner in the state of Michigan. He owned the Paramount Theatre at Waterkett at the age of 17. Howard now owns the Ritz in Long Beach, Calif. He hopes to build up a circuit of six to ten theatres when conditions are right.

"Things are difficult today," says Howard, "because of the cost of film and the inability of the majority of exchanges to weigh the ability of a theatre to pay fair film rentals. In most cases the salesmen sell film with little or no knowledge of the cost of running a theatre; exchange managers are equally 'dumb' about theatre management and the ability of a theatre to pay rentals."

Howard enjoys most the advertising and promotion work he does for the theatre. He was an advertising man for a long time. He represented Barron G. Collier in Omaha and traveled through Iowa, Nebraska and Colorado selling advertising in street cars and buses. "This was a one-man advertising agency job, as I handled the production of our cards from layout to finished job," he explains.

"In 1933, I went back into theatre business, taking over the haunt of the now defunct Hollywood Theatre in Buchanan, Michigan. I ran it for two years, building up the business to a highly profitable basis. I sold it in 1935 at a good profit and came to California purchasing the Ritz Theatre in Long Beach. For about a year I also had a half interest in the Dale Theatre that sold in Hollywood.

"A huge over-building program has made southern California a precarious spot for exchanges of the independent variety. But theatres here already and in the offing. Nine out of ten new theatres opened in the past two years are losing money. But once a man gets a yen to build a theatre, he builds in any location, regardless of whether or not he can get suitable runs. Several theatres in this locality have been unable to open after completion because of lack of runs or business."

Walter Eldred

Walter Eldred, owner of the Colfax Theatre, Colfax, Calif., has a number of suggestions for the independent exhibitor. He and his wife manage to do all of the work of the theatre except ushering and cashiering. It is a small town and it is necessary that we do everything that we possibly can ourselves to keep our overhead down. Futhermore, it is high enough as it is," he says.

Walter thinks that the business would be a lot better for the independent exhibitor if the chain theatres would not hold availabilities back so far. "Also, if they would eliminate double bills, giveaways, etc., and make fewer and better pictures, I am confident that show business would be much better than it is now," says he.

Walter has had this theatre for four years. He likes running the machines best of all. He hopes ultimately to make a good living out of the theatre, despite double bills, etc.

The Colfax Theatre was opened in January of this year. It has 400 seats and runs the old theatre which was burned down last September.
CHARLES LAMONT
DIRECTOR

JUST COMPLETED
"SANDY IS A LADY"
FOR UNIVERSAL

FRANK McDonald
DIRECTING
GENE AUTRY SERIES
FOR
REPUBLIC

John Wayne
SEVENTH ANNIVERSARY ISSUE

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R. L. Swanson

Jack of all trades would be a fitting appellation for R. L. Swanson, who is not only the owner-manager but booking agent and advertising man and on occasion he even acts as his own assistant. Swanson performs all these duties at the Roxy Theatre, Battle Lake, Minn.

On August 8, he will celebrate his third anniversary in the business, having succeeded to his father's projectionist's assistant. He hopes some day to educate his community to pictures and build up his business, which as yet is not sufficient for more than part-time operation. He likes the business because, "I like to see people enjoy themselves." His criticism may be interesting to you—"Many pictures have poor titles. I think a good title on a picture has a lot to do with the box. (Who can disagree with that?) Swanson goes on to say, "There have been too many historical and biographical pictures lately, people want to be entertained, not educated."

Six months after he went to work in the Roxy Theatre, Swanson bought it. "I have been running it as a hobby," he says, "as I also work in a drug store. The theatre alone won't pay the house rent, but it's a good hobby or sideline. I enjoy the interesting newspaper business and this is the first time a theatre has been kept open winter and summer for so long a time." 

"My summer business is best, as this is quite a resort country and more people are around then to do business. The winter business depends a lot on weather conditions. Battle Lake is a small town, mostly people by Swedes, about 600 in all and isn't very strong for shows—as yet. But I hope time and good pictures will change this."  

Sylvester V. Moorman

You are now meeting Sylvester V. Moorman, supervisor of the Columbia Theatre, Coldwater, Ohio. "Ves" as he is known to all his friends is 26 years old and has spent exactly half of his lifetime in theatres.

"I started working when I was 13 years old, at a great baseball game sweeping, rewinding films at night, and every job that came along. "I don't think there is one without my father's knowledge as he was very much opposed to my working at a theatre. My father worked at night, and I would roller skate outside and in to get my assignments in about 11:30. He would come home about 12:00, so I had to rush back before he was home from work. We lived a mile from town. I remember very well one occasion; I just got home and he drove in the lane and I had to jump on bed with all my clothes on, including my shoes, so that he would not find me up. After four months I gathered enough nerve and told him what I was doing in the evening and when he saw how sincere I was, he let me continue. For this I received all of $3.00 a week."

"I stuck with the theatre through thick and thin and finally was promoted to operator and then several years later the building and advertising and I was given the position of supervisor, which I still hold to this day. I enjoy the general running of things to such an extent that, whenever I do any of the jobs connected with it, it all seems a pleasure."

Ves hopes sometime to own his own 400-seat theatre (debt free, he says) in prospering territory. He loves the theatre business as a second nature and his understanding of projection and advertising is a hobby with him and he adds, "I like best to see satisfied faces leaving the theatre." 

There are some things he doesn't like so well, as for example—"too much film rentals.

Harry C. Hobloth

"Many times I wish I knew something about show business," says Harry C. Hobloth, a veteran of 28 years in theatres, "but maybe I'll learn in another 20 years." Mr. Hobloth operates a small circuit in Michigan and is just now in the throes of building a new 600-seat house in Davison, Mich., which he also operates the Deluxe Theatre in Inlay City, a photo of which is shown below.

We thought a real old-timer like this must have some interesting stories so we asked him about himself. Here is his own story: "I started in show business in 1912 when three single reels were shown at a complete show of 45 minutes. I charged 10 cents admission and had three to four shows each night, $50 a week.

"The first feature picture I remember was "The Lady of the Lake" in three reels. I remember that one particularly because I had a fire in the booth and burned a couple of reels, but not "The Lady of the Lake.""

"In 1913 I showed pictures on the road with a black top tent to fairs, etc. The next year I went to Detroit and ran a couple of theatres there until 1921. Then went back to Marlette until 1922, then bought the Maxime Theatre in Inlay City, 200 seats. Built a new house, the 600-seat house, and still have it. Also remodeled a house in Capac in 1917 and am still operating it."

With that sort of background, Mr. Hobloth's ideas must be looked on with considerable respect. Here's what he says (and from such a veteran these are truly significant words): "Motors have put the old thing in the picture world as far as I am concerned and I wouldn't trade one of my houses for any business you could mention."

This veteran is an active exhibitor as evidenced by his membership in Allied Theatres of Michigan and the Detroit Variety Club. When he has some time, we'd like to hear more from Mr. Hobloth about his experiences as a pioneer exhibitor.

Joe R. Wills

We've heard of people starting into business early in life, but Joe R. Wills, now operator of the Loma Theatre, Socorro, New Mexico, probably holds the record. He started when he was but nine years old. Here's his own story:

"When I was nine, I wanted to get into a theatre so badly that I would clean up and just about anything that I could think of to get in the theatre was not merely to see the show but to sit in there, listen to that organ, look about me, and say, 'Boy, I'm actually in the theatre.' Boy, at least I had those seats. I left the part of this for the present." Then, later, I was able to get into the booth for short intervals. I was just a child, you know, and once cleaned up, I would sneak into the booth, look around, lay a hand on a projector and sigh with a deep prayer that some day I would get the chance. A new operator came in, and my chance came with a man who could see in a 9-year-old kid his great desire. I learned to operate at that age.

"At twelve, my father gave me $10 for a birthday present, in which I had plans for immediately. We were in a small town about 15 miles from Denver with a population of about 1500 and about an outline with a good area. To make the story short I got my dad to go into film row with me to look at portraits. I got one for $100, $10 down. I bargained for a half at $3.00 a week including juice and seats. Next day, which was June 8th, I was the only boy who had the Columbia franchise in Denver at that time.

"So then on, I ran one picture, two days a week, paid my (ahem!) equipment up, and sold out the next year to the school professor and my dad for him."

"After that I went to Salt Lake City, ushering at the Pantages for a time, then to Long Beach and finished high school at the Strand there. I got into various exhibiting activities like running shows at school.

"My first round camera was a set-back for me and I had to start at the bottom again between school work and so had very little time. I put in one summer at a studio.

"Many things have happened since then, but in all my experience, I find in show business that I can only one person and that there are only 24 hours in a day. When you're around to doing something about this, we'll really have something for the showman who makes his work done." Well, there's a challenge for anyone!

Joe's ambition is just to be among the best in the business. "I have seen the business and many of them give certain inspirations and ambitions," he says, and a little archer at eye level is what he calls "tearing up productions." Referring to "The Hunchback of Notre Dame" he says, "I don't believe the public hated Lon Chaney less for using six pots of lead than for Laughton to use only one with the lead covering the street below and streaming for an hour afterward." Well, Joe, that's a point we missed. We'll look for that, but we don't think it's too important, do you?"

"Another thing," says Joe, "is the double bill. Unless this practice is absolutely discontinued and a program outlined with a good feature and rounded out with interesting and entertaining shorts, well—just run the house through running it for $50 a week on the hundreds of comments daily. People are no different today than 20 years ago. They still like the serial, screw comedy and a cartoon. Why I actually have them appeal in my house when a Merrie Melody or a Mickey Mouse gets "That should mean something for the short subject programs."

"Yes," continued Joe, "I do believe that production problems are great and sympathize with everyone trying to meet the demands, but show business today should be the most well organized business in the world with number of it being the number one on their daily problems with each other today, compared with the early days."

ROY DEL RUTH

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in Western Stars

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in 8 Musical Westerns

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"We could use a lot of westerns
good as this Series" says J. F. Bobitt,
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10th, MOTION PICTURE HERALD

"Highly acceptable west-
ern" says MOTION PIC-
TURE DAILY of "RHYTHM
of the RIO GRANDE"
Mrs. Rolla J. Booth

Although she is now running a brand new theatre, completed only last summer, Mrs. Rolla J. Booth is a veteran 31 years in the industry. Her current activity is producing the Boulevard Theatre in Rich Hill, Missouri.

"I probably the oldest in the show business in the state of Missouri," Mrs. Booth said. "Before we've seen five different competitors come and go in this town, and I have been in the business from the time when we showed two reels and an illustrated song. We got an entire week's program for the price of a Class C feature in those days. Then I remember the days of the disc sound when the actors would talk after their mouths had closed. The last picture with sound on disc was "Trader Horn" and the listener was sitting in the dark beside me on our equipment. I've gone all through these periods right down to the present when we have good sound and good projection, the combination of which is almost perfect."

"The most amusing incident I remember was back in the Local Option days of about 1915. By some chance we received a comedy in which the Art's held a meeting and the water on the speaker's table was spilled. The picture was run three days ahead of the local option election and the matinee of its first showing did a land office business until a constable called upon us and demanded that the film be pulled. This was done at the night show, an old Milan comedy being substituted that was so amiable the operator had to hold his hand before the lens. The Local Option passed so all was forgotten."

"My ultimate hope is that we may have a theatre that will run business and constantly changing and keeps you on your toes to see what will work best."

"My pet peaves are film salesmen's over enthusiasm over the big things that will never happen in their company. Also the booking drives on somebody's birthday. Why not have a birthday for the poor exhibitor—just once?"

A. B. (Jeff) Jeffers

Sixteen millimeter roadshows are the pet abomination of A. B. (Jeff) Jeffers, owner of the Piedmont Theatre, Piedmont, Mo. Jeff thinks they will drive the nuts. A lot of many exhibitors unless they are promptly stopped. Jeff and Missus run the theatre with the added help on Sundays, and bountiful of their 11 year-old son, who presides at the candy counter, a job he has always been considered as fun. Jeff is very exploitation-minded. In fact, he says that one of his two principal hobbies in showbusiness is to figure out exploitation that is not too expensive for a town like Piedmont.

His other main hobby is to tinker with the projection machines, "much against the operator's wishes," he adds. This connection does a little amusing. "At one time, years ago, in the days of Lin, Edison Kinetoscope, Standard No. 4, and 6 projectors, I did some amusing and have never lost my fever." In case you think Jeff is a real old drifter, let us hasten to point out that he is just 39.

He was born in Davenport, Ill., May 2, 1901. He's been in the business about 25 years having started as an office boy. Now he owns the Piedmont Theatre, which he has run for the past seven years. Jeff's sideline is music—"and our three piece symphony orchestra, composed of our son, wife and self. We don't play very good, but we can play pretty loud," he says. "We'll bet he's just being modest.

Jeff must be a busy fellow. Besides all these activities, he is an active member of the Texas Freshwater Cherry Festival Board, belongs to Royal Arch, Knights Templar and Shriner. He is also secretary of the Piedmont Chamber of Commerce. Jeff admits to belonging to the local golf club but says he has played only three games, although his membership dates back seven years.

Despite these diversified interests, his first love is the theatre. "I love meeting people and watching for much-hoped-for profits," he says. "I'm an optimist. Among things that turn him are "chiselers, passes, comps, and babies crying in addition to the aforementioned pet piebe, 16 mm. roadshows. But Jeff says he is going to keep on with the ultimate hope of retiring and traveling."

Fred S. Shakespeare

The young man who is today assuring the success of ten shows a small theatre may well be the circuit owner of tomorrow. As with this thought that we introduce to you Fred S. Shakespeare, theatre manager and publicity man of the Capitol Theatre, Hanceville, Ala. Though only 18 years old, Fred is celebrating his third anniversary in the business. He started as a playboy in the same house three years ago. "Every patron an honored guest" is his motto. "Our entire social contact with the public is the part of his job he enjoys most. Fred's ambition is to become manager of one of the big theatres in a more important position, perhaps district or zone manager of a circuit."

But hear Fred talk himself: "I am 18 years old, graduate of the Hanceville Central High School, class of 1939. As assistant manager, I take care of the advertising and look after the business in general. Mr. English, the owner and manager, has five other theatres and has been looking after these with the public is the part of his job he enjoys most. Fred's ambition is to become manager of one of the big theatres in a more important position, perhaps district or zone manager of a circuit."

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"Mr. English away a good deal of the time. I have taken on duties as manager. I like my work because it brings me in personal contact with the public where I meet persons of all ages and walks of life. Since working at my job, I've gained many acquaintances and I know most of them by name."

"Our theatre is one of the most up-to-date show houses in the southern tier. The entire theatre was recently remodeled providing to our patrons both comfort and only the best entertainment at reasonable prices. Every employee of the theatre sets as his standard this motto: 'Every patron an honored guest.'"

"Many who said it never repeats? But all jokes aside, Fred can't have much time for scholasticizing like his famous namesake, with all the duties he has."

Frank M. Collins

"I have worked my way up from doorman to manager," says Frank M. Collins, manager of the Algonquin Theatre, Manassas, N. J. "I've sold the story of my career. It can serve as a success story for any budding theatreman."

"I started out as an usher for the Ocean Theatre at Asbury Park, N. J., as a doorman. A little while after he was assistant manager. When the Newbury Circuit closed the theatre, Col- lins went to the Algonquin at Manassas with the manager, still as assistant. Not quite two years ago, he was promoted to manager. Altogether, he has been with the company for nine years."

"He's mighty proud of his theatre. "We have a very fine class of people attending our theatre," he says, "especially in the summer. We draw some stars and have had local productions as well."

"The theatre is self is entirely modern, not quite two years old. The interior is streamlined and decorated with chromium stripping throughout the entire theatre including the lobby."

"I can't say that the biggest kick he gets out of his job is "when the audience comes out and remarks to you how they have enjoyed the performance." He also enjoys it, he said, "when there's a full house, or even just good business." His ambition is to advance in the company wherever possible.

"Feeling that such optimism is rarely encountered, we asked Frank if he didn't have at least one pet peeve. "Yes, I have," said Frank, "and this it. A patron will come in, look directly at the screen while the cartoon is on and ask 'Is this the feature?' or something to that effect."

"That kind of patron is about the only one that annoys me. And most of them are women," he added.

Cecil J. Houck

"It seems I must have been destined to wind up in the show business," says Cecil J. Houck, manager of Smalley's Theatre, Walton, New York. "I was a pet Shakespearean actor who never repeats? But all jokes aside, Fred can't have much time for scholasticizing like his famous namesake, with all the duties he has."

"I started out as a doorman. A little while after I was assistant manager. When the Newbury Circuit closed the theatre, Co- lins went to the Algonquin at Manassas with the manager, still as assistant. Not quite two years ago, he was promoted to manager. Altogether, he has been with the company for nine years."

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"The picture is one of the Walton Theatre"
IRVING CUMMINGS
DIRECTOR

UNDER CONTRACT TO
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CURRENT RELEASE
"LILLIAN RUSSELL"

Greetings

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CONGRATULATIONS TO
SHOWMEN'S TRADE REVIEW FROM

LEON SCHLESINGER
Producer of
"Merrie Melodies" & "Looney Tunes"
for
Warner Bros.
Guido Trusty

"Jack of all trades" is about the only fitting description for Guido Trusty, who for simplicity’s sake, calls himself "manager" of the Palace Theatre, Greeneville, Tennessee. "I am a fairly good sign writer, a good projectionist and I hope a good manager," he says. And from what we’ve seen of Guido’s work he is all of these and more.

"I find every phase of my work interesting and believe me," he says, "managing a small town theatre has many phases."

Photo above is a likeness of Guido and Mrs. Trusty taken on a night when they held a Men’s Beauty Review on the stage. Below is a picture of the attractive front of the Palace.

Guido started as a projectionist five years ago. For the past 14 months he has been manager in addition to his other duties. He is 31 years old and has been married seven years.

“There are many amusing and thrilling things happening in this business, but the biggest thrill I get is when my boss tells me I have done a good piece of work. My ambition is to reach the top in showbusiness, and four often says, "I love meeting people and in fact I like everything about this business. The only thing that ever annoys me is sloppy work."

Horn & Morgan

This is the story of two men, who as far as their theatre is concerned, are as one—Earl S. Horn and Paul C. Morgan (Horn and Morgan, Incorporated), managers and operators of the Star Theatre at Hay Springs, Nebraska. They’ve been in the business for 20 years. Here is their story.

“We started by remodeling a building for leasing to a theatre operator. He soon learned there was no pot of gold to be found and dropped out of the picture, leaving us to operate it or junk our improvements and rent for other purposes. We’ve been in it ever since, though now we have a regular theatre building."

Many showmen say we’ve gratified a boyhood ambition by running their own theatres. It’s born in the blood to be a showman, they say. But here are two fellows, literally thrust into it, and they don’t seem to be a bit sorry about it either. For if they were, they’d hardly have built the new house.

They love the thrill of the business. It’s in their blood now, they say. But they don’t like double features. What they hope for is to see business “like it used to be in the decade of the 20’s.”

Earl C. Archar

Ten years in the business are being celebrated this year by Earl C. Archar, owner-manager of the Strand Theatre, Miford, Iowa. In the picture you see here, Earl takes pains to point out that the tall one is he and the short one is his pock Mr. Blythe.

Earl loves the novelty about the business. "There’s always something new," he says. He seems to have some difficulty with his opposition. "My pet peeve," he says, "is to have the nearby chain theatre buy a product and get the audience over us and then fail to date the pictures. I blame the film companies," he added. His ultimate hope, as he puts it, is "to hook the pictures after the opposition buys them."

Earl’s first job was as a telegrapher on the Great Northern Railroad. He has owned the Strand Theatre for the past three years.

Reed Whitley

Reed Whitley is a Texas showman—you, it’s true, but it seems that he’s bound to go places. He has risen from janitor to assistant manager and publicity man in 3 years and he hopes eventually to be either manager of a theatre or to own his own house. He has been with the Queen Theatre in Merkel, Texas, for some time. On March 9 of this year, he was transferred to the Yucca Theatre, Roswell, New Mexico. About three weeks after that he suffered an injury to his right shoulder and he is now reentering in Merkel.

"I began to work at the Queen Theatre in Merkel in 1937 as janitor," he says. "I acted as janitor only three months, being promoted to doorman. After about three more months, I was added to my work the advertising and shortly afterward took on the job of publicity. Within six months of the time I started as janitor, I was made assistant manager. I enjoyed this work very much and was glad that will draw people to the show. I have found that Merkel people are showgoers. It is a small town but the people are good theatre patrons, if the pictures are sold to them. Mr. Hodge, the manager, and I have worked together a lot and I feel sure that we have put most of the pictures over.

"I really enjoy getting something over to the people on a picture that is new in the way of advertising or publicity."

We certainly hope that Reed will soon be on his feet again and able to resume his show-selling activities.

Spicer Taylor

Combining the jobs of manager and projectionist at the Roxy Theatre in Alamo, Tenn., keeps Spicer Taylor pretty busy, he says, but he still took time out to tell us a little about himself.

"As you may be able to judge from his picture, he is 32 years old, has blue eyes and has hair slightly streaked with grey. What you cannot tell from the picture is that Spicer has a son 15 months old of whom he is mighty proud.

"I started my theatre career back in silent days," he said, "with Powers machines and a hand crank. I have worked as projectionist from time to time since 1925, and have been manager of this theatre for the past two years. It is a small theatre with a seating capacity of 400. The town has a population of 1,000, most of the patronage being farmers.

"Spicer hopes some day to have his own chain of theatres. About the only two things he doesn’t like are tardiness on the part of his employees and a blank screen. Those are two unforgivable sins, says Spicer."
WESLEY RUGGLES
PRODUCER - DIRECTOR
"ARIZONA"
COLUMBIA

NORMAN TAUROG

directed
"BROADWAY MELODY OF 1940"
"YOUNG TOM EDISON"

preparing
"THIRD FINGER, LEFT HAND"
BOYS TOWN SEQUEL

Management:
FELDMAN-BLUM

Under Contract:
METRO-GOLDWYN-MAYER
HELPFUL HINTS

(Ed. Note: This is one of a series of timely and valuable letters prepared by Charles H. Ryan 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.)

Organize Yourself

The dirty corner in the basement ... cobwebs on the chandeliers ... the crooked box office sign ... finger prints on the windows ... the error on the weekly statement ... all are silent acusers.

A manager who does not know how to CONTROL the details of his operation will never successfully handle anything else. Perfect your system, assign duties to everyone.

We are only seeking results. To get results, you must THINK!

When a manager's name is suggested for an important position, the District Managers are asked to give his record. Why? Because character and ability are expressed in DETAILS, as in no other manner. Each detail executed or neglected ... adds another rung to your ladder of success, or drives a nail into your business coffin.

THINK ... but keep track of your routine. Get your imaginary fingerprints on the windows if necessary ... but DECIDE something ... then ACT. Don't keep worrying or puzzling about it, for if you do, your details will suffer.

ACTION is needed to brush the cobwebs from your mental gutter.

FIND THE GIRL

Numbered cards, pink for the girls and white for the boys, were distributed by Manager R. T. Barry of Warner's Capital Theatre, Chicago, to high school students. Copy on the cards read: "It's a date boys ... if you can find the girl who holds the card bearing the same number as you, ask to see Deanna Durbin in 'It's a Date,' etc."

Mind Your Arithmetic In Scheduling Shows

Double Features Aggravate Problem of Starting Last Show Late Enough and Finishing Before Midnight

ARITHMETIC comes in mighty handy when you have to make a schedule. And sometimes, no matter how much figuring you do, it looks impossible to get the right answer. And what's more, sometimes it is.

We are talking now principally of the manager whose bookings are made for him, or the exhibitor who finds, too late, that he is under or over time and cannot get an additional subject or cancel one booked.

Running times are most conveniently quoted in units of minutes, ignoring the hours altogether. Shows will run all the way from 108 minutes to 240 minutes and more.

For the sake of argument we'll take a theatre with the following show and hours of operation:

Feature A—100 minutes; Feature B—60 minutes; Newreel—10 minutes; trailers—5 minutes.

Hours of operation Monday to Friday one matinee show and two shows in the evening. Saturdays continuous from noon and Sundays continuous from 1:00.

Here's how his schedule is best adjusted:

**Monday to Friday Matinees**

<table>
<thead>
<tr>
<th>Show</th>
<th>Duration</th>
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</thead>
<tbody>
<tr>
<td>Feature A</td>
<td>2:30</td>
</tr>
<tr>
<td>Feature B</td>
<td>3:45</td>
</tr>
<tr>
<td>Newreel</td>
<td>10</td>
</tr>
<tr>
<td>Trailers</td>
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<tr>
<td>Feature A</td>
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**Monday to Friday Evenings**

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<td>Newreel</td>
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<td>Trailers</td>
<td>5</td>
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<tr>
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**Saturdays**

<table>
<thead>
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<tbody>
<tr>
<td>Feature A</td>
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</tr>
<tr>
<td>Feature B</td>
<td>3:55</td>
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<tr>
<td>Newreel</td>
<td>10</td>
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<tr>
<td>Trailers</td>
<td>5</td>
</tr>
<tr>
<td>Feature B</td>
<td>1:05</td>
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**Sundays**

<table>
<thead>
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<th>Show</th>
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<tbody>
<tr>
<td>Feature A</td>
<td>2:40</td>
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<tr>
<td>Feature B</td>
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<tr>
<td>Newreel</td>
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<tr>
<td>Trailers</td>
<td>5</td>
</tr>
<tr>
<td>Feature B</td>
<td>1:00</td>
</tr>
</tbody>
</table>

Now, let's see why we have done it this way.

The ideal show is, of course, the first one. That is to say, if every patron could see the complete show in its proper order, it would be ideal. The trailers separate the two features, the better feature, (presumably that with the longer running time) is last.

The evening schedule shows the long feature running first, an examplary who wanted to see the two features would have to be in the house by 8:40, which is pretty early for any town.

Furthermore, this arrangement has the trailers on the screen when the greatest number of patrons are in the house. To see both features one must be in by 8:55, which is about the equivalent of the single feature house running two shows a night at 7:00 and 9:00.

The Saturday schedule omits the newreel at the first show, but patrons who come in at the beginning see it after the second feature. This was done to prevent the show coming out too late. If the two features made no difference, the newreel could be shown at the beginning and ten minutes added throughout.

The Sunday show begins with the bigger feature. While in order to feature both shows, one must be in the house by 8:40, this is not unusual for Sunday nights as the crowd is generally an early one. However, if the positions of the newreel and the trailers in the Sunday schedule were reversed, the show could be included with the newreels. Operation of the last complete show would be advanced to 8:50.

From these tables, it is easy to see that if the better of the two features is less than 100 minutes, and you do not wish to put on your last complete show any earlier, you have only two comedies. Let us assume that the bigger feature is only 80 minutes. That's still too long to play both features twice, but this would be a better plan in such a case for the Monday to Friday shows.

Such a schedule requires showing trailers for the next show after the newreel and for the succeeding show between the features. It brings the starting time of the last complete show around to 8:35, where otherwise it would be 8:20. Should 8:35 still be too early, there is nothing to do but book in another short subject.

Building a schedule for a single feature show offers a new problem every day. This is because the short subject show will vary according to the type of feature. More flexibility is obtainable in the single feature program, of course, but in general programs should be built more or less the same way.

A cartoon or the newreel are good subjects with which to start the show because continuity is not lost to patrons disturbed by others coming in while the subject is animated. If the feature is a serious drama, it is best to have the comedy just ahead of it, in which case the cartoon is best as the lead-off for the show, as it will follow the serious feature for those who were not in the house at the opening. If the feature is a comedy, the newreel can either precede or follow. With a dramatic short or a travelogue on either side there are certain little don'ts in booking such as not to run a short in color immediately before or after a Technicolor feature, to be sure that shorts of the same general type are not too close together, etc.

With double feature programs, the schedule is limited more by the running time of the features than by their content, but some judgment can still be used along the lines suggested above if shorts are included in the show.

NO SOUND? FRET NOT!

When the sound fails—don't get frantic, don't worry about those refunds. You won't, if you take a tip from Manager Charles Morehead of the America Theatre, Fort Collins, Colo., who, instead of throwing up his hands and instructing the ushers to leave the house, gathered some local talent from the audience and marched them to the stage, where they brought the audience down in quite a quick, well-arranged amateur contest. Morehead's action saved the day per revenue and enabled the engineers to repair the sound apparatus without having to worry about it in a hasty and haphazard manner.
COLUMBIA 
BEING EDITED
FUITE FROM A PRISON CAMP* 
GREAT PLAIN ROBBERY* 
OUT WEST WITH THE PEPPERS* 
RETURN OF WILD BILL* 
WEST OF ABILENE* 
GIRLS OF THE ROAD* 
MILITARY ACADEMY* 
DURANGO KID* 
I MARRIED ADVENTURE—Travesties Feature. Made by Mrs. Ada Jasnow. 
MISSING EVIDENCE—lack Hal, Marjorie Reynolds. Director, Lewis D. Collins. 

IN PRODUCTION
BLODIE HAS SERVANT TROUBLE* 
HOWARDS OF VIRGINIA—Guy Cright, Alan Marshall, St. Cotte Handrecke, Producing Director, Frank Lloyd. 
IT HAPPENED IN PARIS—Brian Aherne, Rita Hayworth, Director, Charles Vidor. 
HE STAYED FOR BREAKFAST—Loew's Young, Mabel Dougie. Director, Alexander Hall. 
FIVE LITTLE PEPPERS AT SCHOOL—Edith Fellowship, Tommy Bond, Director, Charles Barton. 
PINTO KID—Charles Starrett, Director, Lambert Hillyer. 
MARCH OF CRIME—Bruce Bennett, Florence Bates, Director, James Mason. 
METRO-GOLDWYN-MAYER 
BEING EDITED (1930-39) 
NEW MOON* 
ANDY HARDY MEETS DEBUTANTE* 
PRIDE AND PREJUDICE* 
I LOVE YOU AGAIN* 
MORTAL STORM* 
GOLD RUSH MAISIE* 
ONE NIGHT HOME* 
CAPTAIN'S LADY* 

(Continued)
BUSMAN'S HONEymOON—Robert Montgomery, Comanche Cummings, Director, Arthur Woods, Producer, Ben Goetz. 
BOOM TOWN* 
I DO* 
STRIKE UP THE BAND* 
ESCAPE—Norma Shearer, Robert Taylor, Felix Bressart, Paul Lukas, Nadia Torn. Director, Mervyn LeRoy. 
BAD MAN OF WYOMING—Wallace Beery, Margaret Sullavan, Ann Butherford, Director, Richard Thorpe. 

MONOGRAM 
BEING EDITED 
WILD HORSE RANGE* 
LAST ALARM* 
GOLDEN TAIL* 

IN PRODUCTION
DID REPORTERS—Martha Mae Jones, Jackie Moran, Director, Robert McFadden.

This Week: In Production—49; Being Edited—78 
Last Week: In Production—47; Being Edited—75 
Last Year: In Production—55; Being Edited—72 

NOTE: Asterisk (*) indicates picture on which Astor Pictures has been published... See Building Guide for dates of publication.

PARAMOUNT 
BEING EDITED (1930-40) 
UNLUCKED (Tex)* 
GOLDEN GLOVES* 
STAGECOACH WAR* 
QUEEN OF THE MOB* 
DOWN WENT McGINTY* 
NORTHWEST MOUNTED POLICE (Tex)* 
NIGHT AT EARL CARROLL'S* 
COMING ROUND THE MOUNTAIN— 
Bob Burns, Una Merk. Director, George Archainbaud. 

BEING EDITED (1930-41) 
DATE WITH DESTINY* 
LIFE WITH HEAT* 
TEXAS* 
I WANT A DIVORCE* 
DANCING ON A DIME* 
THREE MEN FROM TEXAS—William Boyd, Russell Hayden, Esther Ralston, Director, Lionel McEwan. 
IN PRODUCTION (1930-41) 
RANGERS OF FORTUNE—Fred MacMurray, Patricia Morison, Albert Dekker, Director, Sam White. 
MYSTERY SEA RAIDERS—Henry Wilcoxon, Cheryl Ladda, Oswin Strong, Director, Edward Dmytryk. 
RHYTHM ON THE RIVER—King Coleby, Mary Martin, Ral Bathe, Oscar Le Vant, Director, Victor Schertzinger. 
VICTORY—Fredric March, Betty Field, Margaret Wycherly, Director, John Cromwell. 
THE NEW YORKERS—Dick Powell, Ellen Drew. Director, Preston Sturges. 

RKO-RADIO 
BEING EDITED (1930-40) 
TOM BROWN'S SCHOOL DAYS* 
PRAIRIE LAW* 
ANN OF WENDELL POPLAUS* 
THOUSAND DOLLAR MARRIAGE* 
CROSS COUNTRY ROMANCE* 
MILLIONAIRES IN PRISON* 
DR. CHRISTIAN MEETS THE WOMEN* 
STAGE TO CHINO* 

BEING EDITED (1930-41) 
DREAMING OUT LOUD* 
VILLAIN STILL PURSUED HER* 
THE BANDITS WE WATCH—March of Time Feature. 

IN PRODUCTION (1930-40) 
DANCE, GIRL, DANCE* 
YOU CAN'T BE TOO CAREFUL—Ginger Rogers, Ronald Colman, Director, Lewis Milestone. 
ONE CROWDED NIGHT—Billie Seward, Don Costello. Director, Irving Reis. 

UGC 
BEING EDITED 
THE WESTERNER (Goldwyn)* 
SOUTH OF PAGO PAGO (Small)* 
GREAT DICTATOR (Chaplin)—Charles Chaplin, Paulette Goddard. Producers—Directors, Charles Chaplin. 
THE JEEP OF BAGDAD (Korda)—Saba, Conrad Veidt, June Duprez. 

IN PRODUCTION 
FOREIGN CORRESPONDENT (Wagner)* 
LONG VOYAGE HOME (Wagner)* 
KIT CARSON (Small)—Jean Hall, Dave Anderson, Lynn Bari. Director, George B. Seitz. 

MAJOR BARBARA (Parnell)—Robert Morley, Wendy Barrie, Evelyn Williams. 

UNIVERSAL 
BEING EDITED (1930-39) 
SOUTH TO KARANGA* 
PRIVATE AFFAIRS* 
BOYS FROM SYRACUSE* 
BLACK DIAMONDS* 

BEING EDITED (1930-40) 
SLIGHTLY TIED* 

IN PRODUCTION (1930-41) 
SPRING PARADE—Donna Dubin, Robert Hampton, Martha Scott, Andy Devine. Director, Harry Roster. 
WHEN THE DALTONS RODE—Kay Francis, Randolph Scott, Brian Donlevy, Director, George Marshall. 
MUMMY'S HAND—Dick Foran, Peggy Moran, Jack Oakie, Howard Custer. 

WARNER BROTHERS 
BEING EDITED 
ALL THIS AND HEAVEN, TOO* 
SEA HAWK* 
MAN ON MIND* 
LIFE OF KNUTE ROCKNE* 

IN PRODUCTION 
THEY DRIVE BY NIGHT—Man who talked to much* 
MAN FROM FLEET STREET—Peter for comedy—Dennis Stewart, Rossand Russell, Charlie Ruggles. Director, Irving Pichel. 
RIVER'S END—Henry Morgan, George Tafts, Elizabeth Allan. Director, Ray Enright. 

CITY FOR CONQUEST—James Cagney, Ann Sothern, Anthony Quinn, George Tobias. Director, Sam Wood. 

RETURN OF FRANK JAMES
[Tech.]

20th-Fox
Drama
Sept. 13

Selling Names: Henry Fonda, Gene Tierney, Jack Benny, Tony N. Will.
Director: Fritz Lang.
Assoc. Producer: Kenneth McGowan.

Story Idea: John has taken refuge in a village in the Ozarks, learns of his brother's death at the hands of John Carradine, through Jackee Cooper, a boy whom Fonda has befriended. He sets out with Jackee to settle the score with Carradine. A night大火 is killed when Fonda attempts to rob the railway office and Fonda is arrested. Though he is released when found not guilty, Jackee loses his life while settling the score with Carradine.

Catchline: He returned to settle the score with a coward.

GOLDEN TRAIL

Mon. Western
July 3

Director: Al Herman.

Producers: Edward Finney.

Story Idea: Tex Ritter and his pard, Slim Andrews, see a man shot down by a gang who have been responsible for several murders in Boom Town. Just as soon as a minor strike pay dirt, he would be mysteriously killed. Ritter and Slim spread a rumor that they have struck it rich, thus causing themselves to be marked as the next victims. By a ruse Ritter escapes the man sent to kill him—then follows him and rounds up the entire gang.

Catchline: "Marked as the next victims...their ruse trapped the mysterious killers!"

STAGE TO CHINO

RKO
Western
July 26

Selling Names: George O'Brien, Virginia Vale, Robert Young.
Director: Edward Killy.

Producer: Bert Gilroy.

Story Idea: George O'Brien, a postal inspector, comes by in time to drive off the bandits who are robbing the Stage Line. Virginia Vale, owner of the line, is afraid, so she offers O'Brien a job as the driver, which he accepts without revealing his identity, in order to investigate the situation. He finds that a rival line, owned by Roy Barcroft, is using this method to put Virginia Vale out of business. In a thrilling chase, O'Brien captures the bandits and everything is serene again.

Catchline: "He risked his life to get the mails through."

STREET OF MEMORIES

20th-Fox
Drama
August 9

Director: Shepard Traube.

Assoc. Producer: Lucien Hubbard.

Story Idea: Lynne Roberts, a waitress given John McGuire food when he collapses in the restaurant in which she works. McGuire has no recollection of his back- ground, until he gets a cracker on the head in a fight over Lynne. In the hospital he remembers everything and gets in touch with his family—but he remembers Lynne and that part of his life. After he is well again, things come back; then he and Lynne plan their marriage.

Catchline: "He didn't recognize the woman he loved, but his heart told him the truth.

DR. CHRISTIAN MEETS THE WOMEN

RKO
Drama
July 5

Selling Names: Jean Hersholt, Dorothy Low, Edgar S fleet, Rod La Rocque.
Director: William Keighley.


Story Idea: Jean Hersholt finds himself with more patients than he has ever treated before. Rod La Rocque has a convincing quack gets through with the reducing medicine he has been giving the woman of the town. The situation becomes very serious before Hersholt threatens La Rocque with arrest for prescribing gland medicine illegally. After La Rocque leaves, things become normal again.

Catchline: "Dr. Christian faces a serious situation."

ONE MAN'S LAW

Rep
Western
Not Set

Selling Names: Don "Red" Barry, Dub Taylor, Janet Waldo.
Assoc. Producer-Director: George Sherman.

Story Idea: Don Barry and Dub Taylor, two adventure seeking buckaroos, drift into a town that is having internal difficulties. Carlton Young, ostensibly a good citizen, is in reality working against the town behind the outlaw activities of Ed Cobb and his men. Barry has himself appointed marshal and before long has a confrontation from Cobb telling his plans to cause trouble, so that the railroad, which has two requirements, peace and quiet, will stay in a nearby town.

Catchline: "Two adventure seeking buckaroos bring peace to a small town."

MAN FROM FLEET STREET

WB
Drama
Not Set

Assoc. Director: William D. Wyler.

Story Idea: As a boy, Edward G. Robinson was obsessed with the need for fast handling of all news, so that when grown he and his friend, Eddie Albert, open a new business in Brussels. Their business is the delivery of messages by carrier pigeon. He proves its worth by saving lives, telegraphing Napoleon's speech and giving other important news. He is the first to give Europe the tragic news of Abraham Lincoln's death.

Catchline: "One man's dream...service for the public good."

SCATTERBRAIN

Rep
Comedy
Not Set

Selling Names: Judy Canova, Alan Mowbray, Eddie Foy, Jr., Isabel Jewell.
Assoc. Producer-Director: Gus Melins.

Story Idea: Alan Mowbray decides to become a movie director, goes to the Ozarks to "discover" the hillbilly girl his press agent Eddie Foy, had "found" there. He gets the wrong girl, signing up Judy Canova, daughter of a real hillbilly family. When Isabel Jewell, the right girl, discovers the mistake, she threatens exposure if not given the promised role. Judy's test proves her a sensation—so Foy has to take care of Isabel.

Catchline: "His 'plant' brought out the wrong blossom."

GIRL FROM AVENUE A

20th-Fox
Comedy
August 23

Selling Names: Jane Withers, Kent Taylor, Katharine Aldridge, Rand Brooks.
Director: Otto Brower.

Story Idea: Kent Taylor, a young author, takes Jane Withers, a homeless urchin, home with him so that he can study her character and her ways for the book he is writing. Jane becomes a member of the family, and it is she who straightens out Taylor's brother, Rand Brooks. She accidentally comes across Taylor's manuscript, in which he ridicules her, so she leaves. The family go hunting for her to convince her of their love and ask her to return "home."

Catchline: "Just a brat...but she sought for those she loved."

MAN WHO TALKED TOO MUCH

WB
Drama
Not Set

Selling Names: George Brent, Virginia Bruce, Richard Barthelmess, Brenda Marshall, Bill Lundigan.
Director: Vincent Sherman.

Story Idea: George Brent is a successful underworld lawyer. When his brother, Bill Lundigan comes out of school, he takes him in as his associate partner. Lundigan realizes Brent isn't running an honest law firm, and being worried about threats on Brent's life, he decides to leave under the government. Richard Barthelmess and his gangsters frame a murder rap on Lundigan, but Brent turns things around.

Catchline: "He had to desert his underworld pals to save his brother's life."
### UNITED ARTISTS

<table>
<thead>
<tr>
<th>Title</th>
<th>1939-40</th>
<th>Rel.</th>
<th>Star(s)</th>
<th>See</th>
<th>Prod.</th>
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<tbody>
<tr>
<td>First Love (D)</td>
<td>1939/40</td>
<td>In Prod.</td>
<td>Deanna Durbin</td>
<td>Helen</td>
<td>Val-Kill</td>
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<td>Forgotten Women (D)</td>
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<td>Myrna Loy</td>
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<td>Unexpected Father (D)</td>
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<td>Myrna Loy</td>
<td>Helen</td>
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<td>Who Tessaer Comes (D)</td>
<td>1939/40</td>
<td>In Prod.</td>
<td>Myrna Loy</td>
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### UNIVERSAL

<table>
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<tr>
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<td>I'm Nobody's Sweetheart Now...</td>
<td>1940-41</td>
<td>In Prod.</td>
<td>Helen Parrish</td>
<td>Dick</td>
<td>St. Joos</td>
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<td>Mommy's Man (B)</td>
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<td>Myrna Loy</td>
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<td>Spring Parade (M)</td>
<td>1940-41</td>
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<td>Myrna Loy</td>
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### WARNER BROS.

<table>
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<tr>
<th>Title</th>
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<tr>
<td>All This and Heaven Too</td>
<td>1938-39</td>
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<td>Myrna Loy</td>
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<td>License to Wed (B)</td>
<td>1938-39</td>
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<td>Carole Lombard</td>
<td>Helen</td>
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<td>Old Glory (M)</td>
<td>1938-39</td>
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<td>Joan Blondell</td>
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<td>The Big Store (B)</td>
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<td>The Life of the Party</td>
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<td>The Last of Mrs. Cheyney</td>
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<td>The Little Girl Who Lives On Pond Road (B)</td>
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<td>Talk of the Town (B)</td>
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<td>In Prod.</td>
<td>Joan Blondell</td>
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### MISCELLANEOUS

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<td>Bad Boy (B)</td>
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<td>Myrna Loy</td>
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<td>Challenge, The (D)</td>
<td>1939-40</td>
<td>In Prod.</td>
<td>Myrna Loy</td>
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<td>Daughter of the Mask (D)</td>
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<td>In Prod.</td>
<td>Myrna Loy</td>
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<td>Gentleman from.xml</td>
<td>1939-40</td>
<td>In Prod.</td>
<td>Myrna Loy</td>
<td>Helen</td>
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<tr>
<td>I'll Be Your Sweetheart (B)</td>
<td>1939-40</td>
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<td>Myrna Loy</td>
<td>Helen</td>
<td>Val-Kill</td>
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<td>King of the Jazz (B)</td>
<td>1939-40</td>
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<tr>
<td>Lady of the Moment (D)</td>
<td>1939-40</td>
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<td>Helen</td>
<td>Val-Kill</td>
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<td>Nellie (D)</td>
<td>1939-40</td>
<td>In Prod.</td>
<td>Myrna Loy</td>
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<td>The Sun Dial (B)</td>
<td>1939-40</td>
<td>In Prod.</td>
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<td>You're Not So Tough (B)</td>
<td>1939-40</td>
<td>In Prod.</td>
<td>Myrna Loy</td>
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### Foreign Language

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<th>Title</th>
<th>1940-41</th>
<th>Rel.</th>
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<td>Harvest (D)</td>
<td>1940-41</td>
<td>In Prod.</td>
<td>Myrna Loy</td>
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<td>Louise (D)</td>
<td>1940-41</td>
<td>In Prod.</td>
<td>Myrna Loy</td>
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<td>(D) Drama; (C) Comedy; (Mu-D) Musical Drama; (M) Musical; (My-D) Mystery-Drama; (CD) Comedy-Drama; (CSD) Costume Drama; (W) Western; (Mu-D) Musical Comedy; (F) Farce; (TR) Travel; (E) Educational; (FA) Fantasy</td>
<td>1939-40</td>
<td>In Prod.</td>
<td>Myrna Loy</td>
<td>Helen</td>
<td>Val-Kill</td>
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COLUMBIA 1939-40

ALL STAR COMEDIES (18)

1. All American Blisters
2. After the Rendezvous
3. After the Rendezvous
4. After the Rendezvous
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18. After the Rendezvous

MGM 1939-40

FISHERMAN'S LAMENT

19. The Adventures of Don Juan
20. The Adventures of Don Juan
21. The Adventures of Don Juan
22. The Adventures of Don Juan
23. The Adventures of Don Juan
24. The Adventures of Don Juan
25. The Adventures of Don Juan
26. The Adventures of Don Juan
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39. The Adventures of Don Juan
40. The Adventures of Don Juan

PARAMOUNT 1939-40 (Cont.)

CRIME DOESN'T PAY (5)

1. Jack Pat. Slavery's Memory
2. One of the Bandits
3. Poor Fiddler
4. Rich Pretty
5. The Staircase

METROGLOX (1)

CAREY WILSON MINIATURES (9)

1. Ashcan Fleet
2. Fair Will Smith
3. Fatigue at Fifteen
4. Middleton's Wedding
5. March for Fastematics
6. Miracle at Landor
7. Bombshell Blondes
8. Harvest of Man
9. Wears The Mask

GOOD GOING (8)

1. Alta's Brother
2. Checkers
3. All About Alfalfa
4. Captain Spunk's Show
5. God For A Day
6. Showtime
7. Time Out For Lessons
8. John Nesbit's Passing Parade

PETE SMITH SPECIALTIES (13)

1. Ominous Walk
2. Let's Talk Turkey
3. The Passing of the Paragon
4. Hidden Master
5. X.K. Murphy's Chill Out
6. Pete Smith's Special

FOOLS (20)

1. Yardbird Stories
2. Little Boys
3. Tips
4. Practice Makes Perfect
5. The Fool

COMMUNITY SINGS (18)

1. College Songs
2. Church Hymns
3. Gospel Songs
4. Evensong Songs
5. Old Time Songs
6. Student Songs

FAILES CARTOONS (9)

1. Yardbird Stories
2. Little Boys
3. Tips
4. Practice Makes Perfect
5. The Fool
6. The Fool
7. The Fool
8. The Fool
9. The Fool

FOOLS WHO MADE HISTORY (5)

1. Story of Charles Brown
2. Story of Elmer Hope
3. Happy Hour
4. Story of Elmer Hope

FOLKS LIKE US (15)

1. Pals And Pets
2. Folk Songs
3. Folk Songs
4. Folk Songs
5. Folk Songs
6. Folk Songs
7. Folk Songs
8. Folk Songs
9. Folk Songs
10. Folk Songs
11. Folk Songs
12. Folk Songs
13. Folk Songs
14. Folk Songs
15. Folk Songs

1940-41

CARTOONS (10)

1. Hug the President
2. The Artist's Apprentice
3. The Artist's Apprentice
4. The Artist's Apprentice
5. The Artist's Apprentice
6. The Artist's Apprentice
7. The Artist's Apprentice
8. The Artist's Apprentice
9. The Artist's Apprentice
10. The Artist's Apprentice

CAREY WILSON MINIATURES (9)

1. Ashcan Fleet
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6. Miracle at Landor
7. Bombshell Blondes
8. Harvest of Man
9. Wears The Mask

PETE SMITH TRAVELTALKS (12)

1. Calling On Columbia
2. Day On Treasure Island
3. Day On Treasure Island
4. Natural Wonders
5. Washington Monument
6. Landscape
7. Treasure Island
8. Old Trotter
9. Waltz St. Augustine Charm!
10. Seattle
11. Northwest
12. Vanderbilt

1939-40

COLOR CLASSICS (6)

1. Art in the Plants
2. Fresh Vegetables Mystery Lover
3. Fish In Time
4. Little Laddie
5. Good
6. My Friend George

COLOR CRUDES (7)

1. Argentina
2. Chile
3. Fair Traveller
4. Great Britain
5. Escalator
6. Core of Canada
7. Pacific Paradise

1. Art in the Plants
2. Fresh Vegetables Mystery Lover
3. Fish In Time
4. Little Laddie
5. Good
6. My Friend George
7. Argentina
8. Chile
9. Fair Traveller
10. Great Britain
11. Escalator
12. Core of Canada
13. Pacific Paradise

HEADLINERS (10)

1. Art Smith's Class in Swing
2. All Star Swing
3. All Star Swing
4. All Star Swing
5. All Star Swing
6. All Star Swing
7. All Star Swing
8. All Star Swing
9. All Star Swing
10. All Star Swing

PARAGRAPHS (10)

1. Strips of Life
2. All Star Swing
3. All Star Swing
4. All Star Swing
5. All Star Swing
6. All Star Swing
7. All Star Swing
8. All Star Swing
9. All Star Swing
10. All Star Swing

SPORTS (15)

1. Sports
2. Sports
3. Sports
4. Sports
5. Sports
6. Sports
7. Sports
8. Sports
9. Sports
10. Sports

STONE AGE CARTOONS (12)

1. Fast Ball Player
2. Fair Play
3. Fair Play
4. Fair Play
5. Fair Play
6. Fair Play
7. Fair Play
8. Fair Play
9. Fair Play
10. Fair Play
11. Fair Play
12. Fair Play

UNUSUAL OCCUPATIONS (5)

1. No.
2. No.
3. No.
4. No.
5. No.

RKO-RADIO 1939-40

DISNEY CARTOONS (8)

1. Donald Duck's Laughing Stock
2. Mr. Duck Steps Out
3. Mr. Duck Steps Out
4. Mr. Duck Steps Out
5. Mr. Duck Steps Out
6. Mr. Duck Steps Out
7. Mr. Duck Steps Out
8. Mr. Duck Steps Out

EDGAR KENNEDY (6)

Art Your Age
2. Extremely Funny
3. Extremely Funny
4. Extremely Funny
5. Extremely Funny
6. Extremely Funny

INFORMATION PLEASE (10)

1. No.
2. No.
3. No.
4. No.
5. No.
6. No.
7. No.
8. No.
9. No.
10. No.
For Men of Action Only

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ORDER YOUR COPY NOW

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Showmen's Trade Review
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City State

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Extra, Added Feature of the Book

BARNUM'S LEXICON
The Dictionary of Superlatives

REVIEWED IN THIS ISSUE

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CHARLES E. 'CHICK' LEWIS
Editor and Publisher
On every Film Row of the Nation everybody's saying: "M-G-M to the rescue again!"
Ten million dollars in 9 Big M-G-M attractions right now and all summer long! Look!

SPENCER TRACY
"EDISON, THE MAN"

JOAN CRAWFORD
FREDRIC MARCH
"SUSAN AND GOD"

MARGARET SULLAVAN
JAMES STEWART
Robert Young • Frank Morgan
"THE MORTAL STORM"

CLARK GABLE
SPENCER TRACY
CLAUDETTE COLBERT
HEDY LAMARR
"BOOM TOWN"

VIVIEN LEIGH
ROBERT TAYLOR
"WATERLOO BRIDGE"

JEANETTE MacDonald
NELSON EDDY
"NEW MOON"

"ANDY HARDY MEETS DEBUTANTE"
Lewis Stone • Mickey Rooney • Judy Garland

GREER GARSON
LAURENCE OLIVIER
"PRIDE AND PREJUDICE"

NORMA SHEARER
ROBERT TAYLOR
"ESCAPE"

When they talk about next year ask them what about right now!
Eyes On Chicago

With the National Convention of Allied opening in Chicago on June 19, many eyes of the industry will be turned in that direction.

Much has happened in the year that has passed since the Allied meeting of '39 in Minneapolis. The fates have contributed no small share to the troubles which beset the industry at this time. The European War; the Government suit; the recent Neely Bill agitation.

Allied has put forth a strong fight on behalf of the things it demands for exhibitors it represents. Although we have not always agreed with Allied's leaders we do respect them for their beliefs and opinions, but maintain that others have an equal right to theirs.

Our industry is faced with vital problems at this time. Regardless of personal opinions ALL persons connected with the industry should lend a hand to help over the present emergency with some degree of tolerance. Hitting when your opponents are surrounded with major worries has already been given a caption by the President.

What is badly needed right now is constructive suggestion and recommendation to cure the real and imaginary ills of all branches of the business. Anyone can criticize but it takes intelligence and sincerity to suggest the course that will eliminate the alleged evils under attack.

But most important is the need for a suggested course that does not entirely lose sight of the "other fellow's" problems. And it is our honest opinion that right now any suggestions advanced, but equitable to all parties, will find a willing ear and a genuine desire to conciliate and iron out the faults that exist.

Yes indeed. Many eyes are on Allied and Chicago this week. Let us hope that they won't be blinded by a display of fireworks that might destroy those who set them off just as easily as those to whom they are directed.

Allied has a powerful weapon in its organization. For that very reason its leaders and members should make every attempt to use that weapon for good, not evil.

Unity Needed Now

Speaking of exhibitor organizations never fails to recall our oft-mentioned plea for a united front. You've heard us say this so often that perhaps it now sounds trite.

Nevertheless, there has never been a time in the history of the industry when a strong, constructive, helpful, united front was as badly needed as right now. And the only way it can be achieved is for all groups within the industry to come together on some common footing with the interests of the industry uppermost in their minds and to the complete exclusion of all personal or petty peeves.

Add Government Suit

At this writing the atmosphere is thick with rumors about an impending settlement of the equity suit. If this is true then we may all rejoice. Better a settlement than long drawn-out, expensive litigation which can only open the floodgates of erroneous impressions and misconceptions about our business.

Fortunately, the condition of world affairs has changed the complexion of many of the issues to the extent that what may have been turned down absolutely yesterday, may be quite logical today.

At any rate, there is hope that the government and the defendants will see the light and agree in principle upon the major questions involved and arrive at some satisfactory conclusion.

Whichever way any consent decree works out, the exhibitor will gain something. Perhaps a lot more than he hoped for. But whatever it is, it will be progress in the right direction.

From it all we may ultimately gain a basis for friendly trade relationship for the years to come.

Current Problems

To the exhibitors assembled in convention as well as those who are just as interested and affected, we remind them that of grave importance are the following:

(a) Non-Theatrical competition. Growing in leaps and bounds and already a major problem in hundreds of communities because of losses in revenue to theatres.

(b) Slot Machine Movies. An unknown factor at the moment but rapidly looming on the horizon on something to be reckoned with in the immediate future. Before the time comes for any reckoning, something should be done about meeting its possible effects on the theatre business.

(c) Fly-by-night attractions. These itinerant pests move into a locality, rent any available hall or auditorium (sometimes even the local high school), put on a sex, dope or other film unworthy of public exhibition, and take out a flock of local money and then move on. This can be stopped by intelligent effort.

We could enumerate a dozen others but if the convention will just tackle these first few and see the job through, it will really be doing something.

—"CHICK" LEWIS
Skouras Urges “Moral Merger”

Would “Protect Industry”; Asks Higher Admissions

Speaking at AMPA’s luncheon last week, Spyros Skouras, head of National Theatres, declared that to survive the present economic crisis, the industry must work toward the formation of a “Moral Merger” of the dominant chains so that a fighting defense against the forces of the industry is imperative. He also urged that a committee, representative of all sections of the trade, be formed and meet at least monthly to co-ordinate protective measures for the industry’s preservation.

So that the industry in the United States may remain liquid, and assure continuation of monies for proper production, distribution, and exhibitor prosperity, Skouras urged that admission prices be increased in all the principal key houses to a minimum of 50 cents.

His plea for concert, he said, in addition to being based on the fact that the industry is facing the most formidable crisis in its history, also springs from the fact that major and independent producer, distributor, and exhibitor executives are currently “battered and punctured by worry” and the time has come when the industry’s rank and file must fight the “economic enemy” which has already deprived the industry of a large percentage of its foreign receipts.

Skouras suggested the holding of inter-company conferences to broadly analyze each feature attraction so that the maximum potential revenue can be gained from it. He urged that each film be judged carefully, objectively and impartially, because “we are no longer fighting each other, nor is there any longer such a thing as competition, but a question of establishing solidarity or perishage.”

Stating he abhorred double features as well as giveaways, Skouras added: “—but what can you do about it when the exhibitor must make his expenses?”

Harvey D. Orr Dies

Indianapolis—Harvey D. Orr, 75, owner and operator of the Speedwa and Daisy theatres, died here last week.

Consider Consent Decree

Equity Suit Halts as Lawyers Mull Settlement Through Code of Fair Trade Practices; Testimony Postponed

After the opening arguments against the major companies last week, the case was adjourned then attorneys for both sides have engaged in conferences with a view toward settling the action through a consent decree. At the time of going to press, there had been no announcement of this and even the fact that there would be a consent decree was still in doubt. However, no testimony has been taken, although it was scheduled to start last Friday when the postponement was granted.

Both sides preferred to settle the action through consent decrees inasmuch as it would save the expense of a long drawn out court battle, would accomplish substantially what the government was seeking and would also settle all the other anti-trust suits pending in various parts of the country.

Judge Henry Goldard, presiding at the trial, said that he would insist that the discussion leading to a consent decree be prosecuted with the utmost vigor and that at signs of an insurmountable deadlock, he would order the taking of testimony.

A fair trade practice code, based on some of the government’s aims in the case, is contemplated as a part of the consent decree. Theatre ownership by the majors would be preserved but competitive bidding for pictures would be provided for.

Skouras Urges “Moral Merger”

To protect the industry, a “Moral Merger” of the dominant chains is necessary, according to Spyros Skouras. The industry faces the most formidable crisis in its history, and the time has come when the industry’s rank and file must fight the “economic enemy.” Prices should be increased in key houses to a minimum of 50 cents.

Midwest vs. Co-operative

Trial Set for July 18

—Trial of the suit of Midwest Theatres, et al., against Co-operative, involving the question of alleged conspiracy, etc., growing out of alleged booking difficulties, has been set for July 18 by Judge Ernest A. O’Brien. Reasons given for seeking an early trial were the importance of the suit and the effect it is likely to have in delaying picture buying in the complicated Woodward Avenue booking situation at the start of the selling season.

ABRAM F. MYERS
(The Man on the Cover)

Chairman of the Board and general counsel of the Allied States Association.
ALLIED EXPECTS RECORD MEETING IN CHICAGO

Urges Industry Aid Defense Plan

MPTOA Head Suggests Public Be Kept Informed

In a letter addressed to 9,000 theatremen, Ed. Kaywall, MPTOA president, appeals to 'every theatre owner and in fact everyone in and out of the industry to lend themselves and aid in every way possible our Government in its national defense plan.'

Kaywall’s letter followed a meeting in New York last week attended by representatives of every phase of the motion picture industry, at which it was unanimously approved "that this industry should wholeheartedly offer its assistance and cooperation to our Government..."

So that nothing be left undone "that will tend to aid in the preparation of our country for any possible emergency and in order that we may do our part in keeping the public informed with governmental plans and activities along this line," the MPTOA president urges "that every newsroom containing such information be given a full and complete showing at each performance, with the viewpoint of showing our determination that we keep out of the terrible conflict that is now going on."

Chaplin Sues Life, Wins Injunction

Charles Chaplin and the Charles Chaplin Film Corp., this week filed suit for $1,000,000 damages and an injunction to restrain the publication of a photograph of Chaplin from his production, "The Dic-tator," against Time, Inc., publisher of Life; Henry R. Luce, Roy E. Larsen, John Shaw Hillings, and Charles D. Jackson. A temporary injunction was issued by Federal Court on John C. Knox which restricts the circulation of Life to 1,000,000 copies now in the hands of dealers. He also demanded the defendants remove the picture from 1,200,000 copies of Life in their possession.

Proposed Consent Decree, Higher Film Rentals, Are Topics

The proposed consent decree to settle the Government’s anti-trust suit against the major companies is expected to be one of the chief issues at Allied’s National Convention, to be held in the Morrisson Hotel, Chicago, Sunday to Friday. Increased film rentals and the demand of the distributors for additional playing time are also expected to be matters for discussion at the convention. Board Chairman Abram F. Myers will give a report on the Need Bill with prospects for a substitute measure.

Arbitration is another matter which it is expected will receive serious consideration at the convention. Although it was a part of the Code of Fair Trade Practices rejected by Allied last year, it is being considered in connection with such legislation as it proposes with equal representation of independent exhibitors and affiliated exhibitors and distributors, will solve many of the industry’s problems.

These proposals will provide for an arbitration board, one distributor, one affiliated exhibitor, two independents and one neutral, it being Allied’s contention that the affiliated exhibitor will invariably side with the distributor and that any other plan for representation on the part of the independents will be considered.

Leaders of the organization have already expressed their opposition to any consent decree in the Government suit which does not provide for the divestiture of theatres by producers and distributors, and it is believed that they will put this question to the convention.

An extensive program has been arranged for the occasion. The Board of Directors will meet each morning with open meetings in the afternoon of each of the three days. James J. Walker, former mayor of New York City, will be the toastmaster at the wind-up banquet scheduled for Friday night at the Morrisson. There will also be a party at the Old Colony Club on Thursday night and another on Wednesday at Chef Parze.

Among leaders at the convention, one figure prominent in Allied circles will be former President W. A. Steffes, who has been ill for some time and who recently sold his theatres in Minneapolis to the Minnesota Amusement Co., Paramount affiliate will be unable to attend. Henry Lazarus, former president of the Allied Theatre Owners of Louisiana, who recently resigned from that organization because of sale of his interests to a circuit, will be another absentee.

The convention committee is headed by Jack Kirsch, president of the Illinois unit and includes: W. L. Ainsworth, Wisconsin; Ray Branch, Michigan; Roy Har- rold, Indiana; Frank Horning, Mary- land; Frank Lydon, Massachusetts; "Clarence" for Illinois; Lee W. Newberry, New Jer-sey; Charles H. Olive, Washington, D. C.; Seth D. Mikes, California; Arizona and Nevada; M. A. Rosen- berg, western Pennsylvania; Sidney E. Samuelson, eastern Pennsylvania; Al Shumman, Connecticut; W. A. Steffes, Minnesota; Orville Von Gunther, Oklahoma, and Martin G. Smith and P. J. Wood, Ohio.

H. A. Cole, of Texas, national president of Allied, assisted by Abram F. Myers, general counsel, and Nate Yamin, are also on the general committee.

Late reports from Chicago indicate a heavy turn-out bidding fair to be the biggest in the history of the organization. The eclipse of the New Deal and possibility of the settlement of the Government suit are having a tonic effect on the attendance. A week in advance of the convention, the Pittsburgh group had chartered two Pullmans. There will be 20 exhibitors from Philadelphia, 10 from New Jersey and large parties from Michigan and the Northwest unit.

Among distribution executives who will attend, William F. Rodgers, general sales manager, who last year broke off negotiations with Allied on the trade pact, announced that he would attend. Several other distribution chiefs will be on hand.

Van Schmus Appointed to Rockefeller Center Board

W. G. Van Schmus, managing director of Radio City Music Hall Corp., was this week elected to the board of directors of Rockefeller Center, Inc., which controls Radio City. In addition to his position on the board of the Music Hall, Van Schmus is also on the board, is managing director of the Center and a director.

Propose Daylight Vote

Baltimore—An ordinance introduced in the City Council at the request of the Junior Association of Commerce providing for a popular vote on daylight saving time at the November election is being opposed by motion picture interests.

"War Angels" Set For Cleveland Territory

A deal has been consummated on "War Angels," the "Toastmaster of the War" for the Cleveland territory with George Kendis, Un-usual Pictures Corp., it was re-tailed to the Cleveland Public Press and will be exhibited at the Western American Film Co., Inc., distributors.
“Clean House” Urges Myers
Says Industry Has Twice Muffed Its Opportunities;
Deplores Mud Slinging; Claims Credit for Action

Asserting that employees and attorneys “have gone far afield to throw mud at Allied and Allied leaders,” Abram F. Myers, chairman of the board and general counsel of that organization, this week castigated the major companies for not “cleaning house on a basis that would be not only equitable and just, but permanent and enduring.” That opportunity has twice been missed by attempts to cut across lots instead of throwing square corners, he said.

Critical of the mud-slinging he referred to, Myers said: “These outbursts are particularly ill timed in view of the menacing situation that confronts the industry and the obvious need for team work between all factions and branches. More timely and in better taste,” he said, “was Spyros Skouras’ proposal for a ‘moral merger’ in the face of impending danger.”

Myers’ bulletin went on to say: “It remains to be seen whether the vision exists to seize the present opportunity to put the affairs of the industry on a legal and equitable basis and to keep up the standards of interstice strike. This will call for the best efforts of the really big men in the industry; it can not be left to minor employees and further string lawyers whose approach to a solution has not shown above personal attacks on Allied leaders.

“No one claims, not even the most rabid of Allied’s critics, that the business is not honeycombed with abuses that demand a remedy. M. P. T. O. A. members who appeared against the Neely Bill invariably prefaced their remarks with a statement that the industry was beset with problems more important that compulsory block booking which the bill would not cure.

“For years exhibitors have sought relief by adopting resolutions of protest and by negotiations—all to no avail. Such gestures as have been made by the majors have coincided in point of time with crises that were largely the result of Allied’s efforts. When the day of reckoning comes, and monopolistic practices are finally stopped from the industry, as they will be, the exhibitors will have Allied to thank for their new found freedom.

“No amount of mud-slinging can deprive Allied of the credit for bringing about the reforms which since people have talked about and about which only Allied has taken effectual action.”

Columbia Holds 2d Sales Meet
“Fight for Life” to be Special Release, Montague Says

Atlantic City More than one hundred delegates, including New York home office executives and men of Columbia, attended the four-day meeting here today of the National Management Association of the second of Columbia’s two sales meetings.

Announcement was made by Abe Montague, general sales manager, during one of the early sessions in which next season’s product was discussed, that “The Fight for Life” presented by Pare Lorentz for the U. S. Government would be released on the 1940-41 schedule. Among the executives attending the meeting were: the company’s president, Abe Montague; J. Jacker, sales manager; A. A. K. McConville, assistant to Montague; Abe Montague, general sales manager; Jack Cohn, vice-president; Nate Spingold, Louis Astor, circuit sales; Max Weisfield, short subject sales supervisor; and Louis Weinberg, circuit sales.

Plan School Matinee Series

Education Ass’n to Conduct Experiment Wherewith Older “A” Films Would Be Shown for Students

A nation-wide experiment to determine the possibility of substituting older “A” pictures for current “B” pictures and of using recommended older films matinees, around which curriculum units in photoplay discrimination will be built during the academic year 1940-41 under the auspices of the motion-picture committee of the N. E. A. Department of Secondary Teachers.

School authorities, in cooperation with theatre managers, will select ten photoplays to be shown during the school year on one afternoon or one Saturday morning each month.

The films thus revived will serve as a basis of a new course in “Types of the Photoplay.” The experiment is under the supervision of Dr. William Lewin, of the Wesleyan High School at Newkirk, chairman of a committee of 500 educators who are endeavoring to raise the film standards of young America, in cooperation with Joseph Allenworth of Texas, chairman of the Departmental Committee on school-and-theatre co-operation.

From a recommended list of 76 photoplays, schools and theatres will select subjects to make up the experimental series for the coming school year. Where suitable arrangements cannot be made with a theatre, it is planned to show 16-millimeter versions of some of the photoplays in classrooms and school auditoriums.

On the day of Columbia’s convention in Atlantic City were the following: (left to right): Joe Friedman, British Managing Director; Joseph A. McConville, Foreign Manager; Abe Schneider, Treatment Manager; Abe Montague, General Sales Manager; Jack Cohn, Vice-President; Nate Spingold, Louis Astor, Circuit Sales; Max Weisfield, Short Subject Sales Supervisor; and Louis Weinberg, Circuit Sales.

Columbia’s Greatest
Columbia’s Greatest
TITLES GIVEN ON 40 FILMS, MAJOR WARNER WARNS AGAINST "ISMS"

Forty-eight pictures are on the Warner schedule for 1940-41, it was announced at the sales meeting held in Pittsburgh this week. In addition, the studio announced it will be selling apart from the regular program—The Life of John Doe" to be produced by Frank Capra, and Robert Riskin with Gary Cooper and Barbara Stanwyck in the leading roles; and "The Man Who Came to Dinner" from the play by George S. Kaufman and Moss Hart. Other pictures announced were as follows:

* The Story of Knute Rockne.*
* Starred: Pat O'Brien, directed by Lloyd Bacon. It has been filmed in part at South Bend, Ind.; "City for Conquest," starring James Cagney and Ann Sheridan, being directed by Anatole Litvak; *The Story of John and Betty* with John Hodiak and Gene Tierney; *College," directed by Rouben Mamoulian; and *The Big Stolen Clock,* with William Holden and Jean Arthur. It was directed by John M. Stahl.

"No Time for Comedy* with James Stewart, Rosalind Russell and Charles Coburn; *The Amazing Story of Sergeant York," with Gary Cooper in the title role; *The Lost Battalion," with Philip Dorn and Virginia McKenna; and *The World War," with John Wayne and Robert Mitchum. The latter was directed by Raoul Walsh.

"Captain Horatio Hornblower," starring Errol Flynn; and *Honeymoon Trip* from the stage play, to star George Murphy and Mary Wickes. Others: "Western Passage," starring Errol Flynn and Barbara Stanwyck; "Kansas City," with Robert Mitchum and Kim Hunter; "Mr. Blandings Builds His Dream House," starring Cary Grant and Myrna Loy; and "Two Guys from Houston," with Frank Morgan and Myrna Loy.

Search for Truants

The Bureau of Attendance of the Board of Education has launched a morning raiding program of New York City theatres to round up girls who prefer pictures to books.
The Mortal Storm

(Hollywood Preview)

MGM

100 mins.

(Drama)


Plot: Frank Morgan, professor in a large university in the Southern part of Germany, leads a happy life with his wife, Irene Rich, their small son, Gene Reynolds, and their daughter, Margaret Sullivan, and his wife's two sons by a former marriage, William Orr and Robert Stack. Clouds begin to gather immediately after Hitler comes into power. When Orr and Stack, together with Robert Young, Margaret's fiancé, and James Stewart, also in love with Margaret, are called to report at a meeting of the German students, and Stewart refuses to attend. Young gradually rises to power among the Storm Troopers, and when Orr and Stack try to get Margaret across the border, a patrol is sent out to apprehend the fugitives, with Young in charge, and it is he who orders them to shoot. Stewart is wounded and Margaret is killed.

Comment: Here is one of the most dramatic pictures made this year, but due to its subject matter, the reception it will receive at the boxoffice is questionable. In unifying the story, that of the Nazi reign of terror prior to the present conflict, Director Frank Borzage delivers a powerful human story of the Americans, a message that will make us all happy that we are Americans. Margaret Sullivan, James Stewart and Robert Young are all in memorable performances, and all stand out on the screen. The young girls display a lot of beauty and the musical score and photography are superb. This exploitation Show analysis in this issue on page 13.

ADULT

Catchline: "Out of a great book, a powerful deeply moving human drama bursts on the screen.

AUDIENCE SLANT: A VERY HUMAN STORY THAT MERITS WIDE ATTENTION FOR AUDIENCES NOT AFRAID TO FACE THE TRUTH.

BOX OFFICE SLANT: QUESTIONABLE, BECAUSE OF THE THEME.

New Moon

(Hollywood Preview)

MGM

102 mins.

(Drama)


Plot: Jeanette MacDonald and Nelson Eddy are reunited for the first time since "Sweethearts" in a musical that has universal appeal. All the color, music and spirit of the popular operetta is brought to the screen in a charming manner, and the picture is bound to capture the hearts and ears of the millions of followers of the two stars. It contains many old-time favorites from the original score which are beautifully sung by this top singing team of the films. Outstanding in every respect is the direction of Robert Z. Leonard, the man responsible for many big successes. It is the type of picture with a wealth of what it takes for big box office grosses. A layout of stills showing the costumes worn by Miss MacDonald should be run on the women's page of local newspapers. These stills can also be used for an attractive window display. A radio program featuring the hit songs from the picture could be arranged with announcements of your playing dates.

FAMILY

Catchline: "Pulsing with romance and heart stirring melodies." 

AUDIENCE SLANT: IT'S BOUND TO CAPTURE THE HEARTS OF THE MILLIONS OF FOLLOWERS OF THE TWO STARS.

BOX OFFICE SLANT: WHAT IT TAKES FOR BIG GROSSES.

Legion of Decency Ratings

(Suitable for General Patronage)

Passport to Alcatraz: return of Wild Bill Lucky Cisco Kid: Ghost Breakers

(Suitable for Adults Only)

Love, Honor and Oh, Baby: Mortal Storm

OBJECTIONABLE IN PART

The Fugitive

Private Affairs

(Hollywood Preview)

Universal

73 mins.

(Comedy-Drama)


Plot: Roland Young, disinherited member of a Back Bay Boston family, suddenly finds himself called upon to solve the romantic entanglements of his daughter, Nancy Kelly, whom he hasn't seen for twenty years. Nancy has been living with Montagu Love, Young's straight-laced father, and she needs help because his granddaughter is arranging for her to marry G. P. Huntley. Young and Huntley, a taxi driver to whom she owes an increasing amount of fare and whom he has hired as valet, lease for Boston where he has been offered a very fine position. Robert Cummings, a young attorney and the man Nancy loves, is retained as legal adviser by the father but cannot make a success of the office and in that way make love's dream come true they must win over grand-father, which they succeed in doing with success.

Comment: Although it gets off to a slow start, this picture gains momentum as it goes. There are a few moments of raunchiness, but on the whole it is not so coarse that we will not be able to recommend it to Director Albert S. Rogell and Producer Burt Kelly. Nancy Kelly, Robert Cummings, Roland Young, Robert Stack and Geraldine Page have an excellent cast and their work has captured the spirit of the story that is crammed with comedy and romance, just as the title says. Get the cooperation of your local cab company for displays on tire covers. For street ballyhoo, make use of your horses in the parade and let them wear a top hat or derby, will attract attention. Arrange a father-and-daughter night, with a local newspaper of your choosing of a wire or a close-up of this sort, and we will guarantee that you will be the talk of the town.

FAMILY

Catchline: "I learned their private affairs."

AUDIENCE SLANT: WILL PLEASE THOSE LOOKING FOR LIGHT ENTERTAINMENT.

BOX OFFICE SLANT: BETTER THAN AVERAGE PROGRAM FARE. SHOULD BE RUN WITH A HEAVY FEATURE.

Bad Man From Red Butte

(Prod. No. 4063—Natl' Release, May 31)


Plot: Brown No. 1 (he plays a dual role) creates a tremendous stir in the community when he plans to make a huge profit with his own outlaw band, holds a mortgage on a ranch belonging to McKee. Arriving in town are three pals, Brown No. 2; (Continued on page 22)

For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation—See Page 20
For Better Show Selling
Showmanalyses Have Appeared In STR on Following Pictures

Buy Lincoln in Illinois
Abe Lincoln in Illinois
Mar
Alain the Panther
Alain the Panther
May
Bill of Divorcement
Bill of Divorcement
June
Dark Clouds
Dark Clouds
April
Dr. Cyclops
Dr. Cyclops
Mar
Edison the Man
Edison the Man
May
Ghost Breakers
Ghost Breakers
June
House Across the Bay
House Across the Bay
May
Irwin
Irwin
Apr
If I Had My Way
If I Had My Way
May
I Take This Woman
I Take This Woman
Feb
It All Came True
It All Came True
Mar
It's a Date
It's a Date
Ap
My Favorite Wife
My Favorite Wife
Mar
My Little Chickadee
My Little Chickadee
Feb
My Son, My Son
My Son, My Son
Feb
Northwest Passage
Northwest Passage
Feb
1,000,000 B.C.
1,000,000 B.C.
Mar
Our Town
Our Town
May
Primrose Path
Primrose Path
Mar
Saturday's Children
Saturday's Children
May
Son of the Navy
Son of the Navy
Mar
Strange Cargo
Strange Cargo
Mar
Sweet Family Robinson
Sweet Family Robinson
Feb
Til We Meet Again
Til We Meet Again
Apr
Too Many Husbands
Too Many Husbands
Mar
Turnabout
Turnabout
This Issue
Two Girls on Broadway
Two Girls on Broadway
Feb
Vigil in the Night
Vigil in the Night
Feb
Women in War
Women in War
June

Neat “Inquiring Photographer” Stunt for “Waterloo Bridge”

A neat selling stunt was the recent crashing of the New York Daily News “Inquiring Photographer” column by Ben Serekwich, New York theatre publicity director, in connection with the showing of “Waterloo Bridge” at that house.

Taking advantage of the fact that a number of the metropolitan film critics made highly favorable comments about Robert Taylor’s adoption of a mustache for the first time in this picture, Serekwich arranged for Jimmy Jemal, conductor of the very popular column, to ask Capitol patrons leaving the theatre the following question: “Motion picture critics have raved about Robert Taylor’s new mustache. What do you think?” The New York Daily News’ daily circulation is 1,900,000, largest in the country.

Baby Contest in Philadelphia

A baby contest to find Philadelphia’s nearest match to Baby Quintanilla of “Forty Little Mothers” was one of the highlights of the campaign put out by Everett Callow, Warners’ Philadelphia manager. The contest was conducted in association with the local Record and the winner was chosen at a “highchair” luncheon at a leading hotel. First prize was a trophy plus merchandise gift certificates.

Help!

“In my mind Showmen’s Trade Review is the most useful of all the trade magazines. I find ‘Showmanalyses’ a great help . . .

Guido Trusty
Palace Theatre
Greenlawn, N.Y.

Your Theatre Should Be First July Fourth

And It Will—If You Book Your Attractions Carefully and Use Showmanship to Lure Patronage

WHENEVER a holiday falls on Sunday, it is celebrated on the following day, Monday. Not this time, however, with Independence Day this year, which comes on Thursday. In some instances, this may mean that people will not want to go to the theatre on Thursday and not return to their regular duties until Monday. In others, some will work on Friday and Saturday. It may depend on the weather, too, for if it’s nice, many may make it a long weekend. To by, some chance, Jupiter Pluvius punches holes in the warm clouds, you’re in luck, for people will surely come your way.

But don’t get discouraged no matter how hot it is, no matter how inviting the great outdoors may be. No real showman lets the weather and other conditions get him down. He fights to get his share of business—not with his fists, of course, but with his sense of showmanship. Back in the old days it would have tough indeed to fight fires and other old-fashioned amusements with a hot and stuffy theatre, but not in these days of modern air conditioning.

Increase Your Admission Prices

On a holiday you always have the chance to increase your admission Prices, and your program should be worthy of that increase. Thus, while many of your patrons may leave town, you should still average well in dollars and cents at the box office.

If the 4th is like its predecessors, the weather will probably be hotter than blazes. And if you’ve advertised fully the fact that your theatre is a cool and comfortable retreat from the summer’s heat, not a few people will be beating a path to your door. In your programs, trailers, poster displays, newspaper ads, etc., keep plugging away on the cool comfort, but be careful that you don’t concentrate too much on coolness and permit a mediocre attraction to occupy your screen.

It may be your policy to run two features. However, in this instance, we believe it would be advisable to concentrate on one outstanding feature and a variety of timely and entertaining short subjects. With two features, one may be mediocre; with one feature and short subjects, you have a program you can advertise as an all around swell Fourth of July treat, and you can list each subject as a unit. If you haven’t already played it, MGM’s “The Flag Speaks,” would be an appropriate addition to your program. There are several Vitaphone Historical Features available, any one of which would be in keeping with the occasion. Some old releases that may still be available include: “Declaration of Independence” (Vitaphone); “Sons of Liberty” (Vitaphone); “Patriotic Songs” (a two-year-old Columbia Picture); “The March of Freedom” (Universal); “Servant of the People” (MGM) and “Give Me Liberty” (Vitaphone). Contact your exchanges now to determine whether or not prints are available on these subjects; to wait too long might mean that other theatres have already booked them.

Better keep your doors closed (but your theatre open) on the Fourth, because the noise of exploding firecrackers outside will be trying on patrons’ nerves. Thus you’ll keep out the spectromon and the heat. Old folk needn’t worry about being bothered with nerve-wracking noises, nor should mothers hesitate to send their children, for they’ll be safe in your theatre. This fact should be stressed in your advertising.

If local authorities recommend a Safe and Sane Fourth, tie up with them on the theory that the safest and sanest place to “spend the Fourth” is at the Blank Theatre, where you’ll see an excellent program in delightful cool and comfortable surroundings.

Decorate the Theatre Front

Display flags and bunting on your theatre front. From National Screen Service or the company who furnishes your trailers you can order a patriotic trailer.

Reach the people at the beaches and at other outdoor resorts with a sound truck, banded with billing about your Fourth of July program. An announcer should let the people know that after a few hours in the hot summer sun, there’s nothing quite so restful and refreshing as a visit to your theatre.

Generally there is a fireworks display at night. Rig up an electric sign announcing that the display is over.

A healthily cool and comfortable theatre, a program of worthwhile attractions, and showmanship on your part are necessary requisites for good business on the Fourth.

Selling a “Sleeper”

For the engagement of Paramount’s “The Biscuit Eater” at Loew’s Criterion in New York, Phil Laufer, publicist, and Edward Brunner, assistant manager and this stunt, to boys and girls, each with his own dog placarded, paraded around the midtown sector after school each day. Each dog carried a card which spelled out the words, “The—Biscuit—Eater—Loew’s—Criterion—Now!” Uniformed representatives of the Humane Society accompanied the kids giving the stunt their approval. A collar and leash window was also promoted at Macy’s store.
Ye Ed Takes an Imaginary Trip
Across the Continent, Makes a Few Notes Anent House Programs

IT'S the good old summertime. As we write, the sun is shining brightly. The air is still. And we are still—hot! Only week before last we were shivering cats and dogs, and we were hoping and hoping that the rain would stop, that the sun would shine again, that it would be warm and breezy once more, that the birds would twitter in the trees. Today, it's all that and more—it's hot. Not until summer officially begins June 21, however, will we officially dote our coat. If it's as hot where you are as it is here, we don't see how you can have much ambition. Any clever ideas we see in programs within the next few weeks will have materialized, we'll wager, while you were sitting in the cool comfort of your air-conditioned theatres. That's where you should be working, anyway.

Manager Pearce Parkhurst of the State Theatre, Torrington, Conn., must have felt pretty proud recently, hobnobbing with a real Hollywood player; because, featured in one of the three Local house shows was Erik Rhodes (you remember him?) and his Hollywood Revue. It was the last stage show of the season, and certainly a glorious windup. Incidentally, Torringtonians don't worry about an education any more, for Parkhurst has made it possible for patrons to collect a series of volumes known as the "Modern Library of Knowledge." Practically everything under the sun is covered by the books from Agriculture to Zebras. And another thing—the State management gives high school amateur talent a chance to do its stuff on the stage—a gesture that should be performed by theatremen everywhere. But now we must say "Farewell to Torrington."

Headline on Front Page

Let's jump across country to Paragould, Ark. A headline on the front page of Cinemagazine says: "We've just as it might be expected with patrons of Capitol and Majestic Theatres; it was, "Typhoon To Hit Town Sunday."

Manager Collins might easily have used something conventional, such as "Typhoon New Show at Capitol" or "Capitol to Show Typhoon," but he chose a headline with punch, and by not enclosing "Typhoon" in quotation marks, the head looked like a serious prediction. Even an old veteran like ourselves continued reading the sub-head just to make sure our eyes hadn't deceived us.

In the May 31 issue of Cinemagazine there were six pieces of art on the front page—one of

Not for the Kiddies

This drawing of "Dogwood," cartoon character in the Blondie newspaper comic strip, is not for the kiddies. It's to illustrate one of the programs. It must have the best stages by Herland Rankin, one of our Program Exchange Members, in conjunction with the showing of Columbia's "Blondie Takes a Vacation" at the Plaza Theatre, Tilton, Ont., Can.

Merle Oberon, one of Laurence Olivier, one of Robert Preston and Dorothy Lamour, one of Peggy Moran and Johnny Downs, one of Lynne Overman and one of a female chimpanzee. To think that we've never had our picture on any front page, and then to see that chimp alongside those celebrities—well, it makes us gnash our teeth and pull our hair.

Just received another program from that "island exhibitor"—L. M. Thomas. His Avalon Casino Theatre, situated there on beautiful Santa Catalina Island just off the coast of California, is in an ideal location. As we told you last week, there's a ballroom and marine fountain right in the same building, yet some exhibitors yell if apparent opposition like this is on the other side of town. Perhaps it's Thomas' contention that folks come to Catalina for amusement, and that the theatre shares with the other attractions in providing them

Member Added This Week

Saul Mallison, Howard Lake, Minn.

-J-Your Application Blank—Clip and Mail Now!-

STR Program Exchange
SHOWMEN'S TRADE REVIEW,
1801 Broadway
New York, N. Y.

Dear "Chick"—I hereby apply for membership in the STR Program Exchange, undersigned. By 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

July 14th

BASTILLE DAY. This France's greatest holiday. With the war ravishing France this year, there will probably be a considerable amount of patriotic sentiment among French residents here. MGM made a short a couple of years ago which portrayed events on this day as well as the writing of the Marseillaise. Play it again, if you can. Any picture with a French Revolutionary background would be appropriate for the occasion. If there is any considerable colony of French people in your town, have displays of French and American flags and singing of the Marseillaise, like the Star Spangled Banner after each show on this day.

STARS AND STRIPES adopted as the U. S. flag, 1777. Through your newspaper, find the oldest flag in your city. An essay contest on "What the Flag Stands For" would be particularly appropriate this year.

FIRST WORLD'S FAIR, 1853. With a fair on each coast this year, this occasion might be worthy of note.

15th

ST. SWITHIN'S DAY. If it rains on this day, it will rain for 40 days more, according to the old legend. Newspaper ads for this day might have "anywhere but at St. Swithin's Day. Whether it rains or not, you can always see a good show at the Strand."
HE'S THE YEAR'S MOST POPULAR JUNE BRIDE

The whole country's roaring over this couple who changed places and even got the stork mixed up! The dates are rolling in by the hundreds. Watch the crowds at
Loew's State, Louisville; Loew's Broad, Columbus; Loew's, Akron; Loew's, Bridgeport; Palace, Springfield; Loew's, Wilmington; Warner's Hollywood, Hollywood, California; Downtown, Los Angeles; Midland, Kansas City; Loew's Palace, Indianapolis; Warner, Milwaukee; Loew's Valentine, Toledo; Warner's Stanley, Pittsburgh; Loew's Capitol, Washington; Loew's Grand, Atlanta; Loew's Century, Baltimore; Buffalo, Buffalo; Warner's Aldine, Philadelphia.

NEW YORK PREMIERE SOON AT THE ROXY!

HAL ROACH presents

"TURNABOUT"

THORNE (Topper) SMITH'S MOST HILARIOUS NOVEL

Adolphe MENJOU Carolo LANDIS John HUBBARD

William GARGAN ☆ Verree TEASDALE ☆ Mary ASTOR
Donald MEEK ☆ Franklin PANGBORN ☆ Joyce COMPTON

Screen Play by Mickell NOVAK • Berne GILER • John McCLAIN
Additional Dialogue by RIAN JAMES
Directed by HAL ROACH • Released thru UNITED ARTISTS
Visit Your Fellow Showmen

Herbert B. Ram

From publicity man to theatre owner is not such a radical change, but it is rather unusual. Herbert B. Ram, formerly a United Artist publicity man in Buffalo, is now the owner of the Patricia Theatre in Alken, S. C., and the Carolina in Batesburg, nearby. That's down in the heart of the country where they know all about horses and faces.

Herb has had these theatres for about nine years. His five years as a publicity man helped him a lot, he says. When asked what he liked best about the work he replied: "My wife says 'the hours.'" He hopes eventually to own a small horse "away from the large circuses with big, big eyes."

"What I don't like," he said, "is film distributors who cannot see further than their noses, or who will oversell knowing that it will break the theatre owner, but don't give a damn." Well, Herb, there are plenty of reasons why a exhibitor is not a publicity man, aren't there?

E. E. Brungardt

We join in welcoming E. E. Brungardt into the ranks of showmen. About nine months ago, he bought the Comet Theatre at Lewiston, Mass., but already is in love with the business. He keeps booking and arranging programs, he says, "in fact, I like everything in the theatre except dirt." Well, Mr. Brungardt, that's a mighty good start, for a clean theatre is generally a successful one.

Until recently, Mr. Brungardt was a music teacher and school hand director. The accompanying photograph shows him in uniform. "After 22 years of directing school bands and teaching music, I should like to own a theatre of 400 or 200 seats in a good southern Minnesota town," he says. We join with him in the hope that he will achieve his ambition.

Bachner Continues Promotional Activities

Once again the promotional activities of David Bachner, manager of the Warners’ Hippodrome Theatre, Cleveland, O., place him in the front ranks of showmen. Not just any film has his amazement, he says. Just transgressing those of every theatreman we've talked to. He wants to have $17,000,000. He would be satisfied with $16,000,000 and he doesn't want any more—just $17,000,000.

Melzer Diggs, Jr.

Melzer Diggs, manager of the Grandin Theatre, Cleveland, has an imitable way of advertising. They include a large number of celebrities who can arrange to be there on short notice. After hearing Diggs' first program, the public paid $50 for a ticket to the premiere. Diggs' methods of advertising are varied. He has run a series of press notices that have been printed in newspapers and magazines. The notices have been sent to radio stations and newspapers, and have also been mailed to advertising agencies. Diggs' advertising campaign has been successful in attracting attention to his theatre and its attractions.

Clarence C. Walker

Here's a theatre man with an interesting hobby. He is an ardent walker and he is supervisor of three theatres, the Shaw and the Roxy in Quincy, Florida, and the Pine in Pellham, Ga. He enjoys arguments and debates with other established merchants, or at the theatre as a community institution. That's a major plus, and when Clarence has some time, he'd like to hear his pros and the other merchants' cons on the subject.

We're glad to hear that Clarence has been on this job for eight years and has held his present post for the past two and a half. He started as a clerk for distributors and became successively an usher, assistant doorman and then billposter. His ambition is to be a company stockholder (he didn't say what company).

His only dislike is the occasional demand by a distributor for a change of policy on playing time and advancing admissions. He believes that the policy of theatre should be what he sets it and remain that way. Well, Clarence, that difference of opinion is just what makes horse races and the show business.

Wagon Wheels as Ballyhoo

When Manager Earl Taylor of the Angleton Theatre, Angleton, Texas, played MGM's "20 Male Team," he arranged ballyhoo displays in almost every window and on the school's bulletin board, increased his newspaper advertising, and placed old wagon wheels in different spots around town. A story is standing by one of the wheels.

"Waterloo Bridge" Campaign

Stresses Film's English Locale

Charles Taylor, publicity director for Shaw's Studios, but Pat, took full advantage of proximity to the Canadian border during his advance campaign on "Waterloo Bridge." He told the Canadian radio stations, and each broadcast stressed the English locale of the film. The broadcasts were supplemented by countless other devices.

Ten days in advance of playdate, Taylor screened the picture for local critics and representatives of social and English societies. This was followed up with a barrage of personally addressed postcards to members of the social organizations.

All ads and copy, as well as the advance lobby display, stressed the fact that "Waterloo Bridge" is Vivien Leigh's first new picture since "Gone With the Wind." The lobby decorations consisted of a 25-foot banner, with buttet letters, augmented by hanging signs and 400 cards.

Taylor also tied up with New York Central railroad, which planted 5,000 heralds in ticket offices in 40 surrounding towns. Seventy-five Buffalo taxicabs carried not only special half-dozen cards on the rear of the car but also a 12x15 card on its dashboard, thus catching the eye of pedestrian and passenger alike.

The sixteen trucks of the Richer Periodical Company, which cover the city and surrounding towns thoroughly, carried 49x39 banners. Greyhound buses carried paper strips on vehicles covering a 35-mile radius. Sixty newstandsmans prominent street corners in the business sections prominently displayed 14x17 cards with copy on the picture and photos of the stars. A fashion tie-up featuring Miss Leigh was arranged for a front window of Hens & Kelly's department store, one of the city's leading shops.

GAG BY SAMUEL

Utilizing one still, Manager W. S. Samuel of the Rex Theatre, Arp, Texas, made a 40x50 display for his lobby that caused the people to stop and laugh. "Warning!" was the heading on the board, and this was followed by "Absolutely no traveling salesmen will be admitted to see The Farm- ers Daughter unless accompanied by their wives." Same gag, Samuel, and one that must have had the town talking.
THEM there are several ways in which you can sell "The Mortal Storm." The nature of your community, the tastes of your audience and the character of your local newspapers will have to govern your choice of campaigns. Some of the ideas we shall suggest in this Showmen's Analysis for "The Mortal Storm" while others will only be suitable for one or two of the following methods for selling the picture: First, the sensational angle as an exposure of terror and fanatism, second, by the use of patriotism, selling the picture as something all Americans should see and guard against, thus fitting in with the current defense program; third, as an out and out propaganda picture for the Allies; fourth, as an ordinary motion picture entertainment with a cast of well known players.

Use Stars' Photo As Teasers

For a stunt which more or less is applicable to all four types of campaigns, we recommend the idea illustrated in the press book of using pictures of the six principal characters and inserting them in the newspaper as teasers. These same illustrations can be blown up for lobby display purposes or used as tack cards. You might cut down the supply of one of them and then offer a pass to anyone who collects all six pictures. Local stores can give them out in purchase, thus adding a new form and so can be cheaply printed. Only the last two lines of each caption need be reset. These will contain the playdates.

Star Identification Contest

As for the stars, three of them appeared in "Shop Around the Corner," a recent picture. Since this film reunites them (Margaret Sullivan, James Stewart and Frank Morgan), adds Irene Rich, Robert Young and several others, you can emphasize star values which are here in profusion. Run a star identification contest using the six photos we mentioned before or another set and asking newspaper readers to identify them and name their last two pictures, with prizes to the winners.

With freedom and Democracy frequently used headings in your newspaper, a newspaper contest on "Why is Freedom a priceless possession?" or "Why I enjoy living in a Democracy" would excite considerable interest and should therefore be comparatively easy to get in newspapers. For the former, MGM has a series of three mats. Or you can use your own copy and scene stills to illustrate the contest in the newspapers.

Now for the theatremen with sensation loving patrons, there are a number of suggestions which are available for this type of selling. For instance, you can have your marquee and front emblazoned with swastikas, and a few brownshirted Nazis parading up and down will certainly call attention to your theatre. But be careful when you do this. It can't be done everywhere. Insert ads in German-language dailies in your city and in Jewish newspapers as well. Many of the German-language papers in this country are anti-Nazi and all of the Jewish press is, so these are good sources for publicity material.

Enlist Support of Local Groups

From the patriotic angle, "waving the flag," so to speak, the best stunt is to enlist the support of local clubs, churches and societies of all kinds. Women's clubs, lodges, educational institutions, the Boys Scouts and the Girl Scouts and similar organizations will support a patriotic campaign wholeheartedly. Of course nothing we cannot foresee should occur before your playdate, you will have to be guided accordingly. But if your newspaper is plugging for the defense program and frequently mentions the menace of Nazism, you should get fine cooperation, even to the extent of editorial mention for "The Mortal Storm." Schools and public libraries will cooperate in any campaigns as Americanism as opposed to Nazism.

The picture was adapted from the best-selling book by Phyllis Bottome. There is a special press book edition available and you can get book stores and libraries to cooperate on this angle. Furnish book markers with copy about the picture. Get window displays in the book store together with a display of stills, catchlines and blowups.

There's an additional interesting book angle. The cover jacket of the special edition shows a stirring scene from the picture in which various books are burnt because they teach a philosophy at variance with the Nazi concept or because their authors were non-Aryan or anti-Nazis. This idea can be used by public and circulating libraries and by schools to put over the "freedom and Democracy in America" idea. Gather as many as possible of those books now banned in Germany and arrange them on a special set of shelves. Over these shelves and around them, copy can state "These books are banned in Germany. See them burned in 'The Mortal Storm' at the Strand. And see the picture to learn what will happen here unless America wakes up!"

Every radio station is giving synopses of the news-several times a day now. Arrange spot announcements and radio broadcasts saying something like this: "What you have just heard cannot be heard in Germany. See why in 'The Mortal Storm' now at the Strand.

Those theatres which want to stress the stars have available a number of stills showing Jimmy Stewart posing with various articles. While no endorsements are permitted, there can be used to promote the picture in other ways—in store windows, through cooperative ads, etc.

But back, as you probably know, is the world's most famous grape juice drinker. This is her first picture in a long time, so the stores selling Welch's grape juice, should be glad to extend their cooperation in publicizing the return of their star.

One of the scenes in the picture deals with Frank Morgan's birthday party. Margaret Sullivan brings him a big birthday cake. There are several stills of this scene which can be used to tie up with caterers, bakers, restaurants and hotels.

Holders For Wet Umbrellas

The title, of course, does not apply to the common type of storm. Nevertheless, a storm just before your playdate will provide the opportunity for giving away umbrella holders with copy about the picture on them. They are made of tough paper and are designed to shield wet umbrellas.

Depending upon what angle you take in your campaign, here's a stunt that may or may not be useful. Invite local residents who lived in Germany since 1932 to see the picture at a preview and tell reporters afterward whether it is true to life or not. If your paper is violently anti-Nazi, this will make an excellent story.

Whatever campaign you decide to follow, pick your selling angles carefully. Study the press book and this Showmen's Analysis and analyze the reaction of everybody in your town to each stunt before you attempt to start your drive.

ANOTHER GREAT NOVEL THUNDERS TO THE SCREEN!

Gone With The Wind! Rebellious, Northwest Passage! And new Phyllis Bottome's powerful romantic drama becomes this year's most exciting motion picture!

Screenplay by Claudine West, Anderson Ellis and George Friend. Based on the book by Phyllis Bottome. Directed by Frank Borzage.

These pictures can be used as a star identification contest or as teaser ads or, if blown up, as tack cards around town. By limiting the supply of one you can offer a prize to anyone presenting the set of six.
Adapting Scene Mats to Ad Layouts

For the manager or advertising man who likes to retain the knack of laying out newspaper ads aside from those in the press book, scene mats offer an excellent opportunity. There's a wealth of such material in practically every press book today—single-column, double- and three-column scene mats that can be adapted to various types and sizes of ad layouts.

We have selected three examples of this type of ad makeup for illustration. At the extreme left is a 2 × 7 layout using a 2-column scene mat. The mat's width was left as is, but the top and bottom were trimmed to allow for additional white space, and an associate feature included in the same panel with the top attraction...cast, catchlines, etc. White space was left in the lower left-hand corner as an attention-getter but can be utilized for added or coming attractions or institutional copy.

In the center layout, the Ben Day background of the scene mat was trimmed as shown to highlight the headline outline. A two-point rule for the panel below the mat, which was cut down about one-quarter inch to allow for use in this space, contains the catchline, cast picture and a minimum allowance for the second feature. The rule for the panel has been indented at least 2 ems from the outside column rule all around.

Two scene mats were used in the layout at the right. Here again the Ben Day background has been eliminated and the highlights of the Sheridan and Cagney heads. In this particular case, no attempt was made to mortise out the background entirely. However, some papers can and will do this, thus adding to the attractiveness of the illustration. Associate feature space has been allotted in the 3-point rule panel below the main illustration. Incorporated in this panel is the theatre signature cut and the thumbnail of O'Brien.

In all the layouts, outside rules shown in these illustrations represent column rules, and should be marked "do not set." These layouts will give you some idea of the uses to which scene mats can be put in ad makeup. As we mentioned on previous occasions, you must be aware of all the all-important sales angles in these illustrations. They have been made up with the smallest weekly in mind. Therefore, any daily newspaper with facilities for more detailed effort can, with your assistance, only add to their effectiveness and appearance.

Big Campaign on "Dark Command" Put Over by Bill Canning

An excellent campaign for "Dark Command" in Fal River, Wis., was organized and executed by Bill Canning, of the Empire Theatre, where the picture came out as the top grosser of the week against strong competition.

His advance ballyhoo included a stagecoach with a four-horse hitch through the town; a 52-piece file and drum corps leading a torchlight parade of Sons of Union Veterans; lighted 24-sheet boards on every entrance into town; 3,000 imprinted napkins distributed at numerous banquets; direct mail to veteran organizations of the Civil War; two of the largest bums ever used in New England hung in front of new theatre under construction, and other in front of the Empire; and large display in the newspapers with strong publicity campaign.

This was topped off with ceremonies at the theatre on opening night, inviting Sons of Union Veterans attending as guests, receiving new colors from the Mayor of Fall River on the Empire's stage.

HELPFUL HINTS

(Ed. Note: This is one of a series of timely and valuable letters prepared by Charles H. Ryan for managers of Warners Chicago Theatres. Its advice could readily apply to theatres everywhere. Therefore, we suggest you clip and save these "Helpful Hints" as they appear from time to time.)

Advertising Showmanship

Consider the value of your screen. There never has been a campaign laid out yet that could be advertised advantageously with trailers. On your screen you have action and movement, a form of appeal that is wholly lacking in poster advertising.

Don't ever underestimate the value of your lobby. It is your show window. The inside of your theatre will be judged by the appearance of your lobby.

Remember that a few outstanding pieces of copy are more easily scanned than many. Determination of the amount of copy is based on showmanship. If you have showmanship your money is well spent. If you don't have a phantom ability then your employer is losing money on you. Be careful in selecting and placing your signs for lobby and front displays.

If you make a misstatement, you are guilty. Don't try to crowd your patrons' memories. Remember—"well" be your initiative in every angle that will get money in your box office.

Successful amusement merchandising is not the sale of tickets to those who naturally would desire to see your entertainment, nor to those who have already been attracted by the better conduct of your enterprise. The real profits come from selling new patrons who are drawn to your theatre through good advertising, and held through good management.

"Diamonds are chunks of coal that stuck to their job."

Adaptation of Scene Mats to Ad Layouts

Key to ads reproduced above: (1)—An example of scene mat adaptation to ad layout. Mat 202 from Warner Bros. press book on "It All Came True," mortised in upper left-hand corner for theatre sig and playdates, also lower right-hand corner, as indicated. (2)—Scene mat 102 from some press book. Single-column mat mortised at top and about one-quarter inch taken from bottom to allow for use in a one-column layout. Scene mat and a thumbnail were used on this layout for Warner's "Torrid Zone." Mat 201 was mortised to eliminate Ben Day background above head and shoulders as much as possible. Mat 104 was incorporated to complete the three names billed over the picture title.

Elaborate Front Attracts Patrons

This attractive art front was constructed for the showing of Astor's reissue, "Hell's Angels," at the Capitol Theatre, Dallas, Texas. Note the airplane propeller near the right-hand display and the two rifles on either side of the center display. The gentleman in the lobby is Manager Louis Charninsky, smiling because business was good enough to warrant a two-day holdover of the picture.

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"Diamonds are chunks of coal that stuck to their job."

David Kaplan, now in Philadelphia for Warner Bros., will go to Atlantic City to manage the Virginia Theatre, replacing Lawrence Peterson, promoted to top spot at the Stanley.

Joseph P. Longo, publicity director for Loew's in Boston, has been transferred to Cleveland, where he will have the publicity post recently relinquished by Milton Harris.

Joe's brother, Al, succeeds him in Boston.

The Harris Circuit has announced a number of changes in its theatres in the Pittsburgh area. Harky Segal, manager of the Family, has replaced Morty Hendersen, transferred from the Williams to the Flick. Henry Miller has been transferred to the Family, while his post at the Beachview has been taken by John Harris, son of the head of the circuit. The latter has been at the Palace and his post is taken by Robert Keller, formerly relief manager for the estate.

Nelson Hampton, manager of the State, Spartan, Harvard C. has resigned to join the staff of the Herald Journal.

Morris Fishman, manager of the Capitol, Reading, Penn., has resigned to join the Philadelphia sales force of Masterpiece Films.

Allen Goodkin, assistant at the Aldine, Philadelphia, now closed, will manage the Astor when it reopens next week.
SHOWMEN'S TRADE REVIEW

PARDON us if we get things backward in suggesting ways and means for you to exploit Hal Roach's United Artists release, "Turnabout," inasmuch as things are turned around in the comedy itself. That's what makes it a comedy, we are told, and since laughter is a much-needed tonic these days, you should go to town in selling "Turnabout." Let's get together right now and determine the best possible exploitation angles.

The gay comedy angle is the best, by all means. If you take a moment to notice the ads in the press book, you'll see that a stork is shown in practically every one. For your initial teaser advertising, why not feature the stork only, and then make up your ad lines from those shown in the regular ads. For example, lines like these might do: "Is my face red! ...I overlooked wise and gave hubby (ital.) the child."—"I must be going haywire...I've got my eyes on the man instead of the lady."—"Watch this fellow...he's a craky stork with shady intentions...he passes up the wife and gives hubby (ital.) the baby!"

The basic situation in the story furnishes you with material for a stunt that should have the whole town laughing. Get the newspaper to aid you in finding a young couple who are willing to exchange jobs for a week. Then, from day to day, a reporter can write articles on how the wife likes her husband's job and how the husband likes his wife's "household drudgery." You'll have to get the consent and cooperation of the husband's employer to carry out your plan, of course, but it shouldn't be difficult if you assure him of the publicity he'll get.

Through social clubs, fraternal groups, churches, lodges, etc., you could arrange several "Turnabout" parties. Such parties would be an innovation and a welcome change from the usual affairs. Not only would they tie up with your picture but also with Long Year. Ladies could sell tickets, could lead the men at dances, could act as escorts and could pay for refreshments. The first night of your "Turnabout" engagement might be in keeping with the title; that is, women would have to escort their husbands, and boy friends and pay their admissions. This would be a good gag for a special midnight show.

Run a Want Ad to the effect that "it's Leap Year, so I'm doing a 'Turnabout.' I'm willing to listen to a marriage proposal from any young lady of good appearance who has at least $5,000 in the bank. Address Box 00, Blankville, Ind." To protect yourself as far as legal requirements are concerned, the ad could be placed in the name of one of your sisters, provided he's unmarried. If he gets any proposals you'll have the makings of a good publicity story.

Invite local boy- and girl- teams to appear on your stage, prizes to go to the girls who make the funniest proposals. Last year we received a report from an exhibitor who declared he held a successful stunt at his theatre, which said, we remember it, should be appropriate in connection with "Turnabout." Briefly, the girls challenged the boys to imitate them, and in return, the boys challenged the girls to imitate them. It happened that girls appeared on the stage dressed as boys, imitating their actions, etc., while the boys appeared as girls. Everyone had a great time, according to the manager's report, and business was excellent. You know your own situation and conditions; if you know you're in a position to put over something like this, then by all means do it.

You can get the community in a gay mood by running a four-day dialogue gag contest in the newspaper. The illustrations to be used are shown in the press book, and in each "halloons" are provided in which contestants write their gags.

Get the people talking and laughing at your publicity. If you do any outside posting, or if you place window cards around town, place them all upside down. Perhaps some of your teaser ads and some of your publicity art could be run upside down. As far as the art is concerned, it should be explained in the captions that the editor is behaving in such a manner because he knows the story of "Turnabout." Likewise, make an effort to get the newspaper to put out a special edition in which the headline announcing your showing is upside down and reversed.

Have a special announcement trailer made.

Tieups on swim suits are timely and seasonal, and give you the opportunity to get plenty of plugs for your engagement of "Turnabout" in leading women's stores windows all over town. And remember, there are many other sales aspects of which you'll want to take advantage. Better play safe and order a complete set of stills right now.

Get Folks Laughing and in Mood to See the Picture With a Thorough, Gag-Filled Exploitation Campaign

Get Merchants to Cooperate

The merchants should cooperate with you in advertising. "Turnabout" has a lot of exploitation possibilities. The most promising of which special prices are offered women buying men's apparel, and vice-versa. You might also get them to chip in on a cooperative page, for which you'll find a suitable heading in the press book. Have no worry about tiques, for there are several among them being Dole Pineapple Juice, the American Gas Association, "Nevarust" Furniture, "Turnabout" Housewares, Herb Diamond Syndicate, women's fashions, Gantner & Mattern Bathing Suits, and a special 79-cent movie edition of Thorne Smith's novel. Take advantage of every one of them.

For an attention-getting marquee display, have your artist and electrician rig up a display utilizing a blowup of one of the stills showing John Hulbard and Carole Landis together preferably H-118, which shows a stork between them. It should be animated so that the stork's wings flap up and down. You'll find other stills, showing the rest of the cast in character, to use in completing the display.

Use good taste in selling "Turnabout." Don't use any angles which might be misinterpreted. Keep your exploitation above reproach, since the humorous situations in the picture carry no suggestion of offense to the most rigid standards of good taste. Just to remember to use good, clean gags to start 'em laughing, and they'll be in the mood to see the picture.
Ozzie Nelson & Orchestra (Good)

Vita. (550F) Melody Master No. 9 10 mins.

The highlight of this band reel is the number in which Ozzie celebrates the birth of his daughter, and his falsetto rendition of a nursery rhyme, which is carried out with rhyming dialogue. Other numbers are: "Fugue in C Flat Major," "Ol' Black Eyes Is Back," and "Put on Your Old Gray Bonnet." Your audience should enjoy this subject satisfactorily.

The Chewin' Bruin (Amusing)

Vita. (5614) Looney Tune No. 14 7 mins.

The fanciful yarn of a bear who liked to chew tobacco is related to Porky Pig by an old fur trapper, who had many exciting adventures with "the chewin' bruin." This is another of the delightful numbers from the well-known studio, which should appeal to any program, and was produced by Leon Schlesinger. You may be able to get window tickets in tobacco shops.

Mechanix Illustrated No. 4 (Interesting)

Vita. (5408) Color Parade No. 8 10 mins.

Behind-the-scenes glimpses of operations at LaGuardia Field, developments in ultra-scientific designing, tests of manufacturers' products to determine their durability, and the newest method of fighting fires with the new waterless fire extinguisher. "The most interesting part of the film is the clash in this interesting subject, which was written and directed by Ira Gerri. In connection with the story, a fire show could be conducted requiring entrants to submit streamline designs for autos, trains, buildings, furniture, etc.

Tom Thumb in Trouble (Cute)

Vita. (5320) Merrie Melody No. 20 10 mins.

Minus the gags that characterize most Merrie Melody cartoons, this new release is without laughs; yet it is a cartoon that should appeal strongly to children, and please the adults. The story concerns the fine Tom Thumb who, when his wood-chopper father goes away to work, almost drowns in a basin of water. A bird saves him. Tom Thumb's father believes the bird responsible for Tom Thumb's plight, shoos it out of the house. While his father sleeps, Tom Thumb goes on a stormy night to find his friend. The wood-chopper goes after both of them, brings them back. All is happiness again. Leon Schlesinger produced this Technical Records Company display of children's books in book shops.

Cinderella's Feller (Excellent)

Vita. (5004) Feature No. 6 19 mins.

For everybody but cynics this subject should have a definite appeal. Performed, for the most part, by children, and beautifully photographed, this is the familiar fairy tale of Cinderella, her Prince Charming, the glass slipper, etc. William McGann's direction, along with the technical effects add to the tale's "fairyland" atmosphere. Important roles are played by Juanita Quigley, Scotty Beckett, Mars Parson, Virginia Brown, Emlen Bennett, and Maple Whately. The famous Mglan Kiddies display remarkable talent in their routines at the ball. Appeal to every child in every town that this subject will be doing their children a great favor by bringing them to see this subject, and that they will be doing their own re-living once more the story of Cinderella.

Information Please No. 10 (Good)

RKO-Pathe (4210) Information Please 11 mins.

In their usual setting, the regular panel of experts (Miss Ann Kieran and Franklin P. Adams), assisted by Deems Taylor, guest expert, are targets for questions from Clifton Fadiman. Highlight of the reel is the panel's barber-shop rendition of "Break the News to Mother," in this case, would give Mother the courage to hear even the worst. Frank Donovan produced this entertaining subject. Utilize hi-fi possibilities with local radio station and Canada Day programs.

NEWSREEL

(Released Saturday, June 15)

PARAMOUNT (No. 85)—West Point graduation; Dizzy Dean with Tulsa Oilers; Ford maps plane production plant; Flying fortress over California; Gen. Pershing urges Red Cross aid; Paris bombéd by Nazi raiders.

MOVIEPAC (Vol. 22, No. 80)—West Point graduation; California raides; Dan Beard celebrates his birthday; Ford maps plane production plant; Flying fortress over California; Lew Lehr and chimpanzees; Bimelch wins Belmont Stakes; Fishing in the Rocking Chair; Texas cowboy; Fashions; Fishing girls rip up in Colorado snows.

PATEH (Vol. 11, No. 95)—Paris bombéd by Nazi raiders; West Point graduation; Willie urges aid to Allies; Ford maps plane production plant; Typical U.S. families at N.Y. Fair; College runs hosery mill in Alabama; Bimelch wins Belmont Stakes.

UNIVERSAL (Vol. 12, No. 884)—Paris bombéd by Nazi raiders; Ford maps plane production plant; Flying fortress over California; Willie urges aid to Allies; West Point graduation; College students; Ringling Bros. African safari for elephants; Rose festival at Portland, Ore.; Church pays rent with Ozzie tells about the trials and tribulations of Bimelch wins Belmont Stakes; California rodeo.

NEWS OF THE DAY (Vol. 11, No. 278)—Paris bombéd by Nazi raiders; Battle of Dunkirk; Allied naval victory; Bimelch wins Belmont Stakes; California rodeo.

RKO-Pathe (4210)—Little wins golf championship; S.S. Roosevelt brings refugees home; Italy enters the war; U.S. navy bombers released to allies; Air force cuts back from industrialists an how to speed up plane production; "Stop Hitler Now!" drive launched; Roosevelt's speech at Charlottesville, Va.; MOVIEPAC (Vol. 22, No. 79)—Roosevelt's speech at Charlottesville, Va.; Battle at Narvik; Britain rushes manufacture of munitions; France fights German attack; General Pershing urges U.S. aid to Allies; Naval cadets graduate; Afghan holiday; National Guard tests new combat car; Little wins golf championship.

NEWS OF THE DAY (Vol. 11, No. 277)—Italy enters the war; Roosevelt's speech at Charlottesville, Va.; Paris police round up "fifth columnist"; French planes shoot down Nazi bomber; Total war turns French countryside into blazing ruins; Battle at Narvik; S.S. President Roosevelt brings refugees home; Allied victory.

PATEH (Vol. 11, No. 94)—Italy enters the war; Roosevelt's speech at Charlottesville, Va.; Allies drop 50 ex-U.F. naval bombers; French tighten "fifth column" control; Allies bring refugees home; Little wins golf championship; Battle at Narvik.

UNIVERSAL (Vol. 12, No. 883)—Italy enters the war; General Pershing urges U.S. aid to Allies; British defense unions in Egypt on alert; Tragedy and suffering in war; German invasion; French tighten "fifth column" control; British army for victory; British rushes manufacture of munitions; Allies drop 50 ex-U.F. naval bombers; Shipwrecked to Allies; S.S. President Roosevelt brings refugees home; Midshipmen graduate at Annapolis; National Guard tests new combat car; Little wins golf championship.

SYNOPSIS

(Released Wednesday, June 12)

PARAMOUNT (No. 82)—Little wins golf championship; S.S. Roosevelt brings refugees home; Italy enters the war; U.S. navy bombers released to Allies; Air force cuts back from industrialists on how to speed up plane production; "Stop Hitler Now!" drive launched; Roosevelt's speech at Charlottesville, Va.; MOVIEPAC (Vol. 22, No. 79)—Roosevelt's speech at Charlottesville, Va.; Battle at Narvik; Britain rushes manufacture of munitions; France fights German attack; General Pershing urges U.S. aid to Allies; Naval cadets graduate; Afghan holiday; National Guard tests new combat car; Little wins golf championship.

BROADWAY, NEW YORK

CAPITOL—The Flag Speaks (MGM) rev. 5-1-40; Sturte (MGM) rev. 3-9-40.

CRITICISM—The Flag Speaks (MGM) rev. 5-1-40; The Tired Pup (Col.) Silent Wings (RKO-Pathe) rev. this issue.

GLOBO—Natty B. Nice (Col.); Mechanix Illustrated No. 4 (Vita), this issue.

PARAMOUNT—Onion Pacific (Para.) rev. 6-2-40; Playmates from the Wild (Para.) rev. 5-18-40; Argentina (Para.);

RADIO CITY MUSIC HALL—U.S. Navy (RKO-M.T) of T rev. 6-8-40.

RIALTO—Art's Age (RKO) rev. 10-7-39; Aqua-Rhythms (Para.) rev. 11-9-39.

ROXY—Rover's Revenge (20th-Fox); Inside the E.B.L. (Col.);

STRONG—Cross Country Detectes (Vita), Spills and Thrills (Vita), rev. 6-2-40.

CHICAGO LOOP

(Week Ending June 15)

APOLLO—Sport of Kings (Col.) rev. this issue; Porky's Poor Fish (Vita).

CHICAGO—(Annual Occupations) No. 5 (Para.) rev. 5-18-40.

GARRICK—Climbing the Spirit's Home (20th-Fox) rev. 6-2-40; May Happy Party (Para.) rev. 5-27-40.

ROUSEY—Spots Before Your Eyes (MGM) rev. 6-1-40; A Rainy Day (MGM) rev. 5-27-40; Blue Banners (Orchestra) (Vita) rev. 6-8-40.

UNITED—Cradle of Champions (Para.) rev. this issue; XXX Mezies (S.M.G.) rev. 5-27-40; The Sign of the Grogram Hound (RKO-Disney) rev. 9-9-39.

Cradle of Champions (Excellent)

Para. (R9-12) Spotlightlight No. 12 10 mins.

The way to build the champion of tomorrow in this day of keen competitive sport is, according to Grantham Rice, to "catch 'em young." Accordingly, he gives the audience pictorial proof that such is being done. Boy Scouts in an equestrian exhibition; youngsters playing football; almonds; wrong of track sports, skiing and boxing form the subject matter. The subject is highly interesting, and Ted Herne's comment is good. Contact the Boy Scouts for cooperation, and try to get youthful members of gymnasiums, boxing clubs, etc., to compete in athletic contests.

Social Security (Interesting)

Col. (1904) Washington Parade No. 4 10 mins.

This subject shows just how and where the Social Security Board works. The plan of its operation and its benefits are explained in a simple manner. The subject is enlightening and one which should hold the interest of everyone. Send it through the newspapers in cooperation with the local office of the Social Security Board.

Adventures of Red Ryder (Thrills Aplenty)

Republic Serial 12 Episodes

First Chapter, 29 mins.; Others, 20 mins. each

Based on the popular newspaper cartoon serial, this new Republic chapter play looks like twelve weeks of thrills and action aplenty for the fans. If the first reel is any indication of what is to follow, the story takes place in the days when outlaws attempted to extort money from railroad owners by clearly for the right of way. Don "Red" Barry, comparatively new western star, leads a cast which includes Hal Taliferro, Bob Kortman, Gayne Whitmore, and Sam Levene.
man and others. William Whitney and John English directed. Several novelties that should serve to get boys and girls interested in the chapter play are illustrated in the Space and a new baseball available at your Republic exchange. Arrive two-for-one opening, and offer prizes to red-headed kids.

**Silent Wings (Interesting)**

RKO-Pathé (4310) Sportscrope No. 10 9 min.

With much of its footage exposed at the annual gliding meet at Elmira, New York, this film has caught the thrill of soaring skyward on gliders and how enthusiasm is shown taking their engine-less craft into the air, some of them reaching altitudes of approximately 7,000 feet. Gliding benefits the members of the club, and offers a change from the considerability of time. The photography is excellent and the comment of Andre Baruch enlightening. Frank Donovan produced. Conduct a contest on model gliders among local Junior Aviation members.

**Stray Lamb (Unusual)**

RKO-Pathé (4610) Reelism No. 10 8 min.

Performed by animals, this is a unique and unusual subject, certain to cause audiences to marvel. It's the story of Letitia, the lamb. Among her boy friend, Barnaby, a St. Bernard. All is well until Elmer, the vaillant eagle, swoops down and carries Letitia off to his lair for a meal of mutton. Barnaby arrives in the nick of time, rescues the lamb, almost loses her again to a mountain lion. Acting honors go to Elmer, who rises to lofty heights (with his innocent prey). Andre Baruch injects several word plays into his description of the going on, and Mervyn Freeman's camera work is worthy of mention. Frank Donovan produced. Let your patrons know about the better-than-average quality of this subject. You might arrange a gag window with your local butcher.

**Information Please No. 11 (Entertaining)**

RKO-Pathé (4211) Information Please 10 min.

Guest Expert Christopher Morley of "Kitty Foyle" fame shares with Kieran, Adams and Lexaut the "stickers'" fire at the foursome by Chilton Fradman. The boys are asked to recognize stories of famous foxes, indulge in a bit of cheating, tasting, book thief, and trade. Among other things, they form a barber shop quartet to sing "Old Black Joe." The subject, thoroughly interesting, is well produced by Frank Donovan. Tie up with Canada Dry dealers. Place blowups of the experts in the lobby. For the particular reel, you might get cooperation from book store on the Chister Morley-"Kitty Foyle" angle.

**Hurdle Hoppers (Splendid)**

RKO-Pathé (4311) Sportscrope No. 11 9 min.

Filmed at the United States Army Cavalry School at Fort Riley, Kansas, this subject is devoted man to the training and selection of horses. concludes with a thrilling and expertly photographed cross-country ride. From beginning to end it holds one's undivided attention. Frank Donovan produced. Personal letters should be sent to members of the local riding club and to any Army posts which might be near your theatre, urging them to see this subject.

**Egg Hunt (Cute)**

Col. (1510) Color Rhapsody No. 10 11/2 min.

A professor tells with accompanying pictures of his search for a dinosaur egg. His dialogue doesn't match the animation, but there are a lot of funny scenes in it. It is one of the best of these cartoons. U/Iwerks directed. Sell in the lobby, in your programs, and in newspaper ads.

You're Next

Col. (1433) All Star No. 13 17 min.

Walter Catlett and Monte Collins, detectives, are on the trail of a criminal who is causing people to disappear. It turns out that the "criminal" is only a demented professor, trying to serve drinks to people which he believes will turn men into gorillas. There's a lot of nonsense with a gorilla but the entire subject is too silly for the consumption of most audiences. Chester Conklin, John T. Murray and Roscoe Arbuckle are also in the cast. Del Lord directed. Give the stars all the billing you can. The names may mean something.

Sport of Kings (Satisfactory)

Col. (1807) World of Sports No. 7 10 min.

This subject shows how horses are trained for racing. The careful and tender care given them before a race is shown in great detail. The operation of the photo-finish judgment camera, which produce the result of the race in 30 seconds, is the highlight of the picture. It is a subject which has been photographed many times. Those who are interested in horse racing will be familiar with the details and those who are not will be bored. Sell it through local racing circles, the sport pages, tracks, etc.

South of the Boudoir (Good Slapslick)

Col. (1434) All Star No. 14 18 1/2 min.

Charley Chase, branch manager for a breakfast food concern, invites his boss to dinner because the boss is considering him for a promotion. But Charley has a fight with his wife who walks out on him and accidentally meets the boss, who brings her along to her own home as a guest while Charley has hired a waitress to pose as his wife. There's lots of comedy in the resulting situation. For slapstick and humor, this is well directed. Charley Chase, a comedian for many years, has a large following, so use his name in all advertising.

**Boobs in the Woods (Funny)**

Col. (1435) All Star No. 15 16 min.

Andy Clyde, who has been supporting Howard Howard, his brother-in-law, for years, wants to go on a vacation. Shemp asks Andy's boss about it and gets Andy fired, so they have an argument about their various sport trouble between them on the trip, which ends up with Andy astride a bull, hell-bent down the highway. This comedy is not the gag variety, but there are a lot of place two reel comedies of the slapstick variety are still liked. Del Lord directed. Tie up with newspaper store on the angle of the proper equipment to take on a vacation, etc.

**Hens Make Money Laying Around—But Not Exhibitors**

"Only the hen can make any money laying around."

That's the maxim at the bottom of a short subjects house organ which goes to every theatre manager in the Interstate Circuit down in Texas. It's a wise one, too, since it gives ample food for thought to those exhibitors who would promote one of the old fable that short subjects aren't worth selling. Such might have been the case many years ago, but it just isn't true nowadays.

Just in the way of mention, let's take the Walt Disney cartoons, the Warner Historical Features, the MGM Crime Doesn't Pay series, the Information Pleasure short subjects. Here are a lot of short features which could be truly money laying around and could be made worthy of special billing. In some cases, patrons find them more enjoyable than the similar feature. Often they "save the show."

It will pay you to give more thought and consideration to short subjects. Make up your mind that if they're worth playing, they're worth selling.

**Selling Extra Business with Strong "Jack Pot" Campaign**

Just what chance does one have of beating the slot machine? This is one of the questions answered in the Crime Doesn't Pay short subject, "Jack Pot," and an angle on which you can capitalize by getting a reporter to write a story of his experience after he has played a slot machine several hundred times. You might also get editors to write editorials about slot machines after seeing the subject.

Since banks always stress the value of saving, even down to pennies, you should solicit their cooperation. Besides, you're in the picture with the picture, they could also set up special displays in the banks themselves.

A department store could effect a good window display by using a dismantled slot machine with a pile of nickels and a card bearing this copy: "You can beat the slot machine, but you hit the jackpot every time you buy a blanket, etc." For that matter, a dismantled machine, with all the parts labeled, would make a fine dropping lobby exhibit.

There is strong interest in the subject matter of "Jack Pot," so bill it heavily in your regular ads.

**Introducing "Lucky Duck"**

Paul Terry’s “Lucky Duck” is beginning to shape up as the central theme in Terry-Toon’s promotion plans for the coming season. Terry has just signed a contract licensing the Ideal Novelty and Toy Company to make a number of dolls and figures from his popular cartoon characters, “Lucky Duck” made his bow earlier this season than the Technicolor Terry-Toon, “The Orphan Duck.” His latest appearance is in the 20th Century-Fox release, “Much Ado About Nothing.”

**Bobs in the Woods (Funny)**

Col. (1435) All Star No. 15 16 min.

Andy Clyde, who has been supporting Howard Howard, his brother-in-law, for years, wants to go on a vacation. Shemp asks Andy's boss about it and gets Andy fired, so they have an argument about their various sport trouble between them on the trip, which ends up with Andy astride a bull, hell-bent down the highway. This comedy is not the gag variety, but there are a lot of place two reel comedies of the slapstick variety are still liked. Del Lord directed. Tie up with newspaper store on the angle of the proper equipment to take on a vacation, etc.
... Program Notes From the Studios ...

"The Bridegroom Misbehaves," Warner Bros., romantic comedy will have Rosemary Lane in the stellar role when it goes into production this week. Director Noel Smith is now casting supporting players for the picture, his first full-length feature assignment.

Production was started on "Bad Man of Wyoming," MGM Western starring Wallace Beery with Ann Rutledge, Lee Bowman, Marjorie Main, Joe Calleia and Paul Kelly heading the supporting cast. The company is on location in Jackson Hole, Wyoming where Director Richard Thorpe expects to spend the next three weeks.

Having completed one of the top roles in Frank Lloyd's "The Tree of Liberty," Richard Carle is going into the romantic lead, opposite Lucille Ball, in "Too Many Girls," forthcoming RKO feature to be produced and directed by George Abbott. Shooting is scheduled to start late this month.

Mary Carl and Christian Run have been added to the cast of Monogram's "Kid Reporters," currently before the cameras with Marla Mac Jones and Jackie Moran featured. Robert MacGowan is directing.


Joan Davis and Ned Sparks have been assigned the comedy spots in 20th Century-Fox's "For Beauty's Sake" which Shepard Traube will direct.

Director Otto Brower was forced to suspend production on 20th Century-Fox's "The Ghost of the Cisco Kid," due to the severe illness of Cesar Romero. The picture has been before the cameras for about three weeks.

Forty stunt men were used by Sam Woon in one exciting sequence of "Rangers of Fortune," which he is currently directing for Paramount. Woon used the men in a battle scene which called for them to ride horses through burning buildings, down steep embankments and take hard falls which called for extra nerve.

James Stewart was cast opposite Katherine Hepburn in the MGM screen version of her stage success, "The Philadelphia Story," which George Cukor will direct. Stewart checks in at the studio as soon as he finishes his role in Warner Bros. "No Time for Comedy."

Frances Robinson, formerly with Universal, has been signed to a term contract by Columbia and goes into the lead, opposite Joe E. Brown, in "The Clay Pigeon," under the direction of Edward Sedwick.

Producer Harry Sherman has signed Richard Dix to star in "Cherokee Strip," scheduled to go before the cameras within the next two weeks. This will be the first time in ten years that Dix has appeared under the Paramount banner.

Nearly every foreign car in Hollywood was used by Director Alfred Hitchcock in the Walter Wanger production, "Foreign Correspondent." The bills for automobiles for one sequence, in which the cars played a prominent part, was almost $3,000.

Adolph Menjou has been signed for the role in Hal Roach's "Road Show," originally assigned to Walter Connolly. The picture rolls in a few days under the direction of Gordon Douglas.

William Neigh has been assigned to direct the next Boris Karloff starter at Monogram for Producer Paul Maloney. The picture, as yet untitled, is in the "James Lee Wong" series and is scheduled to go before the cameras this week. The supporting cast is now being lined up.

Harry Woods and Noble Johnson have been added to the cast of Republic's "The Ranger and the Lady," current Roy Rogers starter. They join a cast which also includes George "Gabby" Hayes, Jacqueline Wells, Henry Brandon and St. John. The picture is being produced and directed by Joe Kane.

Irene Rich, Evelyn Keyes and Edward Norris have been added to the cast of "It Happened in Paris," currently before the cameras at Columbia under the direction of Charles Vidor. Brian Aherne and Rita Hayworth have the co-starring roles.

Some Expert Pen Work

Six signatures go on this contract at Universal studios, where the Ritz Bros. and the Andrews Sisters will soon appear together in "Argentine Nights."

Set Conference

Betie Davis confers with Producer Robert Lord on the set of the "Letter" at Warner Bros.

Kay Francis in Next Durbin Film

Kay Francis, currently working in "When the Daltons Rode," will have one of the top roles in the next Dranna Durbin starter at Universal, according to an announcement made this week by Producer Joe Pasternak. Miss Francis has two pictures to make for RKO before returning to the valley lot.

Fairbanks, Jr., for "Before I Die"

Douglas Fairbanks, Jr., has been signed to head the cast of "Before I Die," which Ben Hecht will produce and direct for Columbia in the near future. In addition to starring, Fairbanks will serve as associate producer with Hecht.

RKO Picks Up Raymond's Option

As a result of his portrayal in "Cross Country Romance," RKO has exercised its option on the continued services of Gene Raymond. Plans are being formulated for Raymond's appearance early this summer in one of the major productions on the studio's 1940-41 program.

Sutton Tested for "Monte Cristo"

John Sutton was tested this week by Director Rowland V. Lee for one of the featured roles in Edward Small's "The Son of Monte Cristo," set to go before the cameras next week. Sutton recently completed a term contract at Universal where he appeared in the romantic lead in "Tower of London," which was also directed by Lee.

Gersdorf Joins Irwin Agency

Phil Gersdorf, who recently left Harry Brand's staff at 20th Century-Fox, has joined the staff of Lou Irwin to handle publicity for his clients.
Producer and Directress

Patsy Kelly Returns

**Patsy Kelly** will make her first screen appearance in one of the top roles for the industry's only female megaphonist, concentrate on the script of "Dance, Girl, Dance," RKO Radio film.

Warners Set Trio for "Honeymoon for Three"

**Warner Bros.** has assigned Priscilla Lane, George Brent and Olivia de Havilland to top in the forthcoming production of "Honeymoon for Three," set to go before the cameras in about two weeks. The Broadway play by George Haleigt and Alan Scott has been adapted by Philip and Julius Epstein. Director and supporting players are reserved in connection with a few details of the production. The assignment of Miss Lane to the picture, after a six-weeks' delay due to her refusing a role in "Money and the Woman," should be welcome news to her many fans. She last appeared in "Three Cheers for the Irish."

Holt and Darmour End Four-Year Association

**Producer Larry Darmour** has not renewed Jack Holt's contract, ending a four year association during which Holt starred in twenty pictures for Darmour, which were released through Columbia. Reason for not picking the option was said to be loss of the foreign market, where a large percentage of the gross was collected. Darmour will replace the Holt pictures with the "Ellery Queen" detective stories recently acquired. Darmour will continue production of the Bill Elliott westerns and the serials for Columbia release.

Holt's last picture "Missing Evidence," was finished two weeks ago.

20th-Fox Borrows Naish

**Director Irving Cummings** has borrowed J. Carroll Naish from Paramount for one of the principal roles in "Down Argentine Way," his next assignment at 20th-Century-Fox. Start of the picture is awaiting the report on Alice Faye's recovery from a recent illness. Don Amoche has the leading male role.

Bretherton Signed by Monogram

**Howard Bretherton** has been signed by Monogram to direct the Frankke Darbo series and has started preparation for "Skin Game," next in the series. Bretherton recently completed "On the Spot" for the studio.

Tuagro to Direct "Nelly Kelly"

**Norman Taurog**'s next directorial assignment at MGM will be "Little Nelly Kelly" starring Judy Garland. The film version of the George M. Cohan stage hit is slated to go into production July 15. Taurog is also scheduled to direct the sequel to the highly successful "Boys Town."

Garfield in Western Role

**John Garfield** will portray a tough-and-ready rider of the Texas range in "Flowing Gold," his next assignment at Warner Bros., which will be directed by Allyn E. Green. Pat O'Brien and Frances Farmer also have leading roles in the picture, Garfield's first in a Western environment. "Fiesta in Manhattan," will follow "Flowing Gold" on the star's schedule.

Gargan for "Spring Parade"

The comedy role in Universal's "Spring Parade," Deanna Durbin starrer, originally intended for Andy Devine, will be played by Edward Gargan. Devine is held by his part in "The DaltonsRode," which is also before the cameras.

With every studio in Hollywood having the "jitters," the gang over at Universal desires a big hand for the swell feeling on the lot... and that goes for everyone from the porters to the big shots. We suppose that's one of the reasons why their product has improved over 100 per cent. Instead of crying, they're working.

Lunchen with young Wallace Reid who just completed the double job of actor and technical advisor on Paramount's "Mystry Sea-Raider." To hear Wally talk, you would think Producer Eugene Zukor and Director Edward Dmytryk were the "tops" as regular fellows... and we agree with him.

For the first time in his career, RALPH BELLAMY will actually win the girl in RKO's "Dance, Girl, Dance." and to make up for all the time he has lost, the lady is lovely MAUREEN O'HARA. If you ask us, and we're sure you won't, it was worth waiting for. Hope the shock don't floor him.

SOL LESSER should be applauded for his SHOWMANSHIP in connection with "Our Town." Eight southern California towns are cooperating on an exploitation stunt, the idea being to find the most popular girl and boy in "Our Town," and bring them to Hollywood for a day with the stars, at the studios. Nice work, Sol.

The lineup of stars and featured players who will appear in Columbia's new season's output looks like a "Who's Who in Hollywood"... to say nothing of the tops in the production and direction field under contract. Can't see how they can go wrong with that kind of talent.

The Warner flacks are turning to the stars for their latest hollum in connection with "All This and Heaven Too." Dear old "Pollux" has been drafted to start the projection machines for the premiere of the picture. Another shot in the arm, doctor.

Visited with Director Sidney Salkow on the set of Republic's "Girl From God's Country," and had the pleasure of getting involved in a Hollywood blizzard... so real, we almost froze our ears off. We still think Sid would be a big hit on the other side of the camera.
AZERNA

Columbia

Drama

Not Set

Selling Names: Jean Arthur, William Hold-
en, Warren William, Porter Hall.

Director-Producer: Michael Curtiz.

Story Idea: heroine is a nightclub singer who
falls in love with a gangster. Despite her beau-
tiful looks, she cannot get the man she wants
until she saves him from his friends.

Catchline: "A woman's world of glamour and
adventure."

I MARRIED A NAZI

20th-Cent.-Fox

Drama

Aug. 30

Selling Names: Joan Bennett, William
Gargan, Anne Sten, Lloyd Nolan, Johnny
Russell.

Director: Irving Pichel.

Story Idea: a young woman from a
liberal family marries a Nazi officer.

Catchline: "A woman's world of glamour and
adventure."

MYSTERY SEA-RAIDER

Paramount

Drama

Not Set

Selling Names: Henry Wilcoxon, Carole
Lanctot, Onslow Stevens, Kathleen Howard.

Director: Edward Dmytryk.

Producer: Eugene Zukor.

Story Idea: a man is accused of
murdering his wife and is tried for
first-degree murder.

Catchline: "A woman's world of
romance and suspense."

CAPTAIN CAUTION

United Artists

Drama

Not Set

Selling Names: Victor Mature, Louise
Platt, Leo Carrillo, Bruce Cabot.

Director: Richard Wallace.

Producer: Hal Roach.

Story Idea: during the war of 1812, the
American merchant vessel Olive Branch is
captured by the British. The captain and his
crew are held prisoner, and they must
escape.

Catchline: "A woman's world of
romance and adventure."

One Crowded Night

RKO

Drama

Sept. 9

Selling Names: Billie Seward, William
Haade, Ann Revere, Paul Guilfoyle.

Director: Irving Pichel.

Producer: Cliff Reid.

Story Idea: a woman is caught in a
love triangle and must decide between
her husband and her lover.

Catchline: "A woman's world of
romance and adventure."

Victory

RKO

Drama

Not Set

Selling Names: Fredric March, Betty
Field, Sig Ruman, Fritz Feld.

Director: John Cromwell.

Producer: Anthony Veiller.

Story Idea: during World War II, a
woman must make a difficult decision
between her love for her husband and her
commitment to the war effort.

Catchline: "A woman's world of
romance and adventure."

No Chaff

"...another service that makes us
lean to Showmen's Trade Review as
the real leader in motion picture
publications—and this is no chaff!"

William Conn

Webb Theatre

Galion, N. C.
**CLASSIFIED ADVERTISING**

Ten cents per word. No charge for name and address. Five insertions for the price of three. Money order or check with copy. Classified ads will appear as soon as received unless otherwise instructed. Address, Classified Dept., SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York City.

---

**AIR CONDITIONING**

FHA PLAN—NO DOWN PAYMENT—
36 MONTHS TO PAY. Why wait any longer to install low cost air cooling? You get one month after installation is completed by your local contractor before you start paying. S.O.S. Cinema Supply Corporation, New York.

---

**BOOKS**

SYSTEMATIZING THEATRE OPERATION, a condensed, easy-to-read book containing every important phase of theatre operation. Written by "Chick" Lewis. Sent postpaid upon receipt of $1.00 in cash, check or money order. Address, SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York City.

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**BUSINESS OPPORTUNITIES**

WHY TAKE A LICKING AND MAYBE CLOSE YOUR HOUSE THIS SUMMER? Your local contractor can install S.O.S. low cost Air Cooling with no down payment, and 36 months time. Write for our FHA plan and Air Conditioning Catalog. S.O.S. Cinema Supply Corporation, New York.

---

**EXPLOITATION ACCESSORIES**

Paper with a Punch! 3-sheets, 1-sheet and window cards made up to your own layout with 48 hour service for theatres in New England and Middle Atlantic states. Sure way to give proper emphasis your double bill programs. Reliable, dependable service from organization now supplying large list of satisfied users. Box 615, SHOWMEN'S TRADE REVIEW, for full information.

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**USE CONVENIENT BLANK TO CONTACT READY BUYERS**

For the sale of theatres; new and used equipment; advertising accessories (trailer and film service excepted); for everything, including employment, you have to offer theatremen.

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**SHOWMEN'S TRADE REVIEW**

1501 BROADWAY, NEW YORK, N. Y.

You are authorized to insert times in your classified section the following:

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For which I enclose cash check money order
in the amount of
in full payment at the rates quoted above.

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**NEW EQUIPMENT**

DEALERS—SELL SUPER GOLD SEAL AUTOMATIC ELECTRIC TICKET REGISTER ON THREE YEARS TERMS. Write for bulletin and full details. Money in it for you. S.O.S. Cinema Supply Corporation, New York.

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**SITUATIONS WANTED**

Manager with record of achievement in maintenance and smart showmanship available soon for position with progressive theatre firm. Experience covers residential as well as small town and large city situations. Address Box 63, SHOWMEN'S TRADE REVIEW.

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**USED EQUIPMENT**

TWO SIMPLEX MECHANISMS, REBUILT, $99.50 each; EIGHT PEERLESS LOW INTENSITY LAMPS, good used, $72.50 each; RCA SOUNDHEADS, good used, $49.50 each; CUTAWL, excellent, $69.50; AMPLIFIERS $10 up; Loads of close-out bargains. What do YOU need? S.O.S. Cinema Supply Corporation, New York.

---

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**BAD MAN FROM RED BUTTE**

(Continued from page 8)

Baker, young lawyer, and Knight. The townsfolk think Brown No. 2 is really Brown No. 1, but the former's explanation that he is the twin brother of the latter is corroborated by Anna, who knew the twins as boys. When Brown No. 2 arranges a loan to help McKee pay off the mortgage, Willis' men ambush McKee, kill him. Meanwhile, Brown No. 1, with his brother present. When Brown No. 2 gets back to town, he is accused of shooting McKee, is about to be lynched when his pals, Knight and Baker, save him. Baker becomes Justice of the Peace, holds a trial in which Willis and his henchmen are proven guilty. Willis bolts the trial, but after a long chase on horse and foot, Brown No. 2 finally subdues him.

Comment: Without casting aspersions at the rest of the cast, Fuzzy Knight, with his ambling gait, literally walks away with this picture. One waits patiently during the dramatic scenes to be able to laugh at him again. Otherwise, the film follows the customary western formula, with the hero and his pals arriving in town just in time to catch the villain attacking an old, weak owner whose mortgage is past due. Brown does well in his dual role, while Baker, besides enjoying the role of the lawyer, also takes time out occasionally to sing a song or two. A cowboy band furnishes some neat rhythm, too. Make action and western fans wait for four hours to see this photo-chronicle of the west. Western fans wait a long time to see one night of the engagement as "twice night." Distribute autographed photos of Brown and Hathaway. Make every display and lobby the stars from the posters.

(FAMILY)

Catchline: "A bold buckaroo and his fight- ingly subdusd trial for high adventure!"

AUDIENCE SLANT: OKAY FOR WESTERN FANS, BUT THEY'LL ENJOY KNIGHT AND HIS COMEDY MOST.

BOX OFFICE SLANT: SHOULD DRAW AND PLEASE ON YOUR CUSTOMARY WESTERN-PLAYING DAYS.

---

**Swell Gags Exploit "Ninotchka"**

For Hathaway in Hollywood

Ted Hathaway, manager of the Apollo Theatre, Hollywood, got permission from a local merchant to place a pile of pillows in his window with a sign which read: "Reserved for those who fall out of their seats laughing at 'Ninotchka,' at the Apollo now." In another window was a spinning wheel with this sign: "We're spinning no yarn when we say 'Ninotchka' is the best picture you have ever seen."

At street corner newsstands Hathaway placed title-lettered paper weights, had a "Park Here to See Garbo Laugh" sign strung up over the entrance to a parking lot, and placed directional arrows around town.

---

**Special Front Sells Tickets**

A specially built front, which consisted of nine three-sheet panels, four on one side of the entrance and five on the other, plus a banner which extended the facade beneath the marquee, sold plenty of tickets for "The Man From Dakota" when that picture played the Kino Theatre, Dallas, Texas. Credit Manager Louis Charnisky for an attractive, patron-pulling display.
1939-40

PARAMOUNT

1938-39

Title | Miss. | Stars | Rel. Date | Scene issues

1939-40

Title | Miss. | Stars | Rel. Date | Scene issues

1940

Title | Miss. | Stars | Rel. Date | Scene issues

1940-41

Title | Miss. | Stars | Rel. Date | Scene issues

1939-40 (Cont.)

Title | Miss. | Stars | Rel. Date | Scene issues

REPUBLIC

1939-40

Title | Miss. | Stars | Rel. Date | Scene issues

20TH CENTURY-FOX

1939-40

Title | Miss. | Stars | Rel. Date | Scene issues

1939-40 (Cont.)

Title | Miss. | Stars | Rel. Date | Scene issues

SHOWMEN'S TRADE REVIEW

June 15, 1940

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THIS BOOK which marks an important step in the progress of Columbia Pictures is on its way to you
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A Safety Questionnaire for Theatres
No Excuse Now for Uncomfortable Seating
New Decoration Makes Sense, Saves Dollars
The Bulletin Board—Literature Bureau
"Orchids to 'Mortal Storm'."
—WALTER WINCHELL,
Nationwide Columnist

"STANDOUT FILM WHOSE STORY, DIRECTION AND ACTING LABEL IT FOR B.O. TRIUMPHS EVERYWHERE.... This film must be seen by every American... It is 'must' for circuits, indie houses, and the public... It is superb entertainment, decidedly one of the resounding pictures of this or any other year. Magnificently directed by Frank Borzage, pulsating with dramatic power, and played up to the hilt by a transcendingly skillful cast, it will electrify audiences wherever it is shown... Appears destined to take its place among the immortal photoplays."
—FILM DAILY

"A fine picture."
—ED SULLIVAN,
Nationwide Columnist

"Vivid and strong. Filled with potential audience impact."—MOTION PICTURE DAILY

"A film bomb... Will be enthusiastically received... A script of rare craftsmanship... Frank Borzage has created one of his best directorial jobs... He has turned out a film that demands universal screening in American theatres."
—VARIETY

"Powerful drama, skillfully presented. Margaret Sullivan and James Stewart should go straight to your heart and tear ducts."
—HARRIET O. PARSONS, Los Angeles Examiner

"One of the strongest dramatic pictures issued during the year... Of engrossing interest...The performances one and all rise to an exceptional level."
—EDWIN SCHALLERT, Los Angeles Times

"Frank Borzage has carefully and faithfully transferred Phyllis Bottome's timely novel into a vivid, touching drama... Brilliant work by all the players... It is a beautiful thrilling production. M-G-M's Leo the Lion can well roar with pride."
—JIMMY STARR, Los Angeles Herald Express

"Gripping! Beautifully made motion picture, and one that merits wide success... The performances are inspired. Among Frank Borzage's distinguished credits can be found no finer work."
—HOLLYWOOD REPORTER

ONE AFTER ANOTHER THE GREAT NOVELS come to the screen, and here's the new sensation!

MARGARET SULLAVAN
JAMES STEWART
ROBERT YOUNG
FRANK MORGAN

"THE MORTAL STORM"

with Robert Stack • Bonita Granville • Irene Rich • William T. Orr • Maria Ouspenskaya
Gene Reynolds • A Frank Borzage Production • Screen Play by Claudine West, Andersen Ellis and George Froeschel • Based on the Book by Phyllis Bottome • Directed by Frank Borzage
A Metro-Goldwyn-Mayer Picture
Admission Prices

Any discussion about admission prices is bound to be highly controversial. This has been true ever since the depression years of 1932 and 1933. Many theatre men believe that to tilt their prices would be business suicide and would bring down the wrath of the community.

Now, we do not say that every theatre man everywhere can snap his fingers and raise his prices. But we do say that there are thousands of situations where a small increase can be put into effect aided and abetted by a brief, sensible statement from the management concerning the justification of such increase.

It would amaze some exhibitors to find out what a difference an increase of five cents per admission would make in grosses for a week. Theaters just about getting by would again be on the consistent, profit side of the ledger.

Another factor which enters into this discussion is the reduction of the taxable admission scale exemption from forty to thirty cents with the further possibility that there may be a flat tax on all admissions ranging from one cent on the lower scales to ten percent on higher admissions.

If this comes to pass then the clock will be turned back to the World War days when most theatres added to the tax odd pennies necessary to bring admissions to a round sum. Fifteen cent admissions plus the one or two cent tax were increased to make the total twenty cents.

However it is brought about, the fact remains that where the community can stand the increase it should be put into effect as soon as the fall season gets under way. If the tax proposition goes into effect before the fall then the increase should be put into effect at the same time.


"Peace With Honor"

Both the government and the major company attorneys appear to be deep in the throes of trying to work out a settlement of the equity suit. From all present indications the chances are pretty good for some sort of compromise.

There are not too many objectionable angles to the present selling and buying system of this industry. Remove a few of them and adjust the others and you can have a most satisfactory settlement of intra-industry troubles.

The motion picture business is a huge enterprise involving billions of dollars and thousands of people. In working out the solution of its present difficulties none of those sitting around the table should overlook the problems of both sides. To make a settlement unfair to one or the other can only result in new ills and new disagreements which before long would easily bring things back to where they were before the efforts toward peace even started.

That the major companies are willing to make peace now is ample indication that they want to do business with the exhibitors on a fair and friendly basis. But the exhibitors must take the same constructive attitude and not demand everything while giving up little or nothing themselves.

If there is to be peace, let us hope it will be a permanent peace for all.


A Healthy Dividend

It amused us to receive two communications about "Abe Lincoln In Illinois" from theatre men within a hundred odd miles of each other. One commented on the fine business the picture did in his theatre while the other complained that this was another fine picture that disappointed at the box office.

From what we gathered Theatremen Number One instituted a special campaign in his community especially designed to gain the support and cooperation of the schools and educators. Theatremen Number Two took the quality of the picture for granted and did nothing more than his routine newspaper ad, etc.

Digging deeper into these two situations revealed that the school tie-up by Mr. Number One resulted in over two hundred dollars in extra school matinee business.

It is the old story about sitting back and doing a lot of wishful thinking or going out and digging up some extra business through real effort. The latter plan has paid off good dividends for many years and when it ceases to do so showmen will be a dime-a-dozen—and no takers.


No Time To Lag

The usual summer falling off in business appears as though it will be augmented by an additional drain at the box office caused by erstwhile movie patrons keeping their good ears glued to radios for war news and surprises from abroad.

With this double-barrelled attack on your business it should prompt you to make a few mid-year resolutions about finding ways and means of encouraging new business at the box office while experimenting on how to unglue those ears from the radio in exchange for "a few hours of genuine entertainment, relaxation and pleasure." (No charge for the ad line.)

Most of your sweating this summer should be caused by hard work and not just the humidity.

—"CHICK" LEWIS
ALLIED DEMANDS REVISION OF NEW U.S. TAXES

Sliding Scale Tax Advanced

Senate Com. Approves Plan to Levy Admissions Over 9 Cents

Washington—The Senate Finance Committee has approved a new tax bill providing for admission taxes on a straight sliding scale, starting with dime tickets. Meanwhile, in Chicago, national Allied passed a resolution condemning the bill.

Differing from the tax plan advanced by the distributors last week, which called for no tax up to 9 cents; one cent on each admission between 9 and 12 cents; two cents on each admission from 20 cents to 49 cents; and ten per cent on each admission of 50 cents or over, the scale approved by the Senate Finance Committee is as follows: Nine cents or less, no tax; 10 to 19 cents, one cent; 20 cents, a two cent tax; 21 to 30 cents, a three cent tax; with the rate continuing to go up one cent for each 10 cents or less.

Under the House bill, which was passed on Friday, distributors are levied a tax of 10 per cent tax on all admissions starting at 31 cents, the revenue would amount to $25,000. Under the Senate bill, the expected revenue would be $102,500.

It was believed that the new sliding scale set up by the Senate plan would be more acceptable to distributors than the fixed tax.

Closed for Summer

The list of New York Metropolitan picture theatres which have gone dark for the summer mounted to 40 this week.

MORE ALLIED

EXHIBS STAND FIRM

FOR NEELLY BILL AND THEATRE DIVORCE

The Allied Convention meeting at the Hotel Morrison, Chicago, on Wednesday afternoon, passed a resolution calling upon the U. S. Senate to consider the tax measure as passed and substitute the one originally proposed, which called for a 10% tax on tickets over 31 cents.

The resolution charged that the measure as passed brings the heaviest burden on the independent theatres and on patrons who are least able to pay.

Theatre divorce, abolition of block booking, higher film rentals, the pending consent degree and the Neely Bill were among the subjects slated for discussion at the convention.

The first two were to be discussed by an impartial sub-committee on being out worked out, nothing can actually be done until the final terms are known.

The opening day’s session was a closed meeting and devoted entirely to the question of film rent, and distributors’ policies.

The question of increased film rentals was much bruited about, with considerable discussion about the demands of distributors for higher admission prices on certain films and percentage terms never dreamed of a year ago.

SESSION COMPARES DEALS

Various delegates spoke from the floor of the closed session, it was learned, comparing the deals offered them with those offered in other parts of the country. A number of inconsistencies in individual cases were alleged.

Those who have not yet been approached on the new season’s product learned of the terms to be asked by various distributors. Many expressed their willingness to pay high prices for product which merited it but were unwilling to take pictures sight unseen at the terms offered by some distributors.

Slept for discussion at the open meetings were those terms the consent decree and the Neely Bill. Regarding the latter, which is now before

GIRD FOR BATTLE ON RENTAL BOOSTS

Allied’s members were not too busy with many convention occupations to make the matter of higher film rentals and proposals for extended playing time the focus of eaves that both would be fought to a finish through organization as well as individual channels. The Chicago Convention headquarters were vibrant with comparisons of notes as to distributor reactions for the past few days for comparing notes, and this time there was more vigor and vehemence over variations in prices set for different situations.

In quality, or lack of it, claimed, was another subject for debate and complaint in the conversations outside as well as within the convention meeting room.

U.S. FILMS AID CANADA WAR FUND

MPDFA Accedes to Nathanson’s Request

American pictures are to be made available to Canada for special showings at which the Dominion’s war fund will benefit, as a result of N. J. Nathanson’s request to the MPDFA board. The head of Famous Players Canadian appealed to the Hays board for the attractions, which are to be given gratis for presentations at which admission will be by Canadian war savings stamps.

Nathanson is chairman of the Canadian film industry committee working with the government in raising war funds. He appeared before the board meeting at the Hays’ headquarters Wednesday with the appeal which was promptly granted.

E. L. McEvoy Gets Post

With Select Attractions

The affiliation of E. L. McEvoy with Select Attractions, Inc., as general sales manager and vice-president of the company was announced this week. McEvoy had had previous experience both in exhibiting and distribution, and for the past 19 years has been associated with Robertson-Cole, Pathé and RKO in the capacity of eastern sales manager.

He will be associated in the new organization with Joseph Plunkett who is in charge of production.

Author of “Our Town” Lauds Lesser for Courage

New Haven—Sol Lesser was toasted for his courage and the production he gave to the screen transcription of “Our Town.” There was a full house at the Century Theatre. The Clayton Wilder, author of the play, at a cocktail party which preceded the premiere of the Lesser production at the Roger Sherman Theatre Wednesday.

Disney Wins “Voice” Suit

The $32,000 suit brought against Walt Disney Productions by Ad- riana Caselotti was dismissed this week. The latter, whose voice of “Snow White” claimed Disney breached contract by permitting others to use it, was awarded a small sum in damages.

The suit was the second of its kind to hit Disney and RCA held that the defendant had the right upon payment of royalties stipulated in the contract to use her voice in any way they saw fit.
8-Point Talks Decree Basis

Justice Department Considers Majors' Recommendations

Company heads, counsel and sales managers were this week discussing a list of subjects proposed by James B. Hayes, Special Assistant to the Attorney General, as a basis for a new consent decree, with trial counsel for the Government to go to Washington as soon as they are received from the company heads. It was likely that the recommendations would be returned by all majors not later than the end of this week.

Eight subjects were proposed by Hayes for recommendation, which was made by the Department of Commerce and Government counsel have raised objections on a number of points not included in the agreement, with flat rejections by both sides. Meanwhile, it was learned Wednesday that the proposals presented by Hayes were entirely different from those outlined in the D of C's proposal to move the major's and the discussions on arbitration, leasing agreements, clearance and overbuying are reported to have cleared many of the points in doubt. Definite, final agreements, however, have not been reached on these subjects, which blocking appears being differences of opinion on the defining and scope of clearance, and the form of machinery to be set up.

Wehrenberg, Kaimann Circuits Consolidate

St. Louis—Circuits headed by Fred Wehrenberg and Clarence Kaimann have been merged, it was announced this week. Wehrenberg's houses include 12 neighborhood and suburban units, mostly in South St. Louis, while Kaimann Brothers operate 13 houses in North St. Louis and St. Louis County Booking for the larger number of theatres is the principal benefit of the merger.

Important Dates

June 24: JPLTO of Va., midsummer convention, Chamberlin Hotel, Old Point Comfort, Va.
June 27: JPLTO of Va., midsummer convention, Chamberlin Hotel, Old Point Comfort, Va.
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Odum Wanted Divorce

Others Opposed Its Inclusion In RKO Reorg., He Says

Stating that he favors separation of the production and distribution branches of the industry from exhibition, Floyd B. Odum, president of Atlas Corp., proponent of the RKO reorganization plan, declared this week that the film business would prove more profitable if the industry as a whole, and not one company, adopted redivision.

Odum made the statement following a hearing before Federal Judge William Bondy on behalf of Atlas' application for an allowance at which time he told the Court that Atlas had attempted to bring about a divorce of the exhibition and production activities of RKO during the period of reorganization.

Urged Separate Units

He said the attempt was made in formulating RKO's second plan, but was dropped because of the opposition of other parties interested in RKO. By creating two separate companies which would handle production and exhibition individually, Atlas felt RKO would have benefited, Odum said.

Speaking further after the hearing, Odum declared that pictures should be sold entirely on their merits, regardless of affiliations; that it is the problem of the producers to sell them on the best terms available, while that of a theater company is to select the best pictures on the most reasonable terms.

"Heaven" to Open at Music Hall July 4

The New York engagement of Warner's "All This, and Heaven Too" will open at Radio City Music Hall on July 4, the Warner office announced this week. Previously it had been reported that the picture would open at the Center on June 27. No reason for the change in booking was given.

In Action at Warner Chicago Meet

Carl Loser, assistant general sales manager, addressing the company's southern and western delegates at the Chicago branch of Warner's sales meet in Chicago this week. S. Charles Enfield, director of advertising and publicity, seated at left, took the floor later to urge industry cooperation as a means of conquering problems facing the industry and the country as a whole. At right is Ben Kalmenson, southern and western sales manager.

Balaban's Report Optimistic

Paramount President Tells Stockholders that Drop in Foreign Revenue Has Been Reduced; Earnings Up

An optimistic report, in spite of a number of domestic and foreign revenue had been reduced so that now it is only 20 percent off from the corresponding period last year; that substantial gains in net revenue have been reflected by improvements resulting from the change in studio management; that the company's assets now total more than $30,000,000, and that results so far in the second quarter indicate that earnings will approach the $1,600,000 reported for the first quarter and will be in excess of those for the second quarter last year.

Discussing domestic theatre business, Balaban said it was slightly in excess of last year and that no decline was expected. "In fact," he said, "indications point to the contrary." As to the company's gross revenue, there was a drop of about 35 percent during the first five months following the outbreak of adverse conditions abroad obstacles, was presented by president, to stockholders at the annual meeting this week. He pointed out that Paramount's decline in foreign revenue had been reduced so that now it is only 20 percent off from the corresponding period last year; that substantial gains in net revenue have been reflected by improvements resulting from the change in studio management; that the company's assets now total more than $30,000,000, and that results so far in the second quarter indicate that earnings will approach the $1,600,000 reported for the first quarter and will be in excess of those for the second quarter last year.

Awarded Announced

In Montague Drive

Atlantic City—Rule Jaekel, Columbia's assistant general sales manager, last week announced the awards earned by the district managers and branch managers, salesmen, office managers and bookers of the various branches of the eastern, midwest and southern divisions during the recent Montague 15th Anniversary campaign. Final awards to district managers went to (1) Sam Moscow, southern division; (2) Nat Cohn, New York division; Branch manager awards went to T. F. O'Toole, New Haven, eastern division; S. A. Galanter, Washington, midwest division; W. W. Anderson, Atlanta, southern division. Many salesmen, office managers and bookers shared in the other awards.

"War Angel" Rights

Alfred & Lester Sack, of Sack Amusement Company, with main offices in Dallas, Texas, have consummated a deal with Serenest pictures Inc., whereby they have acquired distribution rights on "War Angel" for the entire Southern territory.

Red Cross to Get Receipts

Bayonne Theatre Sets Aside 2 Days for War Victims' Aid

Bayonne, N. J.—On June 25-26, all gross receipts of the Opera House will be turned over to the American Red Cross to aid the unfortunate victims of the European war, according to Aaron Binkow, manager of the house.

In making the announcement, Binkow said he had made a personal analysis. In the past, along with the rest of his fellow exhibitors, he said, "I thought I had plenty to complain about, until I read the daily newspaper headlines about the men valiantly fighting for their homes and the thousands of refugees hopelesslly floundering in search of refuge, food, medical attention, comfort."

He suddenly realized, Binkow continued, "that I didn't have a care in the world, that in comparison with those sufferers I was a very lucky man, and then I was thrilled with the idea that could help those unfortunate through the American Red Cross."

During the present conflict, his house will always be at the disposal of the Red Cross, and "I will do anything in my power to further this splendid cause," Binkow concluded.

RKO N. Y. Circuit Books "Exile Express"

Because of its timeliness in regard to "fifth column" activities, "Exile Express" has been booked by RKO to play its New York circuit July 9-10. Several other books which this film have been requested by exhibitors, according to Fine Arts, distributors.

12 French Films

Twelve films will be distributed by the French Film Center here next season, Andre R. Heymann, president of the company, arrived in New York this week with several prints of French films.

RKO Golf Tourney

The general committee for RKO's annual golf tournament for employees and their guests, scheduled for the Westchester Country Club June 27, has announced that play will be over the Club's two courses. Al Adams, of RKO's advertising department, has prepared a booklet with rules for the completion.

GOLDWYN SUSPENDS

Hollywood—It was learned here this week that Samuel Goldwyn will withdraw from production for at least a year. He will prepare for his court action against his associates in United Artists. The move to shut down his organisation indicates that Goldwyn expects an extended court battle.
WHY GIRLS Leave Home ... and MEN Follow

They want ENTERTAINMENT!

PARAMOUNT PICTURES FOR 1940-41
THE WORLD'S GOT ONE
HEAVEN, THE U.S. CAN
AMERICA SMILING... LET
LECTURES. WE'LL CONTINUE TO BUCK
WITH "BUCK", BING AND
SIGNIFICANT DRAMA WRITE
HEART THROBS — WE'LL GIVE THEM WHAT THEY NEED AND WANT.

THE PARAMOUNT PRO
44 FEATURES — $25,000
An average production budget increase of... AN HONEST PROGRAM
of a headache — thank

smile — our job is to keep

the professors give the dry

TIDE of heavy stuff

Bob... we'll duck the

we'll give the girls

nts action... we'll give

Music and love and laughter

ram for 1940-'41:

in entertainment...

more than $100,000 a picture over previous years!

with no "B" pictures!
we're not counterfeiters...but we can turn **Music** notes into **BANK NOTES**

---

**RHYTHM ON THE RIVER**

**LOVE THY NEIGHBOR**

"ROAD TO ZANZIBAR"

"KISS THE BOYS GOODBYE"

"Dancing on a Dime"

"Second Chorus"

**There's Magic in Music**

**Orrin Tucker**

---


**THE PARAMOUNT PROGRAM FOR 1940-'41:**

**44 FEATURES — $25,000,000 IN ENTERTAINMENT...**

An average production budget increased to more than $100,000 a picture over previous years!

**AN HONEST PROGRAM WITH NO "B" PICTURES!**
we're not counterfeiters...but we can turn **MUSIC** notes into **BANK NOTES**

RHYTHM ON THE RIVER

LOVE THY NEIGHBOR

"ROAD TO ZANZIBAR"

"KISS THE BOYS GOODBYE"

"DANCING ON A DIME"

"Second Chorus"

THERE'S MAGIC IN MUSIC

A big musical starring **Orrin Tucker**
the "Oh, Johnny" band
and Bonnie Baker!
The picture you've been asking for... another "Trail of the Lonesome Pine."

"SHEPHERD OF THE HILLS"
IN TECHNICOLOR!
with an All Star Cast including
ROBERT PRESTON
BETTY FIELD
LYNNE OVERMAN

Screen Play by Frederick Hazlitt Brennan - Based on the Novel by Harold Bell Wright
Produced by STUART WALKER - Directed by HENRY HATHAWAY

The Four Musketeers of the Southwest
Three Tough Guys and a Girl!

"RANGERS OF FORTUNE"
FRED MACMURRAY
PATRICIA MORISON
Albert Dekker - Gilbert Roland
Dick Foran - Joseph Schildkraut
Betty Brewer

Original Screen Play by Frank Butler
Produced by DALE VAN EVERY
Directed by SAM WOOD

The Strongest Line-Up of Big Box-Office Action Pictures and Spectacular Out-of-Door Romances Even PARAMOUNT Has Ever Offered!
Here's Director Henry Hathaway with another "Lives of a Bengal Lancer"

Edwin Justus Mayer's grand drama of that immortal American frontiersman, Davey Crockett. Imagine an Indian with a Harvard accent, a gentleman swindler, a lady with an amazing past... a retired pirate and Davey... imagine that strange quintet struggling across the wilderness to join the heroes who defended the Alamo against Santa Anna's invading hordes.

Heart-searing drama of the teakwood forests with the emotional power of "Red Dust"

"MOON OVER BURMA"

America's modern heroes of the air!

RAY MILLAND in

"I WANTED WINGS"

Producer Arthur Hornblow, Jr. scoops the field for Paramount with the first big action picture dramatizing the most interesting, most exciting, most nationally important subject in America's hearts and minds today... the training and building of America's great Air Defense Corps... the flying sons of the U.S.A.

"TEXAS!"

With their horses in trailers the Rangers get their men...

Here's a brand new kind of big time Western adventure picture!

starring

ELLEN DREW and JOHN HOWARD

with May Robson • Akim Tamiroff • Broderick Crawford • Anthony Quinn

Screen Play by Frank Butler • Based on the Play by Edwin Justus Mayer • Produced by ANTHONY VEILLER • Directed by HENRY HATHAWAY

Heart-searing drama of the teakwood forests with the emotional power of "Red Dust!"

"MOON OVER BURMA"

Screen Play by Frank Wead • Based on the Story by Wilson Collison • Directed by LOUIS KING

America's modern heroes of the air!

RAY MILLAND in

"I WANTED WINGS"

Producer Arthur Hornblow, Jr. scoops the field for Paramount with the first big action picture dramatizing the most interesting, most exciting, most nationally important subject in America's hearts and minds today... the training and building of America's great Air Defense Corps... the flying sons of the U.S.A.

Screen Play by Beirne Lay, Jr. and Michael Fessier • Based on a Book by Beirne Lay, Jr. • Produced by ARTHUR HORNBLOW, Jr.

"TEXAS!"

With their horses in trailers the Rangers get their men...

Here's a brand new kind of big time Western adventure picture!

starring

ELLEN DREW and JOHN HOWARD

with May Robson • Akim Tamiroff • Broderick Crawford • Anthony Quinn

Original Story and Screen Play by William R. Lipman and Horace McCoy • Directed by JAMES HOGAN
A WILLIAM A. WELLMAN PRODUCTION

"The City That Never Sleeps"
(TENTATIVE TITLE)

The best seller "F.O.B. Detroit" has been used by Producer-Director Wellman as the basis for this great human interest screen play!

BARBARA STANWYCK
JOEL McCREA
EDDIE BRACKEN

A heart-stirring drama of love and adventure!

"BIRTH OF A HERO"

with WILLIAM HOLDEN - MARIA OUSPENSKAYA - ALBERT DEKKER

Screen Play by Charles Brackett and Billy Wilder • Based on a Story by Brian Marlow and Thomas Monroe • Produced by ARTHUR HORNBLOW, Jr. • Directed by MITCHELL LEISEN

The Amazing Drama of O. Henry's Life!

DOUGLAS FAIRBANKS, Jr. in

"The American Vagabond"

A Borros Morros-Robert Stillman National Pictures Corporation Production

One of the great westerns of all time...

"The Roundup"

A special presentation of the famous play with an all-star cast including DON WILSON as Sheriff Slim
CLAIRE TREVOR in
"THE SILVER QUEEN"

Story by Wanda Tuchock and Frank Melford
Directed by ALLAN DWAN

Paramount's 1940 football picture!

"Touchdown!"

with Wayne Morris • Virginia Dale • Lillian Cornell • Frank Fay

Original Screen Play by Robert Pirosh • Produced by ANTHONY VEILLER

HARRY "POP" SHERMAN Rides Again... with Two Big-Time Westerns!

"CHEROKEE STRIP"
(TENTATIVE TITLE)

The famous chapter in Western history... when the Oklahoma Territory was opened to the land-hungry, hard-fighting sons of the Old West. Bernard McConville wrote the yarn.

Peter B. Kyne's "PARSON OF THE PANAMINT"

Aces among the writers of two-fisted Westerns, Peter B. Kyne never turned out a faster-moving adventure story of the Old West than this drama of the two-gun "Parson of the Panamint."
As experts we believe you can't beat this for **ENTERTAINMENT!**

Radio's most popular heart-interest program . . . becomes a grand screen drama!

"I WANT A DIVORCE"

starring

JOAN BLONDELL • DICK POWELL

with Gloria Dickson • Frank Fay • Jessie Ralph

Conrad Nagel

Screen Play by Frank Butler • Based on
a Story by Adela Rogers St. Johns
Produced by GEORGE ARTHUR
Directed by RALPH MURPHY

Two great stars in a modern "Farewell To Arms"

CLAUDETTE COLBERT

and RAY MILLAND

in

"ARISE MY LOVE"

Screen Play by Jacques Thory, Charles Brackett,
Billy Wilder and Ketti Frings • Based on the Story
by Benjamin Glazer and John Szostek
Produced by ARTHUR HORNBLOW, Jr.
Directed by MITCHELL LEISEN

Speaking of hearts....

FLUTTER this page!
SHE LOVES TO BE THRILLED by Paramount

Thriller of an ape with a human brain!

"THE AVENGING BRAIN"

with ELLEN DREW • ALBERT DEKKER
Screen play by Stuart Anthony • Directed by STUART HEISLER • Produced by JACK MOSS

Basil plays a "Jekyll" and "Hyde" role in this heart chiller!

"A DATE WITH DESTINY"

starring BASIL RATHBONE • ELLEN DREW • JOHN HOWARD
with Barbara Allen (Vera Vague) • Ralph Morgan
Screen Play by Howard J. Green • Produced by GEORGE ARTHUR • Directed by TIM WHELAN

Thriller of the sea . . .

"MYSTERY SEA RAIDER"

with CAROLE LANDIS • HENRY WILCOXON • ONSLOW STEVENS
Screen Play by E. E. Paramore, Jr. • Based on a Story by Robert Grant
Produced by EUGENE ZUKOR • Directed by EDWARD DMYTRYK
ELECTED FOR A 5th YEAR ON THE SUCCESS TICKET!

HOPALONG CASSIDY
The Western fans Choice!

6 HOPALONG CASSIDYS

"THREE MEN FROM TEXAS" (TENTATIVE TITLE)

"DOOMED CARAVAN"

"PIRATES ON HORSEBACK"

"TIMBER WOLVES"

"THE BUCKAROO"

"BORDER VIGILANTES"

Starring that great box office western star BILL BOYD with such Hoppy favorites as Russell Hayden in their doing and dying for that master producer of socko westerns, HARRY "POP" SHERMAN Andy Clyde will be featured in the above pictures.
As experts we believe you can't beat this for ENTERTAINMENT!

LOVE

Radio's most popular heart-interest program... becomes a grand screen drama!

"I WANT A DIVORCE"

Starring

JOAN BLONDELL - DICK POWELL

with Gloria Dickson - Frank Fay - Jessie Ralph - Conrad Nagel

Screen play by Frank Butler - Based on a story by Adolfo Rogers St Johns
Produced by GEORGE ARTHUR
Directed by RALPH MURPHY

Two great stars in a modern "Farewell To Arms"

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Screen play by E.E. Paramore, Jr. • Based on a story by Robert Grant
Produced by EUGENE ZUKOR • Directed by EDWARD DMYTRYK
Cecil B. Doheny presents the Saturday Evening Post

"Reap the Wild Wind"

Millions of Saturday Evening Post readers from coast to coast are reading this sensational serial... appearing currently!

The Thelma Strabel story is ours for Mr. DeMille to give . . . wreckers . . . and sailor boys as screen men!
DeMille

ST SUCCESS by THELMA STRABEL

WILD WIND

This adventure romance of Charleston and Key West in the roaring... And Paramount’s great showman, Cecil B. DeMille, agrees with the box office touch... And when we say it has sea wrecks and all the color of a chapter of American history never before used plus a deeply human love story... well, get ready to reap plenty!

Greatest TRADE NEWS of This or Any Day!

In addition to “Reap the Wild Wind” Mr. DeMille has promised to deliver for Paramount two other equally important pictures between now and the close of the ’41-’42 Season.
86 SHORT SUBJECTS

12 MAX FLEISCHER
POPEYES
Tops in cartoon shorts... packed with a million laughs!

8 MAX FLEISCHER
GABBY CARTOONS
in Technicolor.
The millions who saw "Gulliver" made "Gabby" a star!

13 GRANTLAND RICE
SPORTLIGHTS
Thrills in the world of sports... announced by Ted Husing!

6 UNUSUAL OCCUPATIONS
in Cinecolor.
Peaks sure the private lives of people the whole world knows!

6 POPULAR SCIENCE
in Technicolor.
For the sixth year this ever-popular series continues to build audiences!

6 GLAMOUR TRAILS
in Technicolor.
Your customers want to get places; take them there in your own theatre!

2 PARAMOUNT PARAGRAPHERS
The top-notch series from which came the Academy Award Winner, "Busy Little Bears"!

10 MAX FLEISCHER
ANIMATED ANTICS
New songs, new cuts, new characters, new situations, and the three Stoops are featured in a few!

6 MERRY MODELS
in Technicolor.
Starting those up-tempo, amazingly human new little figures in plastic.

PARAMOUNT NEWS

104 ISSUES
TWICE A WEEK
EVERY WEEK

Wherever the news is... whenever the news breaks... you'll find a Paramount News cameraman... Scoop after scoop has proven Paramount News "First in war... first in peace... first in the hearts of the exhibitors!"
Essaness to Drop Premiums

Move Follows Other Indie Plans to Eliminate Triples

Chicago—Upon expiration of current premium contracts, there will be no renewals on the part of Essaness Circuit, according to Emil Stern, an official of the company. This apparently is the second move to get Chicago back into the film business, as it follows the move of 16 independents to drop triples in a determined effort to eliminate the practice.

During the past week-end, 18 theatres featured premiums while 20 advertised triples. In four of its houses on the Northwest side, B & K advertised triples. Patrons of the North Center theatre were given three features, some shorts and a premium, while the Collodion circuit opened the renovated Sun theatre on the North side with a triple feature program. At its Hyde Park theatre, the Scheinhardt circuit tried out a single feature, "Jezabel," at a 15-cent admission.

Because the Warner circuit and the B & K houses on the South side have not gone in for triple features and premiums, this section of Chicago has had very little of this type of show.

Sandquist Seeks More Theatre Tax Revenue

Chicago—When the Legislative Council meets here next month to prepare bills for submission to the State Legislature at 1941 meeting, it will consider Rep. Elmer Sandquist's request that it investigate additional sources of tax revenue from motion pictures. Meanwhile, United Theatre Owners will vigorously oppose any attempt by the Illinois legislature to establish a theatre tax, President Eddie Zorn warned.

Local 306 Votes On Skouras, Randofforce Pacts

Membership of Local 306, projectionists union, met this week to vote on acceptance of the union of projectionists now working the Cook houses which are to be sold to new wage agreements with the Skouras and Randofforce circuits were also voted upon. In the new pact, wage increases call for a total increase of 13 percent over a six-year period, five percent being added every two years. The first increase is made retroactive to Sept. 1, 1939, by the agreements.

Carnivals Headache To Wisconsin Exhibitors

Milwaukee—With carnivals partaking of the movie traffic at this time of year, June has been a headache for Wisconsin exhibitors, many of them losing money for the week in the larger cities, such as Milwaukee, Sheboygan, Racine, Oshkosh, Eau Claire, Madison and Kenosha.

Exhibs Oppose Slot Movies

North & South Carolina TOA Urges Producers' Aid In Stamping Out Evil; Ask Lower Production Costs

Myrtle Beach, S. C.—Two resolutions were adopted by members of the Theatre Owners of North and South Carolina at their semi-annual convention held here last week at the Ocean Forest Hotel. The first was the Association's opposition to "any producer of motion pictures entering into this nickel-in-the-slot type of production," which was characterized as a seemingly definite threat to established motion picture theatre owners. The second resolution called that the producers be requested to give their vigorous support in stamped out this evil by refusing to permit the use for this purpose of any actors or actresses, directors, or other personnel now employed in the production of motion pictures.

In another resolution dealing with the effect of the European situation on the market for American films, the Association resolved that, inasmuch as "exhibitors in their analysis of economic conditions sincerely believe they are giving maximum and in the light of unemployment and many dependent without money, admission prices cannot be raised at this time, and that the domestic market is making it is forced to the very maximum to assure any profit at all for the exhibitor, producers be implored to respect these exigencies by making drastic economies in production costs, that competitive bidding at high prices for picture personalities be eliminated.

The convention went further on record in the unanimous opinion that the success of the industry "can be answered only by quality production, more reasonably produced and at a cost measured by the conservative possibilities of the domestic market." Members also pledged a "co-operative spirit" with the producers. Ed Kuykendall was one of the principal speakers at the three-day session. He spoke of the effects of the foreign situation on business, and of the need for entertainment and relaxation from mental strain.

Plead Innocent to Amusement Tax Charges

After pleading not guilty to charges of failing to pay its excess of $16,000 in amusement taxes, Cinelix, Inc., operator of the Centre and Roselawn theatres, and Pietro Garofolo, president of Cinelix, were released on $1,000 bail this week by Federal Judge William Bondy. Internal revenue men are conducting a drive in New York, Connecticut and New Jersey to enforce Federal amusement tax laws.

Downing In New Post

Home office representative John A. Downing of RKO has been appointed vice manager of the Boston exchange, managed by Ross Cropper.

Exhibitions of Exhbits Lauded

Sears Cites Response WB's Sales Plan: Bette Davis Film

Chicago—Speaking at the company's second and final sales convention here this week, Gradwell L. Sears, Warmers' general sales manager, declared that the American exhibitor, fully aware of the foreign situation, already has shown his desire to help the film industry absorb the foreign losses. Sears said the exhibitors had displayed a fine spirit of cooperation in the matter of extended playing time for worthwhile attractions so as to make the industry self-supporting and to continue the flow of high grade pictures. He cited, as a case in point, Warmers' own experience in response to the merchandising plan for "All This, and Heaven Too," which the company decided to put on for "Gone With the Wind."

"Despite the fact that we had already closed on what was virtually a picture of the month's run for its showing," Sears said, "more than 200 exhibitors have already agreed to play the picture via special and roadshow engagements at advanced prices... These showmen feel that it is only through their aid that this industry can continue to produce films of like quality and continue to make a profit despite the almost total loss of revenue from across the ocean. In this way the exhibitors, producers, distributors, and the motion picture public itself benefit.

Cooperation of Exhibs Lauded

Theatre Drive to Buy Ambulances for War Fund

Detroit—A campaign for theatre cooperation in the drive to purchase ambulances for the Red Cross war relief work has been initiated here by Max Allen, owner, and William Richmond, manager of the Lincoln Park Theatre. The campaign is being set up as a community effort, and the theatremen have received the backing of the City Council. They are seeking the donations of 50 per cent of all receipts for last Wednesday night's performance.

Reade to Build Four Houses in N. Y. and N. J.

Walter Reade, prominent independent theatre owner and operator, this week announced plans for the construction of four new theatres in New York and New Jersey which, when completed, will cost approximately $1,000,000.00. Three of the proposed show places will be patterned after the unusual Colonial-type structures, and will be built on spacious lots located in residential rather than business areas.

Bingo "Take" High

Cincinnati—Bingo receipts in Cincinnati proper for May exceeded any previous month, it was announced this week by Chief Police. Weatherly as exhibitors pulled their hair.
Annie of Windy Poplars

RKO

Drama

89 mins.

Directed by John Farrow


Content: A young, engaged to Patric Knowles, who is serving his internship at a hospital, finds hostility directed at her when she takes up position as vice principal at the school in Pringleton, small Canadian town. Town is run by the Pringle family, with old Hugh Pringle as the tyrannical queen of this "royal family." Unable to obtain lodgings elsewhere, Anne goes to Windy Poplars, where the "outlawed" members of the Pringle clan reside. There she finds that old Matey, Henry Travers, knows that the Pringle who founded the family fortune was a pirate and smuggler. His log book is owned by Matye, and Anne induces the harmless old sailor to give her the logbook. Even this, ending the old dame's fear of attack upon the family by adverse publicity, fails to give much of the story. The single threads which work their most plightful trick on Anne when they try to prevent the school play going on by making the Pringle granddaughter a virtual prisoner on the night she is to play the chief part in the play. The bitter disappointment is avoided when the girl is freed, and the story ends with Matye finding a new lover and the former enemies who now are her fast friends.

Catchline: "An Annie of Windy Poplars, nostalgic narrative lifted in its original form from the novel which had such wide circulation in its day, the picture has been most well-remade. The picture has been most competently staged and is acted with great sincerity by Anna Shirley and many able players.

Legion of Decency Ratings

[For Week Ending June 22]

SUITABLE FOR GENERAL PATRONAGE

Captain is a Lady

Wild Horse Range

SUITABLE FOR ADULTS ONLY

Marthafield Heartbreak

Man Who Talked Too Much

Warner Brothers

Drama

143 mins.

Directed by John Farrow


Plot: Bette Davis arrives in New York to teach French at a girl's school. When her pupils recognize her as a woman with a notorious career in Paris, she rushes from the classroom to the dean's office. There she meets a faithful friend, Lynn, whom she had known in Europe. He and the dean persuade her to return to the class and tell them the true story. This she does. The story begins with her meeting with Lynn aboard an English Channel steamer bound for France, when the two part, never expecting to meet again. In France, she gets a job as a children's governess at the home of Boyer and his wife, Barbara O'Neill. During the following weeks she wins the love of Boyer and the children, the jealousy and hate of Barbara, who spreads malicious gossip concerning Bette and Boyer. With this she is faced, and in the end, Bette resigns, lives in poverty awaiting the letter. Hearing of her plight, Boyer determines to force his wife to write the letter, and in a fit of rage, murders her. The two are taken into custody. Bette proves her innocence, Boyer remains silent. Before he can be tried, he poisons himself, tells an old house servant of his love for Bette just before he dies. When she completes her story, the children express sympathy for Bette, Lynn is waiting for her in the doorway.

Comment: Here is easily the finest picture of Bette Davis' notable career. It is a truth, that, while containing a plot certain to hold all types of audiences completely enthralled from beginning to end, will appeal particularly to women and will have the fair sex playing it up to others via word-of-mouth publicity. The praise which this drama has received by Bette Davis, young or old, the children, the valiant and entertaining whole. Likewise, Anatole Litvak's direction is superb, for he has captured every bit of dramatic power the story has to offer. That Bette Davis does her finest work there is no doubt, but at the same time other performances closely compete with hers for honors, especially those of Charles Boyer, who, here, is at his best, Barbara O'Neil, Walter Hampden, Jan Keith, Virginia Weidler, June Anson, Richard Neale, and the others. Extensive box promotion has been launched, so that tips on this angle in your town should net you excellent publicity. There is also a serialization, Bette Davis life story, a full-page feature and contests to help you ballyhoo the feature. Conduct a design contest among women readers of the newspaper. (ADULT)

Catchline: "The screen's most dynamic talents clash in a picture once seen, never forgotten.

AUDIENCE SLANT: IT WILL SCORE HEAVILY, ESPECIALLY WITH THE WOMEN.

OFFICE BUSINESS: NO SPECIAL TANGIBILITY OF THE BOOK AND OF MISS DAVIS AND BOYER ASSURE THE FILM A STRONG BOX OFFICE RECEPTION.

The Refugee

Republic

Drama

79 mins.

Directed by Allen E. Dwan


Plot: Dr. Coburn and his daughter, Sigrid Gurie, Austrian refugees in the U.S., find a home for themselves on a South Dakota farm owned by Wayne. The territory has been made almost a wasteland by the drought and dust storms; many people are ill, and although Coburn and Sigrid are at first reluctant to remain, they decide to do so. Wayne's troubles begin when Boteler, of the Agriculture Department, tells him the land in the Dakota region is worthless and that the farmers should move on to Oregon. Having fallen in love with Sigrid, he gets another setback when he learns her former sweetheart, thought dead, is coming to the U.S. to claim her as his bride. About to give up, he is persuaded to lead a caravan of the farmers and their families to Oregon. On the way, Bardette, trouble-maker, objects to the Oregon trek, rounds up the farmers to go with him to California; but Wayne soon suppresses this. In San Francisco, later Sigrid meets her old sweetheart; learns he has joined the Nazi regime and wants to take her back. She and Coburn refuse, going to Oregon where she marries, and as one of the farmers carve out new homes for themselves.

Comment: "The Refugee" is one of the finest productions released by Republic this season. Its absorbing story, capable direction and exceedingly fine photography, makes it a worthwhile motion picture. While not "stupendous," "gigantic" or "colossal," here nonetheless is a film well worth the $15,000 which mark it for a favorable audience reception wherever it is exhibited. And in the best sense, the public that must be pleased. John Wayne gives his best screen performance.

For Additional Exploitation Ideas on These Pictures, Consult the Encyclopedia of Exploitation—See Page 52
match his established standard with speed off-setting those instances where plot flaws creep in. Most sections have undergone political battles regarding the transfer of a county seat or a state capital. Place is an essay contest in the grade or high schools on this controversy in your own section. If available, use a reproduction of a homesteader's "covered wagon" as a street ballyhoo. For a lobby advance, reproduction of the community well seen in this picture, with yourEditable cost.

(FAMILY)

Catchline: "He brought back a stolen county seat to avenge a killing."

Audi ence SLANT: STRONG FOR ACTION FANS, FAST ENOUGH TO INTEREST MOST OTHERS.

Box Office SLANT: WILL MEET THE NORMAL TOTALS FOR THE O'BRIEN SERIES.

BROTHER AGAINST BROTHER

in a furious fight of the Law against Lawlessness... in a death-dealing struggle of two primitive men, fighting for the love of one woman.

Frontier Love in a Bolder World!

"WAGONS WESTWARD"

Chester - Anita
Morris - Louise
Buck - Jones
Oscar - Munson

George "Gabby" Hayes "Big Boy" Guinn Williams

Lew Landers - Director

RKO Radio

Western

62 mins.

(Prod. No. 84—Nat'l Release, June 7)


Plot: George O'Brien, cattleman, allows the homesteaders to get water from his springs, against the advice of his foreman, Slim Whitaker. Paul Everton, sharper, sells them watered cattlemen and stages a proxy election to have himself named judge. When his partner, Cyril Kendall, kills the sheriff, J. Farrell MacDonald, who has sold him stolen cattle; Everton stages another election to have himself elected sheriff. Kendall's trial, which costs him his life. This brings a break with Henry Hall, who resigns as prosecuting attorney and with his daughter, Virginia Vale, moves to the real county seat. Hall visits the governor, is named judge, has the election declared invalid and brings an indictment of O'Brien as sheriff, and he brings Kendall to trial and a conviction, but the outlaw attempts an armed rescue. O'Brien overthrows and recaptures the fleeing killer, the ranchers overcome the outlaws and the way is now cleared for the romance between Virginia and the new sheriff.

Comment: Producer, director, leading lady and many of the principals have worked with George O'Brien in previous pictures, and the experienced combination works out another fast action feature which O'Brien fans have come to expect from this Western star. He works effortlessly through a series of speedy encounters, and outstanding among the supporting players are Slim Whitaker as the garrulous foreman, Henry Hall as the sincere homesteader, and Paul Everton as the crooked politician. Arthur Keaton's standard drunk is brought in some effective comedy during one of the several fast-free-for-alls. Where the exhibitor's experience has shown he has enough action fans to carry a George O'Brien feature singly, this will
3 CLASS "A" THEATRES IN DETROIT

ADS FROM
THE DETROIT NEWS—THURSDAY, MAY 30th, 1940

THE NEW STREAMLINED VERSION OF "SKY DEVILS"
NOW READY FOR CLASS "A" THEATRES EVERYWHERE

NEW ACCESSORIES
NEW PRINTS

ASTOR PICTURES CORP.

R. M. SAVINI, Pres.

1270 SIXTH AVENUE, N. Y. C.

Write, Wire or Phone

Circle 7—3687-88-89
The Fight for Life
(Continued from page 27)
go to the maternity center where two doctors, Hargrave and Greer, are applying the technique of modern science to tenenent mothers. Here, he learns these techniques. McCormick is to have been located. His hemorrhage is severe, and his assistants fight to save the mother's life, and eventually succeed. His faith in himself is restored.

Comment: Anyone who can watch this picture unfold without a feeling of emotion or excitement is well fortified to withstand anything. The story of a SLANT will save the lives of child-bearing mothers is told with more drama and gripping suspense than one usually finds in a dozen well-made serial melodramas. There is a minimum of dialogue, lines being spoken only when they are absolutely essential to the story. It really is a rest in the tension, a pictorial record of what is happening every day in the slum sections of large cities, among the poorest of people where the mortality rate has been high but is being reduced by men of medicine and science. Pare Lorentz has done a splendid job of directing the scene tech- nique as well as the musical background to heighten the film's dramatic effects. "The Fight for Life" is a documentary film everyone should see, of course, but whether they do or not depends on the quality of the campaign you put behind it. Crie doctors, nurses, etc., should be contacted for cooperation. If you can get a copy of Life in which a pictorial spread appeared, have it blown up for your lobby. Endorsements from leading doctors and other prominent people should be used in your ads and displayed in front.

Catchline: "Drama to hold you spellbound . . . a picture you must not miss!"

BOX OFFICE SLANT: WILL THEY AND HAVE THEM DISCUSS IT LONG AFTER THE PICTURE HAS PLAYED?

BOX OFFICE SLANT: THE QUALITY OF YOUR CAMPAIGN WILL DETERMINE THE BOX OFFICE RECEIPTS.

The Fugitive
Universal Drama 75 mins. (Prod. No. not set—Nat'l Release, June 28)


Plot: Richardson, a baron, and his wife, Diana Wynyard, live in a lower class section of London. Unable to resist the temptation, Richardson steals some money, which his wife uses to pay a debt to the neighborhood merchant, Halpern. The police knock on the door and try to send the money to Oscar, and when he threatens Richard with blackmail, the latter murders him. Fugitive, Frank Richards, lives in the same apartment and is exonerated. It is sordid and heavy all the way through, and attempts to portray the psychological effect on the wife and her baby and her husband—a couple who had been poor but happy and then find themselves outcasts and pursued by law enforcement. Ralph Richardson's portrayal of the conscience-stricken murderer attempting to escape justice is as absorbing as one can expect from this fine actor, and Diana Wynyard is lovely and compelling as his suffering wife.

The source story, "The Fugitive," is shown convincingly that crime does not pay. Teaser ads should feature such lines as "You can't break the law and get away with it." (ADULT)

Catchline: "He stole to provide happiness, but received despair and a disaster. AUDIENCE SLANT: ITS SORDID AND TRAGIC PLOT WILL HOLD THEIR INTEREST, BUT THEY'RE NOT LIKELY TO CLASSIFY IT AS ENTERTAIN- ment."

BOX OFFICE SLANT: SUPPORT FROM A STRONGER FEATURE WILL PROBABLY BE NEEDED.

Girl in 313
(Hollywood Premiere)

20th Century-Fox Mystery 56 mins. (Prod. No. 51, Nat'l Release, May 20)


Plot: At a jeweler fashion show staged by Lionel Atwill, Florence Rice steals a valuable necklace from Katherine Allegretti, a model who has fantasized, and takes refuge in a hotel for women to escape Kent Taylor, insurance company adjuster, who follows her. She calls Charles Wilson, the district attorney; then arranges a meeting with Taylor to discuss selling the stolen jewelry. He suggests she join Atwill and himself, who have been working together on a series of jewel thefts. Meanwhile, Mary Treen, floor maid at the hotel, becomes involved when Florence carrying a revolver and brings her detective-sweetheart, Jack Carson, to check the case. Taylor finally recognizes Florence and, as their relations continue, Atwill learns who Florence really is. Taylor comes to her, walks into a police trap, and is cleared. Florence sadly takes the journey she would have liked to have shared with the man she had learned to love.

Comment: A poor story freely padded to stretch it out to 56 minutes will prevent this picture from gaining any popularity. The cast, while not great, is competent and has done the best it could with the poor material. Logic is tossed to the winds and the fatal mistake is made of having the picture end with its romance broken. The woman's hotel angure can be seen in a picture with a catchline like, "Do you know your neighbor? Is she a thief or a clever detective?" It's a girl out on the street with a handbag of which one side is cellulolea showing a revolver inside. On her head she should carry a sign saying, "I must find refuge from a man who is following me." (ADULT)

Catchline: "The hardest choice of all—her life or her head. The story is being presented to the entertainment by the masses is problematical, but it's well done. The chase through the streets is handled with skill and finesse. The suspense is kept high, and the ending is satisfying. The picture is well worth the time spent to see it." (ADULT)

AUDIENCE SLANT: THE SLOW AND DRAGGY STORY, WHICH OTHERWISE IS POOR, WILL FAIL TO INTEREST ANY AUDIENCE. BOX OFFICE SLANT: JUST HALF OF A DUAL BILL.
Samuel Gets in the News With a Plan That may Be NationWide; Cinemag Still a Program Leader

IT'S the good old summertime! Stay out in the sun a while and you're baked. Bugs and birds and bees fly around to pester and sting you. Yes, it's the good old summertime. We took a walk in the sun yesterday, forgetting to cover our eyes now we have to stop every now and then to scratch the sunburned limbs (sure, arms are called limbs, didn't you know that?). But you'll never know at just which points we stopped to alay the irritation, so if you want to use your imagination, stop and think of us at the end of every paragraph.

Speaking of scratching—let's hope you don't have to scratch too hard for business these days. There were plenty of ideas in STR's recent Seventh Anniversary Issue to aid you in mapping out a campaign to keep your house on the profit side of the ledger during the hot months; but before you read them and that you'll make use of them.

Before we begin looking over the programs that have most appealed to our desk during the past few days, we'd like to mention the name of a member that made news. Of course, he has made news, or the Program Exchange on a number of occasions, but this time he made news in the home town newspaper. It seems that Manager W. S. Samuel of the Rex Theatre, Arp, Mars, attended a meeting of the Arp American Legion Post and presented a plan to raise funds for the defense of the United States.

According to Samuel's plan, every American Legion post in the United States would give a dance on the night of July 4. The proceeds would go to the national Legion headquarters, which in turn would give the funds to President Roosevelt to be used in national defense. If the plan is accepted, you'll know that when and if a dance is planned in your town on July 4 by the American Legion, a Program Exchange member—Samuel—advanced the suggestion that made such a dance possible.

And now to the business of programs. We've just received another of those fine calendar programs from M. H. Alger, manager of the Marion Theatre, Way out in Lakeview, Wash. There's a sketch of a bride and groom at the top, which assures us they have also selected one of the month's pictures for an extra plug, which in this case was "The Biscuit Eater." He also takes space to announce the attractions coming in July.

That's a neat little program we received from Jim Owen, the fisherman-exhibitor from Braunia, Mo. Jim calls his movie house "the world's most unique theatre," and from the photograph we saw, we're inclined to believe him. When he's not angling for fish he's angling for patrons, and the two-color cover of his program (green and lavender) shows one way of luring 'em (the patrons, not the fish) to the Owen. A green, arctic background is shown a smiling eskimo, holding a "Cool Off!" sign in one hand and leading a penguin with the other. The program opens into a rectangular sheet, with a "fog" for each attraction.

Shelby McCallum is back again with a couple of handbills. By the way, Shelby, we'd like to know whether or not that "baby" was given away. Be sure to send us all the details, so we can relay them to other members. It looks as though printing programs in the style of handbills is economical, yet withal, practical.

Pearce Parkhurst has gone "cool" on his patrons, and right he is in doing so, too. His programs are yellow—a "cool" color. We told you about Parkhurst's distribution of a set of books called "The Modern Library of Knowledge." Well, he has sent us an interesting folder on the plan, which consists of a book being given away each week on a certain night to patrons of the State. If they learn nothing from the picture, the book will at least enhance their knowledge. Being a book collector ourselves, we sort of wish we were a State patron.

We were surprised to note a headline on the front page of Cinemag: "Army Surrenders." The war news even pervades the house programs, we thought to ourselves. But on further investigation we discovered the article concerned a Hollywood stunt which has been mobilized many times to appear in war scenes for motion pictures. The army came into being, so the story goes, at the time of "The Big Parade." Since then, the troops have been

Roman legions, crusaders, Chinese bandits, Kifs, Americans, colonial forces, Hessians, British and French Foreign Legionnaires. They appeared in "Four Sons" and also in "The Dispatcher." The story is interesting—just one of the many interesting stories to be found in the program issued for the Capitol and Majestic theaters, Paragould, Ark. Did we tell you this or nothing, whether yes or no, we'll repeat it. Cinemag has a new column called "From Book Land," in which appears items about popular new books. This is in addition to the Film Fashion, Local Whispers, Skododugery and numerous other features. Manager Orris Collins, editor and business manager of the theatrical publication, knows just what the public likes. We'll bet more people read Cinemag in Paragould than any other publication. We still say it's one of the liveliest, most interesting tabloid theatre programs we've ever seen.

Either we've got to scratch and feel relieved, or continue writing about programs and want to scratch, and right now it feels so much better to be relieved. So, until this summer stops irritating us, which will be before the next issue rolls around (we hope) we're going to stop and scratch. In this space next week we shall appear.

Beery on a Mule

Francis Deering, manager, and Homer MacCallum, publicity director of Loew's, Houston, commissioned the curio of Wallace Beery on a mule, originally used as a trade paper insert, as part of a lobby piece for the showing of "20 Mule Team."
3-Day Campaign Is a Humdinger

The revival of "Nurse Edith Cavell" in Syracuse, N. Y., was preceded by an all-inclusive campaign engineered by Manager Gene Curtis of Curtis & Studio. Curtis and his assistants had only three days to work, but during that time they did what it takes most of a year to accomplish.

They started with large 100-line ads which ran in both daily papers on Monday and Tuesday, followed by 600-line ads on Wednesday and Thursday for the Thursday opening. Contacted at once for publicity, the newspapers gave the same sort of cooperation usually reserved for first-run attractions. As a matter of fact, Curtis got a total of 745 lines in free publicity, or if you want that figured out in dollars and cents, it amounts to about $187 worth. And that's not to be sneezed at. Added publicity was created from stories on (a) the search for local people who knew Edith Cavell, (b) the offer of a private screening for the person who would donate $100 to the local Red Cross, and (c) the offer to you, (a) nursing.

Four pieces of art were planted in the daily papers, and art was also used in the Jewish Ledger and the Italian Gazette.

For advance selling, the lobby was "put to work" almost immediately. A huge sign covered the entire side, and a banner sign was also placed over the doors. There was also a large display case filled with war relics. In front of the theatre Curtis placed a "trench" of sandbags, with signs warning "Be Careful of Bouncing" copy on either side of the guns.

Post cards were mailed to all nurses, student nurses, heads of nurses at hospitals, and to the heads of 54 clubs in the Federation of Women's Clubs. Posters were displayed at the headquarters of the Red Cross, the American Legion, the Veterans of Foreign Wars, the Boy Scouts, the Girl Scouts and the Camp Fire Girls. Through the Onondaga County Nurses' Association additional posters were placed, in addition to further word-of-mouth publicity and two radio announcements.

Ties In With Radio Appearance

Exceptionally good radio coverage was secured the Tuesday in advance through the fact that Anna Neagle was announced as the next guest star on "Information Please." Five spot announcements were given daily for four days, tying her radio appearance with the theatre opening. Many other broadcasts plugged the picture, one of which was a 15-minute dramatization, written by Curtis from the shooting script.

The head of the English Department of the Board of Education sent letters to all the English teachers in the public and high schools, and announcements were made in all classes. Special cards and stills were displayed in five book stores and in eight branches of the public libraries. Based on this aid equipment, two displays were placed in two drug stores. Seven photographic clubs were contacted regarding a contest with prizes in four groups: (a) actual war scenes, (b) staged war scenes, and (c) miniature (table-top) war scenes.

Over 700 letters were placed "bomb-shell" bursts of copy. During the picture's engagement, an effect record of guns and cannons was placed "in the trench" in front of the theatre, followed by announcements through the loudspeaker system. Two "German mortar-emplacements" were constructed in the "Edith Cavell" bound with chains. This idea was used for a ballyhoo truck. Carrier pigeons, the kind used to carry war messages, were released from the front of the theatre, and created a tremendous amount of attention. Windows of unrented offices in the theatre building were covered with bold display posters. Cashiers were garbed in nurses' costumes. Curtis gave away the picture the "works." And, mind you, he had only three days in which to line up all this activity and get it started. Every human being in Syracuse was fully aware that "Nurse Edith Cavell" was playing at the Paramount.

MGM Offers Exhibitors Announcement Mat

Designed as a comprehensive aid in publicizing the company's important summer picture schedule, M-G-M has prepared full-page proofs, in standard newspaper page size, of a special summer announcement and has distributed them as part of its free mat service to 1250 newspapers and theatres throughout the United States and Canada.

The page is highlighted by a story dealing with the summer product, and includes art, a cartoon, and space for an advance ad in addition to copy on the film scheduled for release during the warm weather. The page may be used in its entirety or arranged to fit local situations.


World War Romances

One of the highlights of Eddie Pentecost's advance campaign on "Waterloo Bridge," for its showing at Loew's Grand, Atlanta, was a contest planted with the local Constitution asking its readers to write recollections of their World War romances.

Replica of First Ediphone

Edward Steinbacher, manager of Loew's State, Cleveland, secured a replica of the first Ediphone as part of his lobby display in advance of the "Edison, the Man" playdate.

Large Book Scale Promotion for "Heaven"

A tieup has been set between Warner Bros. and the Macmillan Co., to ballyhoo Warner's screen version of Rachel Field's best-seller, "All This and Heaven Too.

A special motion picture edition of the book is being marketed by the publisher, for which a special display has been created in Macmillan's Fifth Avenue window (see cut). This edition contains a striking new jacket featuring a photograph of Bette Davis. A number of scene stills from the picture have been included on the decorations giving credit lines to the Warner film.

The "draw" value of Bette Davis and Charles Boyer as the living counterparts of the fictional characters in the story, has created a tremendous new demand for the book. This affords retail stores over the country another opportunity to cash in on the great popularity of this best-seller. A recent survey made by the publisher indicates that movie-goers turn to book buying after a story is enchanted with popular motion picture star names.

To tie in with the large advertising and publicity campaign being conducted by Warner Bros. for the Davis-Boyer film, Macmillan has set up its own promotion and advertising schedule coinciding with picture playdates. Special editions are being mailed to book critics throughout the land.
"Bridge" Scene Draws Attention to Playdate

A stunt that aroused the curiosity of the entire city was the highlight of the campaign put over by M. R. Berman, manager of the Orpheum, Springfield, Ill., for "Waterloo Bridge." On opening day, Berman ran the following personal notice, prominently displayed, on page two of the local newspapers: "Dear Boys: I will be at Waterloo Bridge, our bridge on south Sixth street, this afternoon at 2:30. Must see you there at that time. Do not fail me. I am desperate. This is my last request. Your own, Myra."

At the appointed hour a large crowd—several hundreds of whom had driven to the scene in automobiles—had gathered at the bridge to see what it was all about. What they witnessed was a happy meeting between the chief of service and a girl employee at the theatre, dressed to impersonate Robert Taylor and Vivien Leigh, the "Roy" and "Myra" of the film. Waiting newspaper photographers made pictures of the "reconciliation," and the following day photos and stories broke in the papers referring to the meeting and calling attention to the fact that this was a re-enactment of a scene from "Waterloo Bridge." Berman also caused a petition to be drawn up addressed to the Mayor of Springfield and the city's Commissioners and asking that the name of the South Street Bridge be changed to Waterloo Bridge. He placed signs on the bridge which asked: "Why should this bridge be renamed 'Waterloo Bridge'?"

In addition, there was a three-day contest in the local Journal on the subject: "Which gave you the greater thrill—Vivien Leigh and Clark Gable in 'Gone With the Wind' or Miss Leigh and Robert Taylor in 'Waterloo Bridge'?" Cash and ticket prizes were awarded to the winners. Another campaign feature was arranged in cooperation with the Journal when the paper held its popular cooking school at the theatre one morning during the engagement, with autographed photos of film stars distributed to everyone attending.

A Dazzling Lobby Setpiece

With the letters of the title and the blown up photographs outlined in silver glitter, the elaborately designed display shown above on Paramount's "Dr. Cyclops" made a dazzling and striking lobby piece for the Paramount Theatre, Newark, N. J.

The whole campaign for the picture, according to Publicity Director Ted C. Rodis, was so successful that "Dr. Cyclops" was held over for a second week.

Giant Sign-Invitation

Highlight of Ed Fitzpatrick's campaign for "Young Tom Edison" for its showing at Loew's Poli, Waterbury, Conn., was a five-foot sign-invitation carried through the streets by theatre ushers to the City Hall, where the Mayor was invited to attend the film's premiere. Fitzpatrick got some excellent newspaper and radio breaks when the Mayor posed with the sign-invitation.

Man Patrols Bridge

As part of his campaign on "Waterloo Bridge," Jack Simons, Loew's, Hartford, Conn., had a man patrolling one of the city's busiest bridges with a banner reading: "This is not Waterloo Bridge," and giving playdate and picture credit.

Excellent Tieup

Matt Saunders does it again! The smart showmen-manager of Loew's Poli Theatre, Bridgeport, Conn., recently promoted a full-page cooperative advertisement from Borch & Stevens, one of New England's best bakeries on Sub Lesser's United Artists' release, "Our Town." The tieup was perfect, for it was based on the theory that Bridgeport is "a community of happy people who are proud to be called Bridgeporters," and that "Borch & Stevens' Home Pride Bread, too, plays an important part in the everyday lives of thousands of happy Bridgeport men, women and children." Besides showing a view of the city, the ad also contained scenes of the old bakery, the cooling rooms of the modern, up-to-date plant, and a scene outside the building showing the trucks preparing to make their deliveries. The concessionaire got an excellent plug.

Set Aside Week for Special Civil Activities

One of the large circuits confounds a stunt in its theatres once a year which is known as "Manager's Week." This week consists of seven days of activities designed to stimulate civic cooperation in the community. It is a week when the manager can find out for himself just how much goodwill he has created for himself. Whether his theatre is independently owned or one of many operated by a circuit, you may still want to take advantage of such a campaign.

Before you inaugurate a "Manager's Week," however, be sure that you have booked features and shorts carried the highest quality. All your efforts to increase business and win additional goodwill would go for naught if you permitted attractions of mediocre quality to find their way into your booking set-up for this particular week.

Then, build toward the special occasion with lobby displays, newspaper stories, special letters to your patrons, window cards planted all over town, etc. If possible, get the Mayor to issue a proclamation for the occasion.

In previous "Manager's Week" observances, each night was set aside for some particular activity. The first night was "Inaugural Night," a gala occasion with reserved seats (according to the situation), floodlights in front of the theatre, and prominent persons to the theatre from a civic dinner, etc. Usually the Mayor or some other city official presided.

Organizations Cooperate

The Chamber of Commerce, American Legion, Rotary, Kiwanis or other groups spongered the second night, at which time the Legion band paraded to the theatre, as well as the Boy Scouts, Sea Scouts, etc.

A fashion show in keeping with the season was sponsored on the third night, with merchants cooperating to pay for the cost of presentation. Local florists furnished roses for the women and decorations for the stage and lobby. A grocery concern sponsored the serving of refreshments in the lounge.

For the fourth night, termed "Family Night." Through cooperation of the newspapers, a contest was held to find the towns' best families, and special concessions were made to them. In some situations, restaurants were sold the idea of entertaining the largest family at dinner prior to the evening performance.

Industrial plants were brought into play on other nights, and other special events were scheduled.

General exploitation in advance of and during Manager's Week included the selling of tickets by members of the house staff; the giveaway of sample products, such as Life Savers, Corn Flakes, etc.; the giveaway of star photos; displays in merchants' windows; plugs over local radio stations; special circus-style heralds; contacting of schools and organizations for benefits.

Warshauer's Lobby Display

At Warshauer, Paramount, San Francisco, secured a ten-foot replica of the actual Mule Team and used it with samples of mineral in their original state as a lobby display in advance of the "20 Mule Team" showing at his house.

Gets 'Em Up Early

To get children to school early in the morning is a difficult task. But to get them to the movies—well, that's a different thing. Take, for example, the boys and girls of Trinidad, Colo. They don't like to get up too early, but when Manager Mike Zalesny of the West Theatre invited them to a before-school performance of "Pinocchio." And did they go for it!
Family appeal is written all over "Anne of Windy Poplars." The book from which the picture was adapted, as well as the former book and picture, "Anne of Green Gables," should assure your citywide interest when your playdate rolls around. The same star, though older now, appears in the new film, and the supporting cast (James Ellison, Henry Favers, Patric Knowles, Slim Summerville, Elizabeth Patterson, Louise Campbell, Marcia Mae Jones and others) is one that deserves prominent listing in all your advertising.

The picture's setting is a small town, and this, too, makes it something that should attract the masses, provided you give it a worthy campaign, of course. In the newspapers, on the street, in merchant windows you can utilize stunts to sell "Anne of Windy Poplars." Your regular newspaper advertising campaign should begin with underlines in your current ads, followed by small one-column slug mats, then gradually increasing your space until the opening day smash.

Public schools will be closed when you play this picture; that is, if you play it within the next few weeks. Therefore, tieups and extra publicity along this line are out, but don't let that deter you. It is still possible to reach the boys and girls through the newspaper, via handbills, etc. In this connection, a coloring contest conducted in association with the newspaper would be an ideal way to directly interest the kids, who in turn will interest their parents in the picture. A mat is available for this purpose, and the best entry could be offered a copy of the novel. If the newspaper won't cooperate, get out handbills. You might also arrange with a book store to conduct a drawing contest, using as a description of the dwelling on pages 9 and 13 of the novel to aid the contestants in making their own imaginative sketches. The winning drawings, along with stills and other advertising data, could be displayed in the window of the book store.

For another interesting stunt, place a large blackboard in the lobby, alongside of which stands a photograph of Anne Shirley as she appears in the picture. Let the patrons, and that includes both adults and children (children not too young), try their hand at sketching Anne according to the picture. A good artist should be present to judge the sketches and give guest tickets to those persons who succeed in making worthwhile likenesses. For another good blackboard stunt, put the patrons to see how many times they can write the title on the blackboard. This same idea can be carried out by means of cards, too.

Perhaps you can get a department store to design a special window contrasting the styles of 1905, the period of the story, with those of today. Another idea would be to have the store模特 fashion designers to sketch modern costumes, basing their designs on the styles of a quarter of a century ago.

At the public library and at all book shops, bookmarks should be distributed. Special display should also be placed at the libraries.

Get the newspaper and merchants to cooperate with you in a baby-naming contest. Set aside a certain period prior to the opening of the picture, and offer prizes to the first girl born within this period and christened "Anne Shirley." Not only in book shops, but also in drug stores and in all stores with a book department should be able to get space tying up the special edition of the book with the picture. This may seem a trifle to you, but if you make time of the number of stores that can be contacted and brought into play, you'll find it's an excellent means of getting the news to the most people.

Department store windows, book stores, shoe shops, beauty parlors—in fact, almost every type of business establishment should cooperate with you. This is an ideal double-truck newspaper ad that advises the public that a pretty blonde name "Anne Shirley" will visit their stores on a certain day, at which time all will present special values. Then get an attractive blonde to visit the stores, and let her offer a free ticket to the first person in each establishment who confronts her with the words, "You are Anne Shirley appearing in 'Anne of Windy Poplars' at the Blank Theatre, and with a copy of the paper in which that store's ad appears. The person would have to point to the particular ad.

Among the stills are several that will serve you well in making fashion tieups, thereby gaining special window display and special layouts on the fashion page of the newspaper.

Another window that should attract passers-by is designated as a school room, with a blackboard in the "Anne Shirley" picture. There should also be copies of the book, a number of children's dresses, and an attractive young "school marm" sitting at a desk reading the book. At frequent intervals she could write on the blackboard: "I am reading 'Anne of Windy Poplars,' ... buy the book here and see the picture, starring Anne Shirley, at the Blank Theatre.

There have been six "Anne" novels—"Anne of Green Gables," "Anne of Avonlea," "Anne of Island," "Anne's House of Dreams," "Anne of Ingleside" and "Anne of Windy Poplars." To arouse curiosity, you could run a want ad in the paper announcing that copies of these books are wanted, and that every person who brings all six copies to the newspaper office or to your theatre will receive a suitable award. The award, of course, will be a guest ticket for one, and if an avalanche of books falls on you because of the ad, and even though it may be necessary to part with more guest tickets than you had counted on, just remember that there are advantages: first, you'll know that interest is being stimulated in your engagement, and second, most of the people receiving single passes will bring someone with them, which means a paid admission for almost every guest ticket you give out.

A spelling bee between boys and girls and men and women could take place in your theatre on a certain evening prior to the opening of the picture. Follow the bee with a trailer of "Anne of Windy Poplars" on June 22.

Small packages of sugar, or of sugar candy, could be distributed to passersby in the business section of your town. Copy on the envelopes could read: "We wonder that the sweetest story ever told, 'Anne of Windy Poplars,' is coming to (or is now showing at) the Blank Theatre.

You might offer prizes to the boys and girls who bring the largest number of poplar leaves to your theatre on a certain date. Of course, a botanist should be present to inspect the leaves. Incidentally, a poplar leaf might be stapled to an announcement of your showing, the announcements being distributed to people on the street. If there is a certain street or section where poplar trees predominate, insert an ad in the paper from "Anne" to "Tony" urging him to meet her under the "Windy Poplars" on Blank Street, at a certain time. A young man and woman, representing "Anne" and "Tony," should meet there, telling curious onlookers to be sure to see the picture.

If you have ushers, dress them in denim overalls; if usherettes, in the long-skirted, high-crowned, slim-waisted costumes of the nineties.

Invite the campfire girls and girl scouts to attend one of the matinee or evening showings of the picture.

Backgrounds for your photographic displays in front should simulate the slates used in schools. Use a blow-up of the book for your sidewalk or marquee display.

Don't forget that, as we told you at the beginning, "Anne of Windy Poplars" is a family picture. Be sure that families see it.
SHOWMEN'S TRADE REVIEW
June 22, 1940

Wild Horse Range

Monograph
Western
53 mins.

(Prod. No. 3960, Nat'l Release, June 18)


Plot: Randhall and Yaconelli are horse dealers and find that they are continually underbid by London. Suspecting him of stealing horses, they think his brand is made from the arrowhead. So they visit the Arrowhead ranch, run by Marjorie Sais and she asks them to find the horse rustlers. They discover that their own own operation is in league with London and after much effort they bring them all to the sheriff.

Catching: Aside from a few little inconsistencies such as the fact that Randhall is able to read by moonlight, etc., this is an ordinary Western of the caliber that generally liked by the Western fans. There isn't a great deal of hard riding and shooting and the camera is rather static as a whole but the picture has its entertaining moments, though the love interest is so negligible that one gets a strong wish that she was shot off in the usual Western manner. The presence of a white stallion in the cast suggests the use of a caparisoned white horse as a balloon. (FAMILY)

AUDIENCE SLANT: THEY'LL ENJOY IT IF THEY'RE WESTERN FANS.

BOX OFFICE SLANT: USUAL WESTERN BUSINESS.

The Carson City Kid

Republic
Western
57 mins.

(Prod. No. 975—Nat'l Release, June 27)

Cast: Roy Rogers, George "Gaby" Hayes, Bob Steele, Noah Berry, Jr., Pauline Moore, Francis McDonald, Hal Taliaferro, Arthur Loft, George Reisner, Charles King, Chester Stock, Associate producer and director, Joseph Kane, Screenplay by Robert Yost and Gerry Gershman. Original story by Joseph Kane. Director of photography, William Noble. Film editing, Louise Young. Sound, George F. Pooley. (FAMILY)

Plot: Rogers, known as the "Carson City Kid," seeks vengeance on the man who killed his brother. He systematically stops coaches, using the joyriding as a means to the murder and thus learn his whereabouts. While traveling with MacDonald, the two meet Beery, Jr., who tells him that he wants to hold up for himself but that gold, but Rogers intervenes. Later, at a saloon, where Rogers has obtained employment, Beery, Jr. is fleeced of his gold in a crooked card game with Steele, saloon operator. Meanwhile, MacDonald has been captured, with the condition that if he recognizes the "Carson City Kid" he can go free; otherwise, he will hang. To get his money back, Beery, Jr., robs MacDonald in the name of the "Kid." At the trial, MacDonald easily "recognizes" Beery, Jr., to save himself. But when Steele is asked to identify the gold stolen from him, he also unwittingly identifies certain letters sent to him under his real name as to justice as the murderer of Rogers' brother.

Catching: This is one of the best of the Roy Rogers pictures for many reasons: First, the plot is absolutely right and this is due, in no small degree, to the excellent script. The story remains within the bounds of reality and the enthusiasm is justified by the action. The all-night scheme is skillfully worked out. Then there's a lot of good action in this picture which also has a tense atmosphere. This is due in no small degree, to the excellent photography of Edrixon Seaman. This is a picture that should appeal to the younger fans of the Western type. (FAMILY)

AUDIENCE SLANT: GOOD OUTDOOR ENTERTAINMENT FOR THE AVERAGE FAMILY AND WESTERN FAN.

BOX OFFICE SLANT: IT SHOULD DRAW WELL WHEREVER ACTION FILMS ARE POPULAR.

Mayes Sells Attractions With Variety of Colorful Handbills

At Mayes, manager of the Palace Theatre, Graham, Texas, has been distributing some "sensational" handbills to the local folk to inform them of his attractions. He got the idea from a work which was published in the local paper called "Women in War," and capitalized on this fact with a large, yellow handbill that no one could fail to see. He also put up 2000 red-and-yellow announcements on "Hitler—Beast of Berlin." One of the cleverest of his handbills, however, which the doorman handed to patrons as he said, "come back," showed a little tot sitting on something. Upon looking at a balloon above his head, he was quoted as saying: "I'm on a sit down strike until Baby Sandy in 'Sandy Is A Lady' comes to the Palace Theatre in Graham."

Mayes has tough opposition. But when one goes in for showmanship, the opposition is hard to beat. The answer, when it comes to the Graham, Texas, showman seems to be doing.

Students Take Over House

During the run of "Young Tom Edison" at the Playhouse, Statesville, N. C., E. L. Carter turned his house over to the Senior Class at the local high school for one day. Students arranged for advance advertising, furnished employees for the theatre and made up special art work which was placed in local store windows. The display committee put together an interesting exhibit of Edison material, and a special tieup was arranged. The publicity committee wrote and planted newspaper releases. The event was plugged as "Senior Day at the Playhouse," with the entire Senior Class admitted free.

Promotes Double Truck

Some declare it can't be done, but George Fraser, manager of a Warner theatre in Portsmouth, O., proved otherwise. He succeeded in promoting the first double truck ever to appear in the Portsmouth Times. Incorporated in the layout was a picture-assembling contest, prizes going to those who made the greatest assemblies of sections of a picture showing Mickey Rooney as King of the Movies.

HOW TO MAKE MONEY

There's one sure way of making money in this business, and Punch Rogers, manager of the Brown-Grand Theatre, Concordia, Kan., has learned the secret. When the Catholic Bishop wanted an auditorium large enough to accommodate a young people's meeting, Rogers donated the theatre. But what does the money come in? Well, he sold $26 worth of popcorn, and that's twice as much as he sells on a week-end. For Rogers is now mulling the idea of giving free matinees and installing another popcorn machine.

INEXPENSIVE COVERAGE

One good way to "cover" the town with the title of an important picture is revealed in the report of Manager Tom Soriero of the United Theatre, Trenton, N. J., who used this technique in his campaign for "My Son, My Son!" His ushertesses willingly agreed to ride the street cars and busses, generally deeply absorbed in a giant replica of the novel. The "book" was about the size of a window card, with a devotional coin tied to the bottom. The Trick was to hold it so that people on all sides could get a gander at the title and playbook.
WARNERS TO MAKE 86 SHORT SUBJECTS

A lineup of 86 Warner Bros.-Vitaphone short subject releases for 1940-41 was announced this week by Norman Murray, short subjects sales manager, at the regional sales meeting held at the Blackstone Hotel, Chicago. All of the releases will be processed feature production treatment, with the increased use of star names, leading directors, writers and technicians, all of whom are readily available at the various Warner Bros. branch studios, where the shorts will be produced.

Eighteen two-reel productions and 68 single-reelers will consist of six "Technicolor Special Productions" which will be further grouped as follows:

**Musicals Prominent**

Three American Cavalcades ("Songs of America," "The Fall of the Alamo" and the "Unknown Soldier"

Three Musical Comedy Featurettes ("Under Western Stars," "The Mississippi Showboat" and "Here Come the Girls.")

These will be among the 15 single-reel productions which will be released for the coming year. More than half of these will be in color. Included in the 18 two-reelers will be 6 "Technicolor Special Productions" which will be further grouped as follows:

**SHORT SUBJECT REVIEWS**

**Stranger Than Fiction No. 78**

*(Average)*

Univ. (4383) Stranger Than Fiction 9 mins.

The builder of miniature wagons, as well as the artist who carves scenes out of wood, are the highlights of this reel, which otherwise is average entertainment. It was produced by Joseph O'Brien and Thomas Mead. The various clips should be billed in your lobby and in your advertising.

**Going Places No. 78**

*(Timely)*

Univ. (4363) Going Places 9 mins.

The subject of this issue—Curacao, Caribbean Island possession of the Netherlands—has become of international interest since the recent German invasion of Holland. Just why is clearly shown along with Holland's beauty for travelers, its large oil refineries and other industries and customs, which make it truly an international port of call. Directed by Joseph O'Brien and Thomas Mead produced. In your ads and in the lobby, pose this question: "Why has picturesque Curacao suddenly become of international interest and the answer in the latest issue of "Going Places.""

**Swingin' in the Barn (Rustic Rhythm)**

Univ. (4229) Musical No. 19

Versatile vandeville performers present several musical highlights and dance numbers in a barn setting. Among those taking part are Texas Jim Jeffs and his band, King Sisters, Fred Scott, Larry Walker, Maude and Fay, Cousin Chester, Vernon & Draper, Forrest & Towne, and the Hill-Billyettes. While a little too rural for metropolitan audiences, this should please in the average community. Larry Ceballos directed. Bill the acts on a "See-Board" in your lobby and tell with music shop on hillbilly records and music.

**NEWSREEL SYNOPSIS**

*(Released Saturday, June 22)*

**PARAMOUNT** (No. 84)—British and French Lensmen in New York; Poughkeepsie Regatta; Canada; Italian ship; Princess Juliana in Canada; French ambassadør reports to Roosevelt; Canadian convoy; Republics prepare for convention.

**MOVIEPHERE** (Vol. 22, No. 82)—Canadian convoy; Princess Juliana in Canada; U. S. coast defense; British expedition in Antarctica; Dade catchers round up heretics; American Jubilee at Fair; Rocky Mountain ski jump; Waitresses walk plank; Lew Lehr and "Susa"

**PADDIE** (Vol. 11, No. 97)—Canadian convoy; Princess Juliana in Canada; U. S. South American patrol; Pyram of mirrors for mechanics; PM names New York debut; American Jubilee at Fair; Poughkeepsie Regatta;

**UNIVERSAL** (Vol. 12, No. 880)—U. S. girls for defense; Miniature guns in Philadelphia; Army rear view at Ft. Lewis, Wash.; Gen. Lewis urges youths to enlist; Canadian convoy; British queen review women soldiers; Princess Juliana in Canada; True Victory; Wild horses round up in Montana; Poughkeepsie Regatta; Auto policy plan for California.

**NEWS OF THE DAY** (Vol. 11, No. 280)—Republicans prepare for convention; Canadian convoy; Army cadets in training at Randolph Field, Texas; Princess Juliana in Canada; Poughkeepsie Regatta.

(Released Wednesday, June 19)

**PARAMOUNT** (No. 84)—U. S. North Carolina launched; Army re-doubles size of Denver training school for 1941; Univ. of Southern California College goes into high gear; 4-H national "camp" entertainers Roosevelt; England fights on;

**NEWSPRINT**

**BROADWAY, NEW YORK**

**(Week Beginning June 22)**

**CAPITOL—Swing Social (MGM) rev. 6-1-40;**

**Famous Y. J. O. (MGM) rev. 6-10-40;***

**CRITICISM—The Flag Speaks (MGM) rev. subj.;**

**The Tomahawk Tangle (RKO-Path) rev. 6-15-40;**

**GLOUCESTER—Hi, Bink! (Col.); Larry Clinton and Orchestra (Vita.);**

**PACIFIC—Highlights in Time (Para.) rev. 6-15-40;**

**Craddle of Champions (Para.) rev. 6-15-40;**

**Popular Science No. 1 (Para.) rev. 6-20-40;**

**RADIO CITY MUSIC HALL—U. S. Navy (RKO-M.T) of D. rev. 6-8-40;**

**RITAG—Swing Social (MGM) pictures (Stairs Right);**

**ROXY—Roxy's Rescue (20th-Fox); Inside the E. I. D. (Col.);**

**STUBH—Cross Country Duties (Vita.); rev. 4-13-40;**

**Radio and Reviews (Vita.); Spills and Tabbis (Vita.);**

**CHICAGO LOOP**

**(Week Ending June 22)**

**APOLLO—Sport of Kings (Col.) rev. 6-15-40;**

**Parky's Post Pizz. (Vita.);**

**CHICAGO—U. S. Navy—1940 (RKO-M.T) of D. rev. 6-6-40;**

**GARRICK—The Hidden Master (MGM) rev. 6-15-40;**

**Sanctuary of the Sea (20th-Fox) rev. 6-6-40;**

**WIMMER—as Mystery (Para.) rev. 6-15-40;**

**ROOSEVELT—Larry Clinton and Orchestra (Vita.);**

**Screen Symphony; A Gunman at Mother Goose (Vita.);**

**UNITED ARTISTS—Cradle of Champions (Para.) rev. 6-15-40;**

**Profit!</a>* Synonym for "profit!"

**The Naughty Nineties**

*(Plaing)*

**Univ. (4230) Musical No. 10**

Many nostalgic memories will be revived among old-timers who see this pleasing musical short, which features vaudeville in the manner of days long passed. There's a "mellodrammer," followed by the singing of old-time favorites (once with illustrated slides), comedy juggling, dancing specialties, etc. Larry Ceballos directed. Appeal to adults in your ads to see the entertainment of the old days. Perhaps a local barbershop quartet could sing a few numbers in the lobby, with a display plugging the short nearby.

**Stranger Than Fiction No. 77**

*(Good)*

**Univ. (4382) Stranger Than Fiction**

There are five interesting clips in this release: a man who grows long fingernails as a hobby, a "lazy" lawn-mower, a Fox terrier that catches every ball, amazing miniatures in wax, and a drinking place built from bottle caps. Audiences should enjoy this subject, which was produced by Joseph O'Brien and Thomas Mead. Invite patrons with hobbies comparable to those in the picture to demonstrate them on your stage or in the lobby.

**Going Places No. 77**

*(Interesting)*

**Univ. (4362) Going Places**

Those who see this particular release of the "Going Places" series will get the vacation bug. For some shows have "whopped" it up on a western ranch. All the fun and adventure—learning to ride, barn dancing, cooking in the wide open spaces, following the trail into the lofty Rockies, swimming, taking part in a real round-up—of dude ranching is pictorially revealed. This is an interesting subject, which was produced by Joseph O'Brien and Thomas Mead. Tours should be made with travel agencies and sporting goods stores.
SHOWMEN’S TRADE REVIEW  
June 22, 1940  
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Hollywood


... Program Notes From the Studios ...

Exterior scenes of MGM’s “Dulcy” are being shot at Lake Arrowhead under the direction of S. SYLVAN SIMON. The cast includes ANN SOTHERN, IAN HUNTER, BILLIE BURKE, ROYALD YOUNG, LYNNE CARVER, REYNALD GABBERTON, JONATHAN HALE and GUINN WILLIAMS.

ALBERT BASSERMAN has been signed by Paramount for one of the top roles in the Dorothy LAMOUR-Robert PRESTON co-starring picture, “Moon Over Burma,” which Director LAURENCE OLIVIER puts before the cameras this week. Basserman will be remembered for his excellent performance in Warners’ “Dr. Ehrlich’s Magic Bullet.”

WILLIAM SITTER, director of Universal’s “Hired Wife,” with ROSALIND RUSSELL, BRIAN AHERNE and NICOLAS BACCHUS heading an all-star cast, expects to get the picture under way in a few days. Sitter will produce as well as direct.

FEAD ASTAIR will have the starring role in “Second Chorus,” first picture to be made by National Pictures, the newly formed RKO-Robert STILLMAN company. Astaire himself has been assigned for the film which will be directed by H. C. POTTER, with the starting date set for July 15.

LEE PATRICK was added to the cast of “Ladies Must Live,” her third consecutive assignment at the Warner lot. She has just completed her assignment in “Money and the Woman” and will now take over the role in “City For Conquest,” the James CAGNEY-ANN SHERIDAN vehicle.

MARY LEE, winsome little singing star who has been appearing in the Gene AUTRY westerns at Republic, has been cast for a featured role in “Sing Dance, Plenty Hot,” now before the cameras under the direction of Lew LANDERS.

JOHNNY DOWNS and RUTH TERRY have the top roles, with VERA VANCE and BILLY GILDERY.

HAROLD LLOYD is negotiating with MGM for the loan of Lew Ayres to play the male lead in “Three Girls and a Gab,” his first production effort for RKO release. Lloyd has already announced MAUREEN O’HARA for the top feminine role.

KATHRYN ARMES and JULIE DUNCAN are new additions to the cast of Universal’s “Spring Tide,” the picture Dunie office lists which HENRY KOSTER is directing for Producer JOE PASTERNAK. ROBERT CUMMINGS has the male lead, opposite MISS DURBEE.

As a result of his fine work in “Manhattan Heartbeat,” ROBERT STERLING will play opposite LYNN BARI in 20th-Century-Fox’s “Charter Pilot,” which will go into production next week.

LOLLY NOLAN has been cast as the gangster overlord in “Golden Fleecing” at MGM. The picture stars LEW AYRES and RITA JOHNSON, with a supporting cast that includes VIRGINIA GREY, LEON BERRYL, GEORGE LESLIE, NAT PENDLETON, MARC LAWRENCE and RALPH BYRD. LESLIE FENTON is directing.

TALBOT JENNINGS has checked out of Cedars of Lebanon hospital after a month’s stay and has begun a polishing job on the script of “Flotsam,” DAVID L. LOW-ALBERT LEMIN United Artists production. His first starring picture for Republic, “Scatterbrain,” being completed, JUDY CANOVA will take a short rest before reporting for “Puddin’ Head,” her second starring vehicle at the valley lot. GUS MEIN will again produce and direct.

Director GEORGE B. SEITZ and the cast and crew of EDDIE SMALL’S “Kid Carson” returned to the studio after several weeks on location in Arizona. Making the trip were JON HALL, LYNN BARI, DANA ANDREWS, WARD BOND, RAYMOND HATTON and CLAYTON MOORE. The picture is being made for United Artists release.

Although WILL KAUFMAN turned down the Hitler role in “I Married a Nazi,” he was cast for another part in this new 20th-Century-Fox picture by Director IRVING FISCHER.

EDGAR KENNEDY’S next at RKO will be the comedy lead in “Wildcat Bus,” with FAY WRAY.

"Still of the Week"

CARY GRANT presents four-year-old DICKIE LYON, adopted son of BEEB DANIELS and BEN LYON, in his debut as CARY’S and MARTHA SCOTT’S son in FRANK LLOYD’S production for Columbia release, “The Howards of Virginia.”

Milestone to Direct Laughton in "Mr. Pinkie" for RKO-Radio

LEWIS MILESTONE, now directing the Ginger Rogers-Ronald COLMAN feature, “ Lucky Partners,” has been assigned to handle the megaphone on RKO’s “Mr. Pinkie,” scheduled for summer filming with CHARLES LAUGHTON in the top role. Cast also will include LUCILLE BALL and ELSA LANCHESTER.

Laughton is currently working in the untitled version of the late Sidney Howard’s Pulitzer Prize play, in which he co-stars with CAROLE LOMBARD under the direction of GEORGE KARIN. “Mr. Pinkie,” to be produced by PAUL POMMER, will follow completion of this picture.

LUCY BRONFELD is writing the screen adaptation, from an original story by GARRETT FORD.

"Cherokee Strip" Gets Gun

Producer HARRY SHERMAN’S first special for the 1940-41 season, “Cherokee Strip,” went before the cameras on location at Lone Valley with RICHARD DEX in the starring role. Sherman has assigned GEORGE E. STONE, FLORENCE RICE, WILLIAM HENRY, VICTOR JORY and ANDY CLYDE to important parts in the picture, which LESLEY SELANDER will direct.

"Kitty Foyle" Next for Ginger Rogers

“Kitty Foyle,” screen version of CHRISTOPHER MORLEY’S best-seller, will be the next starring vehicle for Ginger Rogers at RKO. ROBERT STEVENSON has been assigned to direct for Producer DAVID HEMPEST. Starting date will be announced following completion of “Lucky Partners,” Miss Rogers’ current starring picture.

At Formal "Heaven" Premiere

Among those attending the formal world premiere of "This and Heaven Too" at the Carthay Circle were (left to right) Mrs. Hal E. Wallis (LOUISE FAVENAI), MICHAEL CURTIZ, JACK L. WARNER, MRS. MICHAEL CURTIZ (EUNICE SOMERFIELD) and HAL B. WALLIS.

...
**WANDERING AROUND HOLLYWOOD**

with the "Oldtimer"

Walter Winchell's one-line review of Paramount's "Way of All Flesh" rates a repeat, so here goes—"Both Akim Tamiroff and the story wore whiskers"—short and right to the point.

With the signing of Paulette Goddard to play opposite Fred Astaire, in addition to Astrid Shaw and his band, Boris Morros seems to be getting off to a fine start with "Second Chorus." That's what we call expert casting with plenty of boxoffice "oomph."

Hollywood has been getting gray worrying about the international situation, the double feature evil and hundreds of other important things for the good of the industry. With all this on their minds, the IMPORTANT story of the week was the coming of Dorothy Lamour's hair. Sounds "screwy" to us.

Smiley Burnett is getting up in the world. Besides publishing his own paper, he's the new honorary Mayor of Studio City. To keep himself in trim, Smiley also makes eight pictures a year, plays about three months of p.a.'s, and does a flock of guest spots on the radio. Wonder when he sleeps.

Walter Brenner is out looking for the "all this and heaven too," the nearest thing to perfection we've seen in our thirty years of looking them over. Plaudits to Betty Davis, Charles Boyer and Directo Anatole Litvak, and a flock of archives for Associate Producer David Lowell and Paul B. Wallace.

When Richard Dix or works off the MGM lot, he is billed as Dick, the "tag" we all like best . . . but whether it's Richard or DICK, he's such a fine actor it all adds up to the same thing. Keep up the good work, Dick.

How's this for a line-up of talent to end all "tough-guy" pictures? Emile G. Robinson, James Cagney, Humphrey Bogart and Lloyd Nolan shooting it out with a special "Oscar" for the one that comes out in one piece.

**WB Buys "The Gamblers" for Davis and Boyer**

"The Gamblers," powerful story by Fedor Dostoevsky, has been purchased by Warner Bros. as the next co-starring vehicle for BETTE DAVIS and CHARLES BOYER. The studio confirmed its plan for another Davis-Boyer picture as soon as the press preview of "All This, and Heaven Too" had been acclaimed.

Availability of Boyer, who has numerous other films pending, is being sought now. Present plans call for the picture to go before the cameras at the end of the fall. Anatole Litvak, who directed "All This, and Heaven Too," is the likely choice to direct the new picture.

**Paulette Gets Feature Role In "He Stayed for Breakfast"**

Eugene Paulette was signed this week by Columbia for a feature role in "He Stayed for Breakfast," the new Loretta Young-Melvyn Douglas starring comedy which is now before the cameras, with Alexander Hall directing. The popular and rotund comedian will portray the part of "Bernard." Others who will also be featured are Una O'Connor and Alan Marshal.

Paulette's last appearance under the Columbia banner was in an important role in "Mr. Smith Goes to Washington."

**Sanders Signed for "Monte Cristo"**

George Sanders was signed by Edward Small to play the leading heavy role in "The Son of Monte Cristo," Small's next production for United Artists release. Joan Bennett and Louis Hayward will co-star in the picture, which goes before the cameras this week under the direction of Rowland V. Lee.

**"Chinatown" Rolls at Monogram**

With Boris Karloff in the starring role, "Shadows Over Chinatown" got the "go" signal at Monogram with William Nigh directing. Supporting Karloff are Grant Withers, Marjorie Reynolds, Kenneth Harlan and Guy Usher.

**Grable Replaces Faye**

Due to Alice Faye's illness, Betty Grable will replace her as the star of 20th Century-Fox's "I'll Say It With Music," and the latter seeks Grable for a role in "Kiss The Boys Goodbye."

**Arnold and Gleason for "John Doe"**

Edward Arnold and James Gleason have been signed for top supporting roles in Frank Capra's forthcoming production at Warner Bros. "The Bitterer Man," they will join Gary Cooper, Barbara Stanwyck and Walter Brennan in the large cast. Capra expects to start camera work early next month.

**Big Cast for U's "Heaven"**

Producer Joe Pasternak has lined up an excellent cast in support of Gloria Jean for Universal's "Heaven's My Lady." Those assigned to date include Robert Stack, Nan Grey, Hugh Herbert, Bette Gillies, Butch and Fumey, Frank Jenks and Nana Bryant, in addition to C. Aubrey Smith, announced last week. Production is scheduled to start within the next two weeks.

**Watt Directs "Mesquities"**

Nate Watt has the directorial assignment on Republic's current western, "Oklahoma Outlaws," featuring the Three Mesquities.

**Complete "Foreign Correspondent"**

Walter Wanger's new Alfred Hitchcock production, "Foreign Correspondent," was completed this week. The film was in production for more than three months. Joel McCrea has the title role.

**Just a Good Scout**

William Powell takes time out for sipping between scenes during the filming of MGM's new comedy, "I Love You Again," in which he is co-starring with Myrna Loy, W. S. Van Dyke II is directing the film, with Lawrence Weingarten producing.

"Angel" Next on Schedule for MacDonald and Eddy

MGM has announced "I Married an Angel," adapted to the screen from the highly successful Broadway stage play, as the next co-starring picture for Jeanette MacDonald and Nelson Eddy.

Herbert Stothart has been assigned to the score of the new musical and is working on new song material with Robert Wright and CHester Forrest. "I Married an Angel" and "Twinkle in Your Eye" from the original stage show will be augmented by specially written new songs.

Both Miss MacDonald and Eddy have already checked in at the studio to start preparations for the film which will go before the cameras shortly.

**Humberstone to Direct "Touchdown"**

H. Bruce Humberstone has been signed by Paramount to direct the studio's forthcoming football picture, "Touchdown," scheduled to go before the cameras July 1. The picture will star Wayne Morris, Virginia Dale and Lillian Cornell.

**Three Studios After Murphy**

Three studios, 20th Century-Fox, RKO and Paramount, have asked MGM for the services of James Murphy in forthcoming productions. The former want him to co-star with Betty Grable in Irving Berlin's "Say It With Music," and the latter seeks Murphy for a role in "Kiss The Boys Goodbye."

**Darmour Starts "Deadwood Dick"**

Larry Darmour's fourth serial so far this year, "Deadwood Dick," went into production this week under the direction of James Horne. The cast headed by Don Douglas and Lorena Gray includes Larte Chandler, Lillian Sable, Robert Frazer, Harry Harvey, Ed Cassidy and Edward Corb. Darmour is producing the serial for Columbia.

**Roach Ups Budget on "Caution"**

Originally set for a forty-two day shooting schedule at a figure of $70,000, Hal Roach has upped the budget on "Caution" to $105,000, and production time has been extended. The United Artists release is being directed by Richard Wallace.

**Kolker, Blackmer Signed**

Henry Kolker and Sidney Blackmer have been assigned roles in Columbia's "Tampered Evidence," new Jack Holt starter.
FROM long experience, cameramen confidently rely on Eastman negative films to more than meet today's production requirements. Extra quality—reserve power—supports each film's special ability; and each is firmly established as the raw-film favorite, with good reason. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., Distributors
Fort Lee Chicago Hollywood

PLUS-X
for general studio use

SUPER-XX
when little light is available

BACKGROUND-X
for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS
SAFETY FIRST!

THAT'S a neat bit of slogan-writing up there in the headline! Its display on the highways has carried the message of caution to the man in a hurry driving his new or old auto; aboard ship, in the factory and on the farm, "safety first" has counseled reason that has resulted in benefits to mankind and the preservation of property. Even picture business has done the slogan honor by putting it up in marquee lights as the title of a starring vehicle for one of the screen's great stars—Mr. Harold Lloyd.

Thus having paid due respect to a nicely turned slogan, let's get on to the more pertinent matters of what "safety first" means to the theatre owner, manager and staff employe.

Like everything else in the theatre, "safety first" begins at the very top of the managerial heap. The man in charge of the theatre can take many things for granted—but he's got to know his theatre is without a fault, great or small, that may lead to accident or danger to the public whose lives he must safeguard.

This publication right along has been featuring articles whose message is not only clear but most practical in showing the way to avoidance of lurking dangers to patrons and menace to the welfare of the theatre as a going business concern. In this issue there is a concluding article to a recent series which has tackled in the most down-to-earth manner those precautions which the theatre owner or manager must take to guard the safety of his customers and protect the investment represented in the physical property and good-will value of his theatre. So many are the details which require constant check and counter-check that only through the medium of a series of articles or a group of articles can this vital matter be brought and held in the open where all may profit by awareness to its importance.

We shall continue to publish articles on the subject of safety. And we invite and would welcome most cordially support of the endeavor to keep this subject in the limelight of attention by our contemporaries and by those companies who share in the prosperity of picture theatres by the sale thereto of materials or services necessary to theatre operation. Those who come under the latter classification, it seems to us, could sell more wares and perform a great service at the same time by stressing the safety factor. We do not wish to tell the esteemed and talented gentlemen engaged by these firms how to write their advertising and sales copy. But it is a self-evident fact that the equipment and the service for theatres becomes a needed and desirable investment because it increases the safety factor as well as the quality factor of theatres wherein its installation replaces worn and therefore hazardous, accident-breeding apparatus.
Hawaii Theatre Adds Glitter to Hollywood

Galston and Jay Bring More Palatial Novelty to Cinema Capital With Unique New Showhouse

Fronting on 110 feet of street that has become fabulous around the world as the Mecca of glitter, a new theatre erected at a cost of $250,000 by Albert A. Galston and Jay M. Sutton, takes its place among the extraordinary sights of beglittered Hollywood Boulevard.

The new temple of the motion picture in action of Messrs. Galston and Sutton is known as the Hawaii Theatre, and it simulates in a multitude of detail, both exterior and interior, the atmosphere of the isle in the Pacific—which has become a place the celebrities of Hollywood's movie lots have found most fascinating.

Many "Talking Points"

A tremendous amount of advance build-up for the theatre has studded the pages of the Los Angeles and other papers. Its unique decoration—the work of Edward B. Gilmore—alone has been sufficient for press agents to spin yarns that were good for exceptional "play" by the editors of the newspapers. Gilmore became especially noted for his remarkable effects for the Ripley building and other structures at the Golden Gate International Exposition in San Francisco.

The architecture is the work of Carl G. Moeller, of Los Angeles.

Called "Engineering Feat"

The first class-A picture house built in Los Angeles in 10 years, the Hawaii has attracted much attention with its many innovations.

Its reinforced steel-and-concrete inverted slab-roof and walls and floor are tied together in one integral unit, establishing a new engineering feat in earthquakeproof construction.

This roof construction eliminates attic space and permits a much higher ceiling in the auditorium, which greatly assists the atmospheric sky effect and acoustics.

Massive exposed roof beams create an interesting appearance and cast shadows over the various sub-divided portions of the roof which, engineers say, is a distinct aid to the air-conditioning of the auditorium.

Concealed Lighting

In the auditorium is noticed a complete absence of wall or ceiling lighting. All general lighting as well as "picture lighting" is controlled from a battery of various colored lights mounted above the mammoth runway in the center of the ceiling, running the full length of the auditorium, which is designed to represent modernistic clouds.

This runway also houses the distribution units for heating and ventilation. The center section of the auditorium is sprayed with heat or air through directional fins; the side sections are served by ducts hidden above the runway.

An interesting feature of the illumination is that patrons are not aware of the source of light, dimmer-controls for which are located in the projection booth.

Murals on one of the side walls of the auditorium depict land-life of Hawaii; the
Many Innovations Feature $250,000 House

Decorations Depicting Pacific Isle Executed In Fluorescent Paints; Luxury Note Emphasized

other side depicts Hawaiian water-life. Spotted at intervals in the ceiling are stars. The entire walls and ceiling are decorated with fluorescent paint, which reacts when flooded with invisible ultra-violet-rays to create the "black-light" illumination, which serves as picture-lighting and eliminates the distracting spots of light created by fixtures. By combinations of colored and black-light wondrous variations, ranging from soft moonlight to quiet daylight effects are secured.

Unique Title Curtain

Decorative scheme of the proscenium arch columns is designed to blend into the side walls. The proscenium arch represents the rainbow to blend with the auditorium ceiling.

Screen traveler is blue crushed-plush, depicting blue Hawaiian waters.

Most interesting feature of the stage is the title curtain representing a huge fishermen's net with all its gadgets artistically draped and backed with green satin.

Underside of the supporting cross beams of foyer ceiling have been effectively treated with cast concrete to represent massive bamboo rods.

All walls and niches in entire theatre are without sharp corners.

"Cloud-Bank" Effects

The foyer represents a span of 90 feet flanked by two stairways leading to a mezzanine of equal size. Support of the mezzanine is aided by five columns in semi-circular arrangement. The flower caps of the columns house colored lights, which— together with indirect trough-lights over entrance doors, complete the lighting of the huge foyer.

A feature of the mezzanine ceiling is a series of plaster cast clouds hanks tried with fluorescent neon, which, aided only by directional signs, illuminates the entire mezzanine.

On the third floor toward front of the building is located the cooling, heating, ventilation equipment.

The Hawaii has 1100 seats served by three aisles and installed on stagger formation to conform to the Armour Institute's theory of seating. No end-aisles are used.

Equipment Installations

In the projection booth are Simplex E-7 heads with synchronized front and rear shutters; Peerless high-intensity Magna-cine lamps; a Hertner motor generator; and new F 20 super-cinephor Bausch & Lomb sealed-type lenses. The new type seamless Walker screen is used.

Title curtain, traveler, drapes were supplied by B. F. Shearer company; specially-made furniture from Theatre Upholstering company.

All latest improvements in cooling, ventilating and heating have been incorporated into the building by Western Air Conditioning company.

QRS furnished all neon. Gordon company supplied karacehan carpet; Mosler, the harveyized safe implanted in steel and concrete in the box-office.

Looking toward rear of the auditorium and showing the seating plan, with its three aisles giving access to the 1100 seats all on one floor. The ceiling "runway" concealing lights and air diffusers, it will be noted, runs the entire length of the auditorium, its decoration representing modernistic clouds. Lighting is controlled from projection booth. Below, a portion of the large mezzanine.
State's Requirements for Safety In The Theatre

The third and concluding article of a series on safety in the theatre, suggested by the inspections made in Maryland Theatres by representatives of the Censor Board of that state.

That an extinguisher employing chemicals should be in the projection booth goes without saying. Maryland requires one using carbon tetrachloride, but many other types are acceptable elsewhere.

"Are aisles and stairways to fire exits clear?" is the first question we come to on leaving the booth. This implies not only "clear of material" but clear of people too, when the show is running. Sitting in aisles must be absolutely forbidden. So must storage of equipment at the ends of aisles which are not used except for emergency exit purposes. We have seen corners like this used for storing ladders, etc. Not until the need arose for using these exits would there be any objection to the ladders being there, but then it is too late to object.

A Check on Exit Doors

"Are exit doors unlocked and in working order when theatre is occupied?" is the next question which arises. And this one is sometimes a knotty one. Exits must be equipped with locks and keys. The keys should not be operable from the outside. But now we come to a couple of counter questions. Many theatremen complain that patrons use the emergency exits to leave the theatre in the regular course of events. At matinee time, this is particularly objectionable, because of light admitted to the auditorium and in winter cold draughts as well. Aside from this, conspiracies upon the part of adolescents or all the rest of people are an argument to admit a few more "patrons" who are not known. It is too bad if such conditions prevail in your situation. But the remedy is NOT locking the exit doors. The ONLY remedy is to station someone to guard these doors and prevent their being used except for emergency exits. It is mighty hard to convince lots of people that when a sign says "exit" it cannot be used for that purpose. To overcome this, we have seen "Emergency Exit" used in many cases. The panic bolts should be inspected periodically and tested to determine whether they will open at the emergency pressure, as well as to determine whether doors cannot be opened from the outside. This question brings up the following one about exit lights and signs. The law requires in most cases a red sign indicating the exit with the word "exit" and a number. Special permission is given sometimes to display a green sign instead, but in any event the indication must be clear and unmistakable.

The next question which comes up on the Maryland report forms is one on which there will be a considerable difference according to localities. "No Smoking" signs are apparently required in certain theatres in Maryland, but this does not apply in many cases. However, where smoking is permitted, suitable ash trays should be provided, as for example in rest rooms.

Our questionnaire now takes us to the cellar—an oft neglected place. First question on the list here reads, "Are ashes deposited in metal containers?" Of course, if you use an oil burner there won't be any ashes, but if you still burn coal, you'll have plenty of ashes, Barrels, boxes and cartons won't do as receptacles for ashes. They must be placed in metal containers and in most towns kept apart from combustible material for the garbage collectors. If there is no regular collection of ashes in your town, you can probably dump them in a pile back of the theatre and arrange to have someone cart them away periodically.

Oil burning equipment in your cellar should be periodically looked over for leaks and defects. Since each of the many makers of oil burners is different we won't try to advise you on how to take care of it, but your janitor should be entirely familiar with it, or you should have a representative of the concern which made the installation inspect it regularly.

The Maryland inspectors also look for metal containers for paper towels in the rest rooms. This is a desirable thing to avoid fires, too, because many people smoke in the rest rooms and are prone to throw matches or cigarettes into the baskets. If the soiled towels are in metal containers, any fire will be confined to them. The containers should be emptied as fast as they are filled, and someone should be detailed to examine them periodically to make sure that they are not overflowing, not alone because of the fire danger but from the point of view of tidiness as well.

Next comes the question of janitors' supplies. These are required to be kept in an "approved" manner. We can only get you to the storage of inflammables and liquids and the cleaning of rooms. Cleaning rags which have been used by the janitor must be disposed of along with other inflammable material in metal cans and containers.

The question about dressing rooms will not apply to many theatres but those who have them will realize the safety angles in keeping them free of refuse.

Fire Extinguishers

Last we come to the question of fire extinguishers. While all extinguishers are different in some respects in one respect they are all the same. They have this in common—that the mixture of two chemicals causes a reaction which makes it a fluid that will not go off. If this reaction is such that the resultant compound will extinguish fires.

These extinguishers are entirely valueless if one extinguisher is extinguished other during the operation because of the danger that the reaction is such that the resultant compound may not extinguish fires.

The extinguishers are entirely valueless if one extinguisher is extinguished other during the operation because of the danger that the reaction is such that the resultant compound may not extinguish fires.

The extinguishers should be so put on the wall so that they can be easily removed and turned upside down to discharge them for emergency purposes. Other types of chemical extinguishers are mounted on swivels so that they turn easily and discharge their contents.

For the benefit of those theatremen who might wish to make a periodic checkup of their theatres in line with the suggestions in these articles, the list of questions to be answered, (in the affirmative) appears in the adjoining column. Check your theatre against this list and make certain that there are no sources of danger to life and property.
Rely on the manufacturer that year after year builds the finest projection arc lamps. Get the facts on the latest Strong development.

**THE UTILITY INTERMEDIATE CAPACITY HIGH INTENSITY LAMP**

for the moderate sized theatre using a screen up to 18 feet in width; where high intensity projection has been heretofore denied by prohibitive operating cost.

To secure the desired screen brilliancy with the present dense black and white and the colored films, twice as much light is required as is possible to project by any low intensity lamp.

This necessary doubling in light over the low intensity has been made possible at an increased combined current and carbon cost of less than 2c per hour.

The snow-white light secured by the Utility makes the low intensity appear a muddy yellow by comparison.

An Independent Theatre Supply Dealer will arrange a demonstration in your theatre without obligation.
New Design Makes Sense and Saves Dollars

Gingerbread Yields to Sensible Decoration

MORE for your money! That's more than a mere catchphrase in these days of tremendously reduced theatre building costs. Nobody familiar with the situation as it now exists would be so rash as to say that credit for the almost sensational low costs (on a comparative basis with former years), is due entirely to the exceptional progress that has been made in any one department of theatre building—design, materials or labor. But it is still a matter for remark that a combination of all three items (architectural skill, mass production of materials, and facilitated fabrication—which is where the labor savings come in) have contributed to a condition that benefits both the theatre owner and the public.

On this page are reproduced views of the auditoriums of two theatres erected within the past year. Both are the work of a specialist in theatre architecture—Michael J. DeAngelis. Both are accurate, not specially picked, samples of the modern ideas under which true theatre effects are obtained by means which cut sharp corners in the costs of construction and decoration.

The auditorium pictured above is that of the 700 seat theatre in Endicott, N.Y., built and operated by the Conerford interests. While comparisons would make the point more obvious, it is quite obvious that we may be excused from the embarrassment of presenting such pictorial parallel as that of showing some of the class theatres built years ago in demonstration of the indisputable point that money that was lavished on gingerbread and the fol-de-rol of the pastry shop represented just so much malarkey foisted on both owner and public.

Both in plan and decoration the two auditoriums illustrated on this page, we believe, provide an object lesson in the value of common sense. To be as thoroughly practical as is possible, consider just the item of cleanliness alone. These auditoriums have the virtue of looking, as well as being, but actually, easy to keep clean. And don't think that in itself is not a factor in a place where many of the best customers are women who by no means are ignorant of this very matter. Layers of ornamental plaster fooled nobody. It was its own best advertisement of the fact that only the most thorough and laborious efforts could keep really clean a room or an auditorium richly coated with doo-dads and recesses.

Another most vital factor at last given the consideration projection specialists long have advocated, is the simplification of proscenium detail which conforms to the prime requisite of a good picture auditorium. The amount of clash frequently found in older—though first-rate and most expensive theatres—had real picture showmen tearing their hair over the distractions from the screen itself. Nowadays, it is only the incurable "old timer" who even suggests such decorative design for a theatre devoted to motion pictures.

And while you are observing the improvements in sheer practicality found in the modern theatre, take a look at the immensely work-a-day detail in the stage apron of the Endicott theatre pictured above. Leading from each main aisle, you will note, are steps cut into the stage to give access to the stage for those lucky winners of Bingo—which is honored in the practice however much it may be berated in conversation all around this country.
If your theatre is of moderate capacity, has a fairly-sized screen, and uses low intensity lamps, the answer is "No!"

Recent developments in projection equipment, the density of today's films, and the colored pictures, have made it so.

**WHAT TO DO?**

Install high intensity lamps. Although heretofore you may have been restricted to the use of low intensity lamps, with their dim yellow light, because the operating cost of high intensities has been prohibitive, this barrier has now been removed with

**THE NEW 19000 SERIES**

Projection Arc Lamp and Associated Rectifier Equipment

- This low cost, intermediate capacity, high intensity, direct current arc has been designed especially for theatres of up to 800 seats and using screens as large as 18 feet in width. Although it projects twice as much light as the low intensity, the over-all operating costs are only slightly higher. The Simplex High delivers the snow-white light, characteristic of the high intensity arc, which is so necessary to the projection of colored pictures. Learn more about this economical projection lighting now.

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NATIONAL THEATRE SUPPLY COMPANY

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Luxurious Seating No Longer Exclusive Feature of DeLuxe Houses

There's no alibi for theatre seating that is either uncomfortable or unsightly in the re-modeled or brand new auditorium of today—say both supplymen and theatremen who know today's equipment market and what it affords.

Not so many years ago the luxury of roomy, comfortable theatre chairs was something to be found in only the select few motion picture houses of the world. But nowadays the small as well as the big deluxe theatre can have sturdy construction and modern beauty as well as the ultimate in comfort to offer patrons. For recent outstanding developments in design and manufacture of theatre chairs have been almost entirely on the side of low-cost units aimed directly at the needs of the smaller-capacity houses which are so numerous both in the new and existing groups of operation.

"Cheating on seats" has become a now outmoded practice among theatremen who replace older equipment or open up a newly built house. The result is that the older establishments are now faced with the necessity of modernizing this department of their plants or suffering increasingly accented shrinkage of patronage.

Roominess Now Stressed

One of the most encouraging signs of an awakened consciousness of the value of first-rate seating arrangement and equipment, is the stepped-up space allotments between rows which are reported from all sections of the country by concerns which install theatre chairs. The true luxury note has been scaled up to a spacing of 38 inches from back to back, from what was considered, only a few years ago, exceptional roominess when 36 inches was the extreme of luxury. While the 38-inch spacing is still restricted to those theatre installations which come under the head of super deluxe jobs, the allowance of 36 inches from back to back is not by any means uncommon. Also enjoying wide favor is the stagger plan for center sections in main floor installations. This system, of course, eliminates the neck-erasing exertions and exhaustion on the part of patrons unfortunate enough to be seated directly back of exceptionally tall men or women whose millinery is exceptionally elaborate and large.

Great impetus to the additional comfort enjoyed by an increasing number of picture theatre patrons resulted from the advances made by the manufacturers who specialize in theatre seats. During the past twelve months the leading manufacturers have introduced low-cost units which offer extraordinary style and sturdiness as well as comfort. American Seating Co. brought out the Avion, a junior edition of that company's luxurious Bodiform chair; General Seating came along with new models; Ideal Seating offered the Streamline group, Irwin Seating its new Crusader models. All met with a hearty reception from theatre owners and builders. Other concerns have presented new units, and reported to be readying for introduction within a short time is a new chair said to be in production by the Kroehler company.

E. R. Medd, Long Associated with Crescent Co., Building New Theatre

"America's most unique theatre" is to be built by E. R. Medd, well-known theatre manager who recently resigned as circuit manager of the Crescent Amusement Co. Mr. Medd is building a theatre in Western North Carolina, near Asheville. The new project is scheduled for a gala opening sometime in August. It will be known as the Port Shuford, and is to be an open-air theatre resembling a fort reminiscent of those which studded the frontiers of the America of pioneer and Indian war days.

E. R. Medd has been connected with theatre business since 1910, having started with the S. A. Lynch Enterprises at Asheville. Later he became associated with the Saenger theatres in New Orleans. Leaving that organization, Medd went to Lumberton, N. C., as general manager of Lumberton Theatres, Inc. He joined the Crescent Amusement Co. following a connection as exploitation manager for all theatres of the Howard-Wells Amusement Co., with headquarters in Wilmington, N. C.

Say F. H. A. Offers Means of Financing Equipment

A program of financing installations of cooling equipment in theatres under the National Housing Act is being presented to theatremen by the S.O.S. Cinema Supply Corp., which recently announced a new evaporative cooling unit.

No down payment is said to be required, while the term extends up to 36 months. Local contractors or dealers are brought into the picture to handle the installation, the contractor receiving his payment immediately upon completion of the job. Installation costs are included in the total amount of the contract and the first payment by the purchaser does not fall due until one month after completion.

The C.I.T. Corp., with more than 175 offices located in every state, has given its facilities to S.O.S. for this F.H.A. Plan, meaning that exhibitors will deal directly with their local contractor, plumber and electrician through the nearest C.I.T. branch.


**“Black Light” Adds to Gaiety of Theatres**

Sidewalls, ceilings, floors—and even furnishings—which are luminous now take their place in the new order of decoration and lighting of the motion picture theatre. Fluorescent paints exposed by the rays of ultra violet, or “black” light have caused a revolution which is becoming of increasing moment in the handling of theatre decoration and showmanship displays.

Still in the “yearling” class from the age standpoint, fluorescent paints with which designs are wrought for display only when the special u.v. light floods the surface on which they are executed, are not exactly a brand new development. However, application of the once mysterious stage effects that startled audiences at elaborate musical shows to the everyday and permanent decorative scheme of the theatre has come only within very recent times.

The introduction of new fluorescent paints, along with perfection of equipment designed to cause this “canned light” to fluoresce, are responsible for the innovation above described. The new paints are “fluid” light sources. Surfaces painted with them emit brightly colored light when fed with energy, not by the flow of current through a connected wire as with orthodox light sources, but by means of an invisible beam of harmless “near” ultra-violet light directed upon them from concealed “black lights.”

**Revolutionizes Lighting**

This revolutionary technique of decorative lighting is based upon the same general scientific principles as those upon which the operation of the efficient new tubular fluorescent lamps depend. In the latter, fluorescent crystals on the interior walls of the glass tube absorb ultra-violet energy (short-wave) generated in the arc stream, change its wave length, and emit the energy in the form of light which the eye can see. Fluorescent paints operate very similarly, though they are applied directly upon the surface to be illuminated, and are designed to emit visible colored light when harmless (long-wave) ultra-violet energy is directed upon them.

Light in any of 12 colors may be brushed or sprayed wherever desired, solidly or in tones, over the entire area to be illuminated or in design ornamentations. They are as simple to apply as ordinary coloring matters.

**Salt Lake City Solons Close Four “Firetraps”**

Salt Lake City’s city commission by unanimous vote recently ordered Attorney E. R. Christensen to supervise the carrying out of fire department recommendations that four theatres be closed temporarily for the correction of conditions officially reported as potential fire hazards.

Action was taken on the recommendation of Fire Chief Hanson and his staff, who reported on the conditions obtaining in the Broadway, the Gem, Empire and Star theatres, all of which were found wanting and ordered closed until such time as demanded improvements had been made.

Factors about which the charge of “unsafe” were made by the fire officials included booths and electrical wiring. In a letter to the management and owners of the Broadway, the commission stated:

“An inspection of the premises discloses violations of city ordinances which, in the opinion of the fire chief, assistant fire chief, fire inspector and assistant building inspector, constitute a potential fire hazard to life and property which must be corrected immediately.”

Check-up on conditions in Salt Lake City theatres followed the spectacular fire at the Roxy Theatre on May 15th. Damages exceeding $20,000 to the theatre resulted to the Roxy property.

J. W. Knapp Building New Theatre

J. W. Knapp, who recently sold his theatre in Stratton to C. S. Carville, is building a new theatre in Gorham, Me.
A modern theatre is being constructed at Bachback Field, Shreveport, La., at a cost of about $35,000. The old post gymnasium is being remodeled for a theatre.

The playhouse will be air-conditioned, sound-proof and steam-heated, and will have a seating capacity of 700. A built-in stage, with a dressing room in the rear for vaudeville acts, will be a feature of the theatre, which will be under the supervision of Major Webster, Lieut. B. K. Sams, who was assistant manager of the theatre at Brooks Field, San Antonio, Texas, for six years, will be assistant manager of the theatre.

Construction work on a new 1000-seat movie theatre at 501 S. Smithfield Avenue, Pawtucket, R. I., will start at once, Thomas K. Fisher, head of Fairlawn Enterprise, Inc., said, in announcing that contracts had been signed providing for enlargement and rebuilding of the roller-skating rink at the Smithfield avenue address.

Erection of a new modern suburban theatre in Tulsa, Okla., this summer by the Griffith Southwestern Theatres, Inc., was definitely announced by L. A. Chatham, Tulsa division manager of the theatre chain which operates 10 motion picture houses in Tulsa.

Chatham stated that plans for the new theatre are being prepared by the architectural firm of Corgan and Moore of Dallas, Texas.

Construction of a second theatre in Liberty, N. Y., was started recently. Owners of the new structure will be the Theatre of Liberty, Inc., which holds the present lease on the Liberty Theatre in Ellenville.

The new theatre will have a seating capacity of 700, will be one story in height, and of modern construction. The lot on which it will rise extends about 150 feet in depth.

Miami Beach will soon have a new $250,000 de luxe theatre with an auditorium seating 1,600 people.

Paramount Enterprises, Inc., has leased the space for 25 years.

Albert A. Anis and Robert L. Weed, associate architects, have announced that the theatre will be one of the most outstanding in United States. It will include many innovations in lighting, furnishings and equipment.

A new suburban theatre is in prospect for the rapidly populating zone in the Preston Road and Northwest Highway district of Dallas. It was announced that the Interstate circuit had purchased a tract of land on Antony Plaza.

The probability that a new and modern theatre building will be constructed in Springfield, Ore., sometime in the near future, was expressed by F. P. Hamlin, secretary of the chamber of commerce.

Hamlin stated that plans are being made by outside parties for the erection of a show house, at or near the corner of Sixth and Main streets. Cost of the building alone has been estimated at $10,000.

Construction of a new theatre in East Peoria, Ill., to replace the Blue Bird theatre destroyed by fire which swept the East Peoria business district the night of January 17, has begun, it was announced by Merlin Ewing, manager of the former theatre.

The new theatre, to cost approximately $35,000, will be constructed by the Iber Construction company of Peoria, who was low bidder. The theatre is to be known as the "Lex." It will be of modernistic type.

Seating capacity of the new theatre will approximate 900. The former Blue Bird theatre seated 400. A balcony will provide the extra space for seats. Seats will be of velour type.

Owner of the property is William J. Moran of Peoria.

Fred Klein of Peoria is architect.

A new theatre will be erected in Rural Valley, Pa., on the site of the old grange hall, it was announced.

John Nagy, proprietor of the Nu-Mine theatre, recently purchased the old grange hall structure in Rural Valley with a view to remodeling the building into a movie house. Since then Nagy changed his plans, it is reported, and now plans to erect a new theatre building on the site.
purchased the lot and work is now going on under the personal supervision of Mr. Cowart. The new structure will be 24 feet wide and extend back 135 feet. It will be a modern brick theatre building with an attractive stucco front. It will have a seating capacity of 550.

A modern fire-proof, air-conditioned building, housing a theatre and store and office space, will be erected in Vinton, Va., at an early date.

Although figures on the cost of the new structure were not available it was understood that the building will be constructed around the bank, having a front on both Lee and First Streets.

Athens, Tenn., is to have another motion picture theatre soon, it was announced by Herbert Hairrell, manager of the Strand Theatre.

Manning and Wink, Strand Theatres, Inc., have secured the Wilkins Garage building, near the bus station, and expect to start remodeling work this month, Mr. Hairrell stated.

The theatre, when completed, will have a seating capacity of about 400. Present plans include provisions for a store building on one side at the front and the theatre lobby on the other side. Modern projection equipment will be used. Detailed plans have not been completed, Mr. Hairrell stated.

A theatre seating 650 persons, and three stores, will be erected on property in Getty Square, Pittsfield, Mass. The theatre will include a balcony seating 230.

Negotiations are now pending to lease the theatre to a chain operating “a considerable number of motion picture and vaudeville houses throughout the metropolitan area,” a representative declared.

Award of the general contract for the erection of a $50,000 theatre in Burbank, Calif., has been made to the Wesco Construction Co.

Plans for two neighborhood theatres in Memphis, Tenn., were put out for bids last week and building sections were circulating a rumor that a third would be out soon.

One of these is the Idewild Theatre to be built by Chalmers Wimms and Nate Evans at a cost of between $15,000 and $20,000.

The theatre will have a seating capacity of about 1,000. It will be fireproof and modernistic, with a front of structural glass, cast stone and colored brick. The exterior walls and the joints will be tinted with blue mortar and the ticket booth will be structural glass.

The other theatre was designed by Hauker & Heyer, architects. It will be of fireproof brick and steel construction and will run around $35,000.

Plans and specifications for the new Liberty theatre, to replace the present building in Marysville, Cal., are on file in the Marysville city hall, with an application for a building permit.

The theatre is to be of modernistic design, of concrete walls and floors and frame interior. It will be highly ornamental in finish. Cost is placed at $40,000, which does not include the site.

Contract for construction has been awarded to Alfred J. Hopper, San Francisco building contractor, a specialist on theatre construction, who filed the application. National Theatre Syndicate is the owner, and is now having the old building razed to make way for the new one. It will have a seating capacity of 1,000, which is larger than at present.

The entrance will have a circular lobby, with a round boxoffice structure at the south side, next the sidewalk. This round structure will extend upward into a tower 44 feet tall, which will carry the neon-lighted signs.

Application for a permit to erect a theatre in conjunction with the reconstruction of the David Wroten building in Salisbury, Md., gutted by fire last winter, has been made at City Hall.

The auditorium will seat about 500 persons. Costs, together with reconstruction of the original building will run approximately $25,000. Actual costs of the theatre section will be about $18,000, Mr. Hastings said.

Ground has been broken for a new $75,000 theatre in Columbus, O., equipped to handle television "if and when" technical developments permit the projection of television pictures upon a screen large enough for use in motion picture theatres, Hal D. Dickinson has announced. Mr. Dickinson said the theatre will utilize the two center storerooms of an existing structure as a lobby for the theatre, the auditorium of which will be constructed in the rear. The entire structure will be completely remodeled and a parking lot will be provided for 200 cars. The theatre will be 56 by 103 feet in dimension.

Ground has been broken and the contracts let for the foundation of the Glenwin theatre, at the northeast corner of Scott and Linden avenues, Glencoe, Ill. Rappe & Rapp are completing the plans for the 1,100 seat playhouse.

It was announced that A. J. Balaban, one of the founders of Balaban & Katz, and a brother-in-law of Sam C. Meyers, will be associated with Meyers in its ownership and management.

Renovations, Openings

E. F. Vanderveer, owner of the new State Theatre, Coal City, Ill., announces that the house will be open about July 15. An unusual feature of the house is the projection room on the main floor. This together with a bowl shaped auditorium should make for perfect vision throughout the house.

Remodeling of an auto service building for use as a theatre has been started in Lacon, Ill., by B. F. Shaver, who also owns the Lyric Theatre in the same city. An unusual fact is that the same building was the Rose Opera House, until 22 years ago it was remodeled as an auto service station. It is now reverting to its original purpose.

Remodeling of the new Turlock Theatre at Turlock, Calif., is under way at a cost of about $15,000.

According to Dan Nunan, manager, the list of improvements includes redecorating the interior, installation of a new air-conditioning system and construction of a modern box office and marquee. New seats will be installed on the lower floor of the building.

Remodeling of the Ritz Theatre building, Brunswick, Ga., which is designed to make it one of the most attractive structures in Brunswick’s business section, has been started.

Remodeling of this building was decided upon some time ago, but there have been two or three unavoidable delays.

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PROJECTION LAMP: A new "Universal Trim" projection lamp recently brought to the market by Projector Electric Company, we believe, was described in a folder which should be of great interest to all theatremen for immediate information and for filing for future reference. The features of the lamp are unusual and offer departures which should be investigated.

METAL MOULDI NGS: Remarkable effects along the lines of modern decoration are being accomplished by the judicious use of metal moldings and a cost or two of paint. The metal moldings also have another very important purpose for theatremen, and this is the modernization of the stage and dressing frames in lobbies, foyer and lounges. We can send you a booklet issued by the Chicago Metal Covering Co., which shows in illustration and diagrammatic drawing how different types of moldings of wood covered with metal can be applied to theatre uses.

DECORATING: Some of the most remarkable transformations have been accomplished with a comparatively small expenditure by means of smart decoration. A well-planned lighting will from a booklet from Novelty Scenic Studios how theatremen can turn their lobbies into enterprising show houses by means of judicious use of some new draperies and stage properties. This will make a considerable appeal. If it does, just send for a copy of this booklet.

EMERGENCY LIGHTING: You may never have the experience of a break-down of lighting supply (and there are times when this may happen) but it is always well to be prepared. You should be well informed on this subject, and you will find a book issued by the American Electric Company, which includes a section on projection lamps. The light source for projection is a very important factor in picture presentation and in showmanship itself; and no manager, much less no projectionist, should pass up the opportunity to gain all possible knowledge of this subject. There is no more practical and rapid way to inform projectionists on this subject than a good book published by Strong. Send for yours now.

REINFORCEMENT: The Special Effects Projectors are being improved constantly, though basically the press of the last few years has been directed towards efficiency for years. To have projection equipment that's up to date the showman must look into the improved equipment available, and we suggest you start by investigating the rear shutter now to be manufactured by the Pico Electric Co. We can send for a booklet International Projector Corp., has prepared, and you will find a valuable brochure for a new line of products. This booklet contains a wealth of information.

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. Your present ventilating system may prove adequate to the job of having a comfortably cool auditorium during the warmest months by the addition of cooling equipment. We'll send one tell if you are interested.

TICKET MACHINES: One of the things so many showmen have told us they like about this new type of ticket machines is that they eliminate the entire market the easy-chair way. Well, have a look around at the various tickets machine manufacturers now on the market. Instead, investigate the Timco Ticket Registers by sending for some folders telling about these machines or write to the National Theatre Supply Branch in your territory.

PROJECTOR MECHANISMS: Even the non-mechanical minded can get a very clear idea of the projector mechanisms from this perfectly illustrated and described machine, which is and what it makes "tick." The book was published by International Projector Corp., and illustrates and describes the Simplex mechanism. If you want to find out more about the projection equipment and how to keep it up your group of them, or be ready to make the 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 job in your theatre, and if they are not dressed in smartly designed and appropriate uniforms all your fine efforts are just so much waste of time. The uniform department of any theatre should be in a booklet of the Times. We can send just what you need in a booklet published by Russell Uniform Co., a foremost designer and manufacturer of uniforms for the various types of theatre.

SCREEN CARPET: We flatter ourselves that we were among the first to give enthusiastic expression to the idea of replacing the old Seamloc carpet. Now the carpet is widely used to obtain excellent effect in many of the most attractive theatres around the country. Still, there are even more theatremen who should become acquainted with the effects possible with Seamloc for carpeting foyers, mezzanines and rear orchestra floors. We have a booklet prepared by L. C. Chas Co., telling about the latest Seamloc equipment which will give you many suggestions and perhaps help you come up with a very modern theatre that fits into your situation most happily. Send for one.

LADDER CARPETERS: Some of the ideas that have been designed especially for the purposes of螳螂 theatre buy this kind of an investment in safety. When the Ladder Company issued an interesting folder illustrating the facts about their cellular carpeting and how and for yourself how much better off your staff would be, we sent a copy of this for the frequent use of the frequently repeated risky job of changing marquee letters with an all the theatre order for the job.

"ON THE SPOT" is a must for all showmen, since it is a booklet issued by the L. C. Chas Co., telling about a material and the methods for handling it. While the folder was prepared by skilled fabricators are an eye-sore which give an effect that has no place in the theatre—a descending note in an atmosphere which people turn for comfort. Get this booklet by all means. You'll learn how easy it is to bring all fabrics in the theatre nowadays it's only the size that differentiates the modern house from the old one. The standard line is a lower priced model done on the luxurious scale which can be associated with a uniform model not so long ago to the architects, but now is only a matter of a few folders and you can have for the asking that will give you a very good idea of the cost of the theatre order for the job.

EVAPORATIVE COOLING UNIT—Consisting of a complete air conditioning system, the Ganimind evaporative cooling unit has come on the market, and there is a folder giving full information on the available from the S. O. S. Cinema Supply Corp. For theatres where true air conditioning or the more elaborate cooling systems are out of the question because of cost, this method of ventilating is an economical means which is worth consideration of the theatremen, and the folder will give you all the up-to-date information on the new equipment by sending for this literature.

THEATRE SEATS: One of the most notable developments of recent years is that of the Simmons theatre seat. This is the amount of new products that have been developed in the last few years. In the days of its infancy today it's only the size that differentiates the modern house from the old one. The standard line is a lower priced model done on the luxurious scale which can be associated with a uniform model not so long ago to the architects, but now is only a matter of a few folders and you can have for the asking that will give you a very good idea of the cost of the theatre order for the job.

RUBBER NOSING: Those twin enemies, expense and danger, have many favorite points of attack in the theatre, and nowhere more readily than at stair nosings of carpeted steps. The excessive wear precedes the danger caused by worn and torn carpet at the nosing, so it's little wonder that manufactu"ers have been working hard to develop a remedy. One of the most effective is the rubber nosing, which is a product that you can use a contrasting light color to make the stairs look better. The new nosing for the 1940 season, which makes for proper installation and a tight joint between the nosing and the stair, is made of a rubber compound prepared by Greater New York Cinema Supply. House tells us that this product and we know you will find it valuable.

SCREEN SLIDES: You can't beat the screen for slides. Circulars which can be made a valuable medium for building good will as well as salesmen in the theatre numerous types of lighting equipment for various applications, line with the various models as well as common forms of lighting fixtures and special. This is a booklet issued by showman's files and we recommend you obtain a copy.

MARQUEE SIGNS: Smarter up business as well the theatre by having a billboard that can't help but attract your customers. The market is rich in materials for putting a new face on the theatre. We can send for a book which tells all about the Cramer Sign Corp. and how it pays to have for you to get it, look it over carefully and keep it handy.

ICE COOLING SYSTEM: Possibly you have overlooked one of the most effective methods for cooling the theatre. This is by the proper use of conditioning done scientifically by ice melting. The advantages of low cost, efficiency, simplicity, and cleanliness of operation are explained in a booklet published by the firm. It is illustrated with diagrams, makes everything understandable. Let us send you a copy.

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6/22/40
HUNTED HOUSE
Monogram Drama July 17
Selling Names: Jackie Moran, Marcia Mae Jones, George Cleveland, Henry Hall.
Director: Bob McGowan.
Producer: William Lackey.
Story Idea: Jackie Moran, office boy, and Marcia Mae Jones, editor’s niece, turn amateur designers in order to find a murderer. Among some old papers left by the deceased, the lines of a poem give them a clue to the whereabouts of a hidden fortune. They come across Henry Hall, a lawyer, also seeking the money and find evidence of Hall’s guilt.
Catchline: “They found the key to solve the crime.”

THE MUMMY’S HAND
Universal Drama Not Set
Selling Names: Dick Foran, Peggy Moran, Cecil Kellaway, Wallace Ford.
Director: Christy Cabanne.
Associate Producer: Joseph Kane.
Story Idea: Dick Foran, archaeologist, and his pal, Wallace Ford, discover a vase in Egypt, that gives them the location of a royal tomb. George Zucco, head of the Cairo Museum, refuses Foran funds for the expedition, so Foran gets Cecil Kellaway and his daughter, Peggy Moran, to help him. On route they are set upon and Peggy is kidnapped. Foran and Ford pursue the kidnappers, only to discover that Zucco is at the head of all the trouble—but Ford takes care of that.
Catchline: “The spirit of revenge kept him alive for three thousand years.”

BOOKS
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RANGER AND THE LADY
Rep Western Not Set
Selling Names: Roy Rogers, George “Gabby” Hayes, Jacqueline Wells, Henry Brandon.
Director and Associate Producer: Joseph Kane.
Story Idea: Roy Rogers, captain of the Texas Rangers, is forced to tax all wagon trains under the instructions of his superior, Henry Brandon, who is governing the Republic of Texas during Sam Houston’s absence. Jacqueline Wells persuades Brandon to allow her the monopoly of the freight lines, and permitting her to use Rogers and his sergeant, Gabby Hayes, to back it up with force. Rogers discovers that Jacqueline is really planning Brandon’s downfall, so they get together and expose him.
Catchline: “He exposed their treachery and brought the crooks to justice.”

LUCY THE LADY
RKO Drama Aug. 2
Selling Names: Ronald Colman, Ginger Rogers, Spring Byington, Jack Carson.
Director: Lewis Milestone.
Producer: George Haight.
Story Idea: Ginger Rogers gets Ronald Colman to buy a Sweepstakes ticket with her, because she has a hunch they will win. She tells Colman that if they do, she plans to use her share of the money to marry Jack Carson. Colman sympathizes with her, but insists that she must have a platonic honeymoon with him before marrying Carson. Ginger agrees and after many hysterical incidents, they end up by marrying.
Catchline: “A lucky hunch started her off on a platonic honeymoon.”

MONEY AND THE WOMAN
Warner Bros Drama Not Set
Director: William K. Howard.
Associate Producer: William Jacobs.
Story Idea: Sent to investigate Roger Pryor for his possibilities of becoming branch manager of their new bank, Jeffrey Lynn finds a hunch of occurrences. There is a shortage, which Pryor blames on his wife, Brenda Marshall. Then Lynn catches Pryor stealing money out of the vault, which he admits he planned to use for his getaway with Lee Patrick. In trying to escape the police, Pryor is killed and Lynn takes care of Brenda.
Catchline: “His treachery cost him his life.”

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KIT CARSON
United Artists Drama Not Set
Director: George B. Seitz.
Producer: Edward Dmytryk.
Story Idea: Jon Hall and his companions, Ward Bond and Harold Huber, are asked by Dana Andrews, Captain in the United States Army, to lead a wagon train of settlers through dangerous Indian country to California. The settlers get by every imaginable hardship on their trek west, but Hall finally gets them to the hacienda belonging to Lynn Bari. The military Governor of the state tries to dispose of the Americans, but Hall settles that by blowing up his troops.
Catchline: “The hardships borne by the pioneers on their trek West.”

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ADVANCE DEPO
June 22, 1940
SHOWMEN’S TRADE REVIEW Page 51
COLUMBIA
BEING EDITED (1939-40)
FUGITIVE FROM A PRISON CAMP*—
GREAT PLANE ROBBERY*—
OUT WEST WITH THE PEPPERS*—
WEST OF ABILENE*—
MILITARY ACADEMY*—
DURANGO KID*—
TAMPERED EVIDENCE—Jack Holt, Mar-
jorie Young. Director, Louis D. Cullin.
PINTO KID—Charles Starrett, Director, Lambert Hillyer.
MARCH OF CRIME—Bruce Bennett, Florence Rice. Director, James Marer.
BEING EDITED (1940-41)
MARRIED ADVENTURE—Travelogue Feature. Made by Mrs. Oba Johnson.
IN PRODUCTION (1939-40)
BLONDE HAS SERIOUS TROUBLE*—
ARIZONA*—
HOWARDS OF VIRGINIA—Gary Grant, Alan Marshal, Sir Cecil Hardwicke. Pro-
ducer-director, Frank Lord.
IT HAPPENED IN PARIS—Brian Aherne, Rita Hayworth. Director, Charles Vidor.
HE STAYED FOR BREAKFAST—Lon Chaney, Young, Mayna Douglas. Director, Alex-
ander Hall.
FIVE LITTLE PEPPERS IN TROUBLE—Edith Fellows, Tommy Bond. Director, Charles Barton.
IN PRODUCTION (1940-41)
SO YOU WON'T TALK—Joe E. Brown, Frances Robinson, Director, Edward Sedgwick.
METRO-GOLDwyn-MAYER
BEING EDITED (1939-40)
ANDY HARDY MEETS DEBUSSY*—
PRIDE AND PREJUDICE*—I LOVE YOU AGAIN*—
GOLD RUSH MAGAZINE*—ONE CAME HOME*—
BOOM TOWN—WE WHO ARE YOUNG*—
(At Elstree)
IN PRODUCTION (1940-41)
STRIKE OF THE BAND*—
EDWARD—Norman Kerry, Robert Taylor, Felix Bressart, Paul Lukas, Naismith. Direc-
tor, Merian C. Cooper.
BAD MAN OF WYOMING—Wallace Beery, Marjorie Main, Ann Rutherford. Director, Richard Thorpe.
GOLDEN FLEETING—Rita Johnson, Virginia Grey, Ned Poulton. Director, Leslie Fenton.
MONOGRAM
BEING EDITED
GOLDEN TRAIL*—
HAUNTED HOUSE*—
IN PRODUCTION
BOYS OF THE CITY—Walt Disney. Director, Joe Lewis.
SHADOWS OVER CHINATOWN—Burke Eyford, Grant Withers, Marjorie Reynolds, Director, William Nigh.

PARAMOUNT
BEING EDITED (1939-40)
UNTAMED (Telnac)*—
GOLDEN GLOVES*—
STAGECOACH WAR*—
QUEEN OF THE MOB*—
DOWN WENT McGINTY*—
NORTHWEST-MOUNTED POLICE (Telnac).*—
NIGHT AT EARL CARROLL*—
MYSTERY SEA RAIDER*—
COMIN' ROUND THE MOUNTAIN—
Bob Burns, Una Merkel, Director, George Archainbaud.
BEING EDITED (1940-41)
DATE WITH DESTINY*—
LIFE WITH HENRY TEXAS*—
I WANT A DIVORCE*—
DANCING ON A DIME*—
THREE MEN FROM TEXAS—William Boyd, Russell Hayden, Keith Fielder, Director, Leslee Selander.
IN PRODUCTION (1940-41)
VICTORY—
RANGERS OF FORTUNE—Fred Mac-
Murray, Patricia Morison, Alton Bekker. Director, Sam Wood.
RHYTHM ON THE RIVER—Bing Crosby, Mickey Martin, Hail Bathurst. George Le-
vant. Director, Victor Schertzinger.
THE NEW YORKERS—Dick Powell, Elena Dew, December, Priscilla Lane. Director, Richard Quine.
THAT'S MUSIC IN MUSIC—Alan Jones, Simonetta Fanucci, Director, Edward Seraphin.

REPUBLIC
BEING EDITED (1939-40)
ROCKY MOUNTAIN RANGERS*—
GRAND OLE OPRY*—
STANDBEITAIN*—
ONE MAN'S LAW*—
CAROLINA MOON*—
GIRL FROM GOD'S COUNTRY*—
SING, DANCE, PLENTY HOT*—
IN PRODUCTION
RANGER AND THE LADY*—
TULSA KID—Don Red Barry. Director, George Sherman.
EVERYBODY'S HAPPY—James Cagney, Russell Gleason. Associate Producer-Direc-
tor, Gus Meins.
OKLAHOMA OUTLAWS—Three Mus-
quits. Director, Nate Watt.
20TH CENTURY-FOX
BEING EDITED (1939-40)
SAILORS LADY*—
MARYLAND*—
BEING EDITED (1940-41)
YOUNG PEOPLE*—
ELS A MAXWELL'S PUBLIC DEI. No. 1*—
PERS. E. GIRL FROM AVENUE A*—
STREET OF MEMORIES*—
I MARRIED A NAZI*—
CHARLIE CHAN IN THE WAX MUSEUM—
Sidney Tolmer, Joan Valerie, Margarette Chapman, Son Yung. Director, Lynn Shores.
BRIDE WORE CRUTCHES—Lynne Rob-
erts, Ted Norris, Robert Armstrong. Direc-
tor, Shapero Trubas.

UNIVERSAL
BEING EDITED (1939-40)
SEAHAWK*—
MY LOVE CAME BACK*—
THEY DRIVE BY NIGHT*—
RIVER'S END—Donnie Morgan, George To-
bin. Elizabeth Earl. Director, Ray En-
right.
BEING EDITED (1940-41)
LIFE OF KNUTE ROCKEY*—
NO TIME FOR COMEDY—James Stewart, Rosalind Russell, Charlie Ruggles. Director, William Keighley.
IN PRODUCTION (1939-40)
MONEY AND THE WOMAN*—
MAN WHO TALKED TOO MUCH*—
LADIES MUST LIVE—Rosemary Lenn. Director, Noel Smith.
THE LETTER—Bette Davis, Herbert Mar-
shall, Joseph Stephenson, Dale Sandlegaard. Director, William Wyler.
IN PRODUCTION (1940-41)
MAN FROM STREET STREET*—
CITY FOR CONQUEST—James Cagney, Andy Devine, Anthony Quinn, George Tolman. Director, Otto Brower.
TUGBOAT ANNIE SAILS AGAIN—Mar-
jorie Rambeau, Alan Hale, June Wyman, Ronald Reagan. Director, Leo McCarey.
FLOWING GOLD—Pat O'Brien, John Gar-
sfeld, Frances Farmer. Director, Alfred E. Green.

The Encyclopedia of Exploitation
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Showmen's Trade Review—1501 Broadway, New York, N. Y.
## R.K.O.-PARAMOUNT TRADE REVIEW

### 1939-40

**Title** | **Rel. Date** | **Set Issue**
--- | --- | ---
*Showmen's Trade Review* | June 22, 1940 | June 22, 1940

**PARAMOUNT**

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### 20TH CENTURY FOX TRADE REVIEW

**Title** | **Rel. Date** | **Set Issue**
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*Showmen's Trade Review* | June 22, 1940 | June 22, 1940
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<tr>
<td>Raft-Holden-Robson</td>
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### WARNER BROS.

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<td>Angel Wash Their Face (C-D)</td>
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### MISCELLANEOUS

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<td>H. 123 Ann Dvorak, John Boles, Beulah Bondi</td>
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<tr>
<td>The Royal Family (F)</td>
<td>B. 56 John Barrymore, Norma Shearer, Ramon Novarro</td>
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### Foreign Language

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AGAIN LEADS WITH THE ONLY COMPLETE LINE OF SOUND and VISUAL PROJECTION EQUIPMENT

PRICE TO MEET EXACT NEEDS OF LARGE MEDIUM AND SMALL THEATRES

SERVICE SUPPLEMENTS QUALITY

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.
SHOWMEN'S TRADE REVIEW

CHARLES E. 'CHICK' LEWIS
Editor and Publisher

REVIEWED IN THIS ISSUE

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Vol. 32 No. 23
June 29
1940

ROBERT MOCHRIE
M-G-M SWEEPS GLOOM AWAY!

“MORTAL STORM” BIG!
Held Over 2nd Week Capitol, N. Y. Also St. Louis, Boston (playing two theatres day and date) Cleveland, Columbus, Hartford, New Haven, Philadelphia, Washington, D.C. and more every day!

Margaret Sullavan and James Stewart thrill the fans!

Cheer Up America!
“ANDY HARDY MEETS DEBUTANTE!”
Thank you Lewis Stone, Mickey Rooney, Judy Garland and all the happy Hardy Family for turning out the most sensational of all this gold-mine series. It's the show that they'll thank you for putting on your screen!

Mickey's in top form and Judy Garland clinches the box-office draw with grand songs!

Jeanette MacDonald and Nelson Eddy are together again!

“NEW MOON” PREVIEW GREAT!
It’s everything you hoped for. A magnificent musical in the M-G-M manner that's headed for hold-over business. Just what the public wants right now!

Remember this!
“PRIDE AND PREJUDICE” IS A SURE-FIRE HIT!
Start now to tease it in lobby and program and publicity. The Preview guarantees audience joy. They ate it up! Greer Garson (Mrs. Chips) Laurence Olivier (Mr. Rebecca) and a brilliant money cast! A swell show.
Convention Observations

The equipment people have been playing Santa Claus to conventions for years. They have kicked in handsome sums plus additional expenses to back up their exhibits. But after talking with some of the outstanding equipment exhibitors at the Chicago Allied Convention we are afraid that they are reaching the end of their Santa Claus ropes.

When convention committees abuse the people who support their endeavors they are killing the goose which lay the golden eggs. You cannot, sensibly, charge a company a high price for space, then slap on a lot of ridiculous extras, down to rent for a table and a few chairs, of which the hotel has an abundance, and then move the entire business session off the floor and thereby shut off any possibility of the theatremen seeing and perhaps buying equipment on display for one-third of the convention time.

It is such incidents that take display expositions and put them into the cheap racket class. And that is what is happening to the most important feature of any exhibitor convention.

*  *  *

Much stress was placed on the newly inaugurated National Information Bureau sponsored by Allied in Chicago. The purpose, as you may guess, is to secure from members such information on propositions from the exchanges as may be offered by the salesmen or branch managers and then, to interchange that information so that exhibitors may know what the demands are in various sections.

Just what good it will do them, as an information bureau, to have this dope we cannot say at the moment. If memory serves us correctly there are limitations to the exchange of price information according to law. With General Counsel Myers to keep a watchful eye, they will no doubt avoid this phase if possible.

But assuming that Salesman Glitz makes Exhibitor Glutz a proposition. So what? Glitz is certainly going to try and get the best deal possible for his exchange. But there may be a terrific difference between the original proposition and the final deal. In which case the original information means nothing at all.

*  *  *

Between sessions we listened to a story about a certain exhibitor who came to the conclusion that he was a sucker for having rebought a picture originally part of a previous deal. We can see nothing important about this incident other than the fact that the exhibitor in question was admitting he was a sucker. As far as we have been able to ascertain, no one stood over him with a gun or a stink bomb. He was approached on the proposition and apparently was convinced that the request was justified. So why the squawking now?

There is always, to our way of thinking, something rotten in Denmark when a group of men have to seek a hideout to discuss matters which are common gossip and part of their business. And the yen for those so-called "secret sessions" is nothing short of ridiculous.

Who are the master-minds kidding when they plot those secret sessions? Less than fifteen minutes after the "secret sessions" are over the subjects discussed are public property—together with what and who said this or that. Allied will someday learn that by open, honest discussions it will achieve more respect and confidence than by all the secret sessions it can engineer.

*  *  *

All in all, Allied's latest national convention was far from a howling success in attendance, accomplishments or anything else. No, we take that back. Socially it was the tops. Jack Kirsch certainly planned and executed a series of successful parties at Chicago's famous night spots.

We Heartily Agree

If Paramount's executives had used our editorial comment as a guide they could not have come much nearer to what we have been preaching when they made the recent, startling announcement about cutting production and concentrating on thirty-eight pictures instead of the customary fifty or more productions a year.

Mass production is on its way out and the sooner some of the other companies recognize this fact, that much sooner will the motion picture industry arrive at a state of security, harmony and prosperity.

Behind mass production stands ninety percent of the evils of this industry. It has, among other things, created the public and legislative attitude against block booking and blind buying. It has forced many situations into double features where such a policy was not entirely necessary. It has caused pictures to be left on the shelf with the resultant threats and litigation between exchange and exhibitor, etc., etc., etc.

STR heartily endorses Paramount's new production policy. We sincerely hope that its sales policy will be equally as broadminded and liberal. Through the combination of the two it can intrench itself as the pet company of every independent exhibitor in the land.

It might even add a new slogan to its old one reading: "If it's a Paramount picture the exhibitor MUST make money with it."

Utopia!!!

—"CHICK" LEWIS
Settlement of Equity Action Via Outer Influences Denied

Postponement of the trial of the Government equity action against the majors until July 1 was announced by Government officials. Meetings are expected on terms of settlements continuing. To prevent unfounded rumors of what negotiations may affect, all discussions were removed from circulating through the trade, Special Assistant Attorney General James Hayes was designated to issue statements to the press from time to time on general developments of settlement discussions.

Persistent reports that settlement negotiations of the equity action had reached the financial interests closely tied up with the motion picture industry were termed by Government officials in the New York office as a "pack of lies." No outside influences, it was emphatically stated, either financial or otherwise, have been brought upon Thurman Arnold or any other Government official to force a settlement.

Arnold's approach to settlement of the suit, it was pointed out, followed the pattern he has adopted for all anti-trust suits. The same considerations apply in each such action, it was said, that of the public interest and the betterment of conditions in the industry. All anti-trust suits were hampered, he added, if financial interests had been allowed to play a part in settlement, since there is no industry prosecuted under the Sherman Act which is not closely allied to banking firms.

should a comprehensive system be set up affecting circuits so as to remove what the Government considers trust antitrust suits, and these defendants would be dropped, since the purpose of these actions is to regulate the future conduct of these circuits.

"New Moon" to Play Singly in Dual Cities

Following a preview last week, Loew and MGM executives have decided to play "New Moon" as a single feature in practically all of the circuit's double bill situations. Four first-run dates for June 27 and four for June 28 have so far been announced. The June 27 dates are: Loew's, Rochester; Ohio, Columbus; Midland, Kansas City; State, Syracuse. The June 28 dates are: Loew's, Louisville; Loew's, Indianapolis; Loew's, Akron; State, Providence.

Drop Bill to Limit 5c Pix to Kids Under 15

Baron Rouge—With a Senate bill to limit 5-cent admission children under 15 withdrawn, "kiddies," over 15 years can still go to the movies. To a nickel, if they can find a movie at that price. See Nicholas Carbahall, who introduced the bill, also thought that free phones in theaters would be a good thing. He later withdrew this thought.

Frank Rogers, General Mgr. of Sparks Circuit, on a visit in New York discusses Columbia's new product with Rube Jackter and Sam Moscow.

Mono. to Move Hdqs. to Coast

Foreign Department Will Remain in New York;
Company Adds 6 Specials to '40-'41 Schedule

Hollywood—Plans are being worked out for the removal of Monogram's home office headquarters to the Coast sometime within the year, it was stated here this week by President W. Ray Johnston. The company's foreign department would remain in New York.

Published reports that he plans to take charge of Monogram's studio operations were denied by Johnston, who pointed out that his duties, handling sales and production policies were sufficiently heavy. With a contract continuing until March 1945, Scott Dunlap will remain as top man at the studio, also supervising the company's outside units and personally producing all of the company's top-bracket pictures.

Last week Johnston announced that instead of the four high-budget features previously set, six additional pictures would be given top budget allocations. The list will thus be raised to ten high-bracket films, three of which will be made in natural color. Reason for the spurt, it was said, is that Monogram's income has been derived chiefly from the American market whereas other studios have depended on the foreign revenue to such a degree that they are now cutting schedules, according to Johnston.


World Pictures to Release "Shark Woman"

"Shark Woman," produced by B. F. Zeidman, has been acquired by World Pictures Corp. for national distribution. World plans a Broad-way opening during the summer.

Lee Gets American Rights for English Pix

As the result of deals set last week, Arthur A. Lee will have American distribution rights for films produced in England by Associated British, Barry Napoleon Pictures, Ltd., General Film Distributors and Associated Talking Pictures. Lee's latest English acquisition, "Convoy," is enroute here.

Va. MPTO Adds Tax to Tickets

Kuy kendall Predicts Serious Product Shortage

Old Point Comfort, Va.—The MPTO of Virginia, meeting here this week, adopted a resolution favoring the addition of the Federal levy to prevailing prices, following a general discussion. This is the first exhibition group to adopt a course of action as a result of the new admission taxes.

principal convention speaker was Ed Kuy kendall, MPTO president, who predicted a severe shortage of product during the next five or six months and also forecast dangerous opposition from slot machines.

Mr. Reed, MPTO vice-president and convention's counsel, made a report. The board of directors voted to hold a mid-winter convention in Washington and electrodes, under O'Brien chairman of the committee.

President William F. Crockett president of the council, included William Sussman, Ted Y'Shea, Jim Clarke, Leo Beresin, Eddie Mosso, Jack Cohen and Clint Weyer.

Gulf State Exhibs Retain War Shots

New Orleans—Audiences in this territory will be served a maximum number of war shots in newsreels, according to a survey of Gulf States exhibitors. Theatre circuit heads and independents declare that instead of kicking about the horror or monotony of war scenes, audiences are actually asking for more.

ROBERT MOCHRIE
(The Man on the Cover)

Recently appointed Eastern and Southern sales manager for RKO Radio.

SHOWMEN'S TRADE REVIEW
Vol. 32, No. 23
June 29, 1940

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Address all Communications to SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York City.
Important Dates

Aug. 2-3: Conn. MPTO Golf Tournament, Race Brook Country Club, videe.

Committee Halts Neely Bill Action

House Group Awaiting Developments on Recess

Washington—Before taking action on the Neely Bill, the House sub-committee, on which the measure has voted to await developments on the matter of Congress recessing until August 21st, is in doubt. Should Congress recess for the summer, the sub-committee, it is expected, will vote to consider the bill during the recess, holding action until Congress meets again.

Col. Neely, chairman of the House committee before the national Allied convention in Chicago, stated that some kind of measure would definitely be reported out of committee.

Lapidus Given Luggage At Farewell Dinner

Pittsburgh—Over 254 exhibitors, exchange men and members of the Variety Club, which sponsored the affair, attended a farewell dinner in the Urban Room of the William Penn Hotel here Tuesday night in honor of Jules Lapidus, who was recently promoted from local branch manager for Universal to Eastern district manager. M. A. Rosenberg, president of the AMPTO of Western Pennsylvania, presented Lapidus with a complete set of luggage as a parting gift from those present.

Jack Cohn’s Son Weds Jewel Hart

The marriage of Miss Jewel Hart, daughter of Mr. and Mrs. I. Schwartz, of 924 West End Avenue, to Joseph Henry Cohn, son of Mr. and Mrs. Jack Cohn, of 145 Central Park West and Katonah, N. Y., was solemnized last Sunday at the home of the bride’s house, with Supreme Court Justice Ferdinand Pecora officiating. The bride was well known on the Broadway stage, while the bridegroom, whose father is vice-president of Columbia Pictures, is associated with the law firm of Schwartz & Frobich.

Beacon Theatre Bows In

Morris Kutisky’s Beacon Theatre, Long Island City, opened Thursday, one month ahead of the original schedule for its premiere as one of Metropolitan New York’s latest picture houses. Complete contract for construction, decoration, furniture and equipment was handled by Amusement Supply Co., of New York.

ALL ADMISSIONS OVER 20c TAXED

Levy Takes Effect Next Monday; Old Tickets Valid For Limited Time

The tax on theatre admissions goes into effect next Monday. As finally passed and signed by President Roosevelt, it provides for a lowering of the present exemption of 40 cents to 20 cents. On all tickets now sold for 21 cents or more a tax of one cent on each ten cents or fraction thereof will be levied.

According to the Internal Revenue Department, new forms are being prepared and will be available within a few days. The report for the July tax must be filed with the Department of Internal Revenue before August 15th, for each succeeding month before the last day of the following month. Failure to file the return by the due date carries with it a penalty of 5 percent per month up to 25 percent and various other penalties are provided after that.

A survey of the field revealed three possible courses open to the theatres.
1. Reduce admissions by the amount of the tax, thus in effect absorbing it.
2. Simply add the tax to the present scale.
3. Raise the admissions by a cent or two to bring the total to a round number.

It was learned that the great majority of theatres would pursue courses 2 or 3. The large first run houses are hardly affected because their scales are already over 40 cents and they were therefore, already subject to the tax. The neighborhood houses of the various circuits are all affected, however.

Their action at the time of going to press was in some doubt, but it was believed that most of them would simply add the tax to the existing scales. Making changes in odd pennies would not greatly concern most of them, it was believed. A number of smaller neighborhood theatres contemplated dropping their present price to 20 cents, thus making these tickets exempt.

Ticket companies were preparing for a tremendous rush of orders. Inasmuch as the government will permit use of the present supply of tickets, for a limited period, providing the scale is not changed, there will not be any great dearth of tickets. The "limited period" referred to by the government will be extended to adequately cover the time possible for ticket companies to print new tickets. Those theatres which cannot obtain the new tickets in time, and are changing the scale, may rubber stamp or over-print their present supply until such time as they may be able to obtain new tickets.

New York theatres as a whole debated how to handle the tax this week. While some quarters believed that if a boost in admissions was to be made, that now is the time since the patron must pay more anyway, others were opposed to using the tax as a peg upon which to hang the higher admissions because of the belief that the public would resent the increase. However, the former group held to the opinion that the patron was as much interested as the theatre in avoiding the necessity of handling odd change.

Philly Situation "Confused"

Philadelphia—The situation here as a result of the new admission tax levy is "confused." Some houses now getting 25 cents may reduce their price to 20 cents in order to protect their normal trade. Complicating the matter is a local city tax, which, with the Federal tax, would make the 25-cent theatres get 20 cents, while the run following would still stick at 21 cents. Meetings will be held to clarify the situation, it is expected.

Speaking for the Stanley-Warner Theatres, Joseph Bernhard, general manager of Warner Theatres, declared "there will be no cut in admission prices in Philadelphia or anywhere else on account of the tax." He added that the tax would be added everywhere to present admission prices, "as I consider it a patriotic obligation to help make the people defense-conscious."

To Pass Tax Along

St. Louis—The new Federal admission tax will be passed along to the cash customers, according to plans of exhibitors generally in St. Louis, Eastern Missouri and Southern Illinois. Only a few theatre owners have indicated they may absorb the tax.

Appeals Ban on "Lucky Strike"

North Adams, Mass.—Judge John E. Magens in District Court here has declared a lottery and illegal a game known as "Lucky Strike," which has been operating at E. M. Low's Mohawk for more than a year. An appeal from the decision, which would affect many Massachusetts houses, has been made to Superior Court at Pittsfield.
ALLIED HITS DOUBLE BILLS AND 16mm. PICTURES

Convention Discusses Sales Policies; Will Exchange Information

Doubling features, 16 mm. pictures and discussion of the distributors' sales policies occupied the closing sessions of the Allied convention in Chicago last week. Deprived of the privilege of talking of its principal aims, the meeting with inferior product and theatre dislocation, because of the impending consent decree in the equity suit, the conventionists found plenty to argue about nevertheless. Most of the argument took place behind closed doors, but STK was able to learn much of what transpired in the sessions.

Cooperation of the distributors to eliminate double features was asked in one resolution adopted at the final business session. This was taken after considerable discussion that had raged about triple bills and as many as six features on one program. The discussion centered around the B. & K. Belmont Theatre in Chicago, which on that very day was playing "Rebecca," "House Across the Bay" and "Viva Cisco Kid" on the same program. In this connection, Jack Kirsch, president of Illinois Allied, announced that 16 theatres in his association had agreed to drop triple bills but that B. & K. had refused to accede to the agreement. The independents had already ceased showing triple bills, as evidenced by the newspaper advertising.

Gives Three Reasons

Allied's resolution gave three reasons for its opposition to a dual bill policy: (a) It serves to discourage and to perpetuate the policy on the part of the motion picture producers to make features of medium and superior quality designed to be exhibited on a double feature basis only and thereby flood the market with a poor product; (b) it creates a shortage of motion pictures for exhibition, resulting in a sellers market rather than maintaining an equal balance between sellers and buyers of motion picture picture, and, (c) it results in reducing the number of admissions at the box office by surfeiting the desire of the public for motion picture entertainment."

In the closed meetings the policies of most of the distributors were discussed. Columbia was mentioned in connection with the release of "Arizona" and the "Howards of Virginia," both of which were sold on the 1939-40 program. Some exhibitors said they had learned that these pictures would be held out, but it was learned that assurances had been received from The Montague, Columbia's sales manager, that the pictures would be delivered on the 1939-40 program.

It was stated that Paramount would deliver more, as part of its am-

Information Please

The result of all of this discussion was a plan to set up a committee of Allied members to supervise the exchanging of information on sales policies. Bulletins will be released to all Allied members in good standing in their respective units containing reports of sales consum-

SEND 16 mm. EVIDENCE

So many complaints have been made about unfair 16 mm. competition, that STK feels ready to forward any specific instance to a distributor without using the exhibitor's name, if he so desires. The distributors have stated that they are facing only specific instances of 16 mm. competition with a legitimate theatre to take steps to end such practices. Send us the evidence. We'll do the rest.
Showmen's Convention Sideights

THE HIT OF THE CONVENTION

Exhibitors (and their wives, sweethearts and relatives) unanimously voted STR's exhibit the outstanding hit of the show and proved it by flocking around for the entire three days of the convention. The chief attraction was the photo machine show where the cuties who posed the delegates and the public to take them their photos on miniature easels to take back home for souvenirs. The "gag" was well received by some of the exhibitors coming back for second and third portraits. Since fifty-five percent of all registered delegates were photographed at the STR booth, the claim for being "hit of the convention" is justified. Were you there too?

Talking to W. M. Peterson of Somer- ville, Mass., an enthusiast in the trade business. Although he is an old hand at it, he talked of plenty of queer pictures and anecdotes.

Mr. and Mrs. Ernest Schwartz of Cleveland took the prize for the best waiters at the Colony Club affair—and that after over 30 years of waiting, too.

The Sprinrin Time Clock display was an interesting one but Al Sprinrin had so many clocks there and didn't know what time the show would be over, none of them were going, so you had to be a very good guesser to tell the time by them.

Both U. S. Rubber and Ideal Seating gave out free dinner tickets made of rubber to the visitors. The former's looked for all the world like a marshmallow and the latter's were made by many a wackty singer when shaking hands. They give all the impression of shaking hands with a fun or reptile.

If the exhibit floor was too interesting for the exhibitors to rear themselves away for lunch, they could make a men on three different varieties of popcorn and top it all by candy from the confection vendors and "skies" from still another machine.

Everyone had the spotlight on him as they enter and he could make a men on three different varieties of popcorn and top it all by candy from the confection vendors and "skies" from still another machine.

Jack Kirsch owned the bungalow at the Morrinon. It's quite a symposium- mite as many a visitor could testify. We found that the little house is gen- erally used as Democratic headquarters during election campaigns. Maybe it's the "sunshine filled room." At any rate it was during this shindy.

Duke Hickey was the publicity man for the affair. He treated the press as well as he was permitted to by the convention committee, which deemed little of its work worth mentioning in the trade press.

St. Louis Indies Ask $10 Cut for Operators

St. Louis—Local 130, Operators, after an independent executive committee of exhibitors, including the Wehrenberg-Kaiman combination, to approve a $10 a week operator wage reduction during the summer months.

With operators in the neighbor- hood houses receiving from $45 to $80 a week, the $10 cut would save $20 for each house. The 68 independ- ents employ 130 union propag- ationists. Some of the independent houses complain that business has fallen off because of the increased war activity on the radio.

16 'U' 40-41 Pix

In Branches by Sept.

Universal will have 16 pictures on next season's program in its branch offices by Sept. I, according to Max Fox, vice-president and assistant to President Nate J. Blum- berg. Recently returned from the service, he said that the Com- pany's plans for next season will not be changed because of current conditions. Drastic cut of the company's program is set for next season. He will remain in New York during the summer, with Blumberg on the Coast.
Langrell's Miniature Newspaper Vies With Ideas from Members for Attention This Week, Along With Weather Report

BY the time you read these words it will be nearer July (or actually July) than it was when we wrote them. The weather has been cool and balmy the past few days—just right for people to get out and go to the movies. We don't know whether it was like that or not all over the nation, but here in New York it was. Right now, however, as you read this, we bet it's pretty darn hot outside. And if, you're surely making certain that the populace know they can escape the heat by attending your theatre.

And now, if you'll forget about the weather and conditions abroad, we'll settle down to the business at hand. First of all, we'd like to hand it to Enos Langrell for the latest copy of his program—Reese Theatre Movie Parade. We mentioned the publication of the Harringtons, Delaware, exhibitor before in these columns, but the thought dawned on us while looking at the copy dated June 6th that many other exhibitors who are now putting out small ordinary programs could convert them into miniature "newspapers" at little or no advance over the present cost. This Movie Parade, for instance, when folded, measures about 6 x 9, which isn't too large or too small. As we look up the front page in newspaper style, just as you see it illustrated on this page. The inside, of course, and the back page, are devoted to ads announcing his attractions and to merchant ads, but it looks as though the time will come when he'll have to add more pages to take care of the increased advertising. And with it, he'll have to use some additional editorial features, such as a Hollywood gossip column, fashion column, etc. If you want your program to resemble a newspaper, you don't have to make it large. Langrell proves it can be done on paper as small, or smaller, than many other programs half as effective.

Ed Lewis, who manages the St. George Playhouse, Brooklyn, puts out a small, dignified program for a discriminating clientele, as we told you before. But he sends us this week, in addition, an announcement he sent his patrons concerning the showing of "Till We Meet Again." It's one of the three-column ads from the press book, printed on paper of good quality, with the additional feature and playdate information appearing at the bottom of the sheet. As a special insert with his regular program, it gives one the impression that here's a show that's extra-special—a show that shouldn't be missed. In your situation, whenever you want to give special emphasis to a feature, why not follow the example of Lewis and enclose a special insert with your regular program?

When he played "Hitler—Beast of Berlin," Manager Samuel of the Rex Theatre, Arp, Texas, used photographs of two well-known dictators on the front page of his program. The page was headed, "Dictators!", and below the line appeared this copy: "—may win every election—and capture everything—but they can’t move you, grip you, hold you, thrill you as much as the picture sensation of the age, etc."

Giving Father's Day a Boost

This week we received another program from Samuel. This time he gave Father's Day a boost by urging the folks to "make his day complete" by taking him to the cool Rex Theatre—the house of hits." And there was a picture of Dad, all smiles, evidently anticipating his trip to the Rex. Also on the front page was the illustration of a man with his pasty white, posing the announcement of "coming attractions."

Incidentally, Samuel has real hits on the way, too.

In looking over a recent issue of The Reminder, we photographed weekly the Rose and Wallace Theatres, Levelland, Texas, we noticed a stunt used to attract attention to "My Son, My Scent." Free tickets were offered to the first ten persons bringing to the box office the correct answer to this conundrum: "Brothers and sisters have I none, but that man's father is my father's son . . . who is it?" It's a simple contest, of course, let's see—if it's all right we're too tired to guess, but we'll bet Levellandians weren't. We're always glad to hear from Californians,

so it was with pleasure that we received the program for the Tower Theatre, Santa Rosa, managed by Walter Morris. Walter calls it a mailing piece, for it's just like the ordinary penny postal card. The policy of the Tower is evidently reforms, and these slogans are prominent on the card: "They're always first run until you've seen them" and "We bring back only the big films." Among the attractions scheduled were "College Holiday," "The Citadel," "The Prince and the Pauper," "Wells Fargo," "Young Dr. Kildare" and "In Name Only." We'd like to hear from Walter concerning the success of his "Bring 'em back" policy, and the reaction of his patrons. Won't you drop us a line, Walter?

Just noticed an interesting little item under the heading of "Summer Time Is Show Time" in the Ideal Theatre News, published by Tom Pringle for the Ideal Theatre, Toronto. We'll quote it here on the assumption that other Program Exchange members can get an idea or two from it for their personal messages to patrons:

Tom Pringle's Message

"The Ideal is providing moviegoers the finest array of productions ever released. All its skill, all its imagination, all its resources, have been unleashed to make this summer the greatest show season of all! A world of happiness awaits you at the theatre! So, let's go to the movies tonight! You can get a breath of recreation, rejuvenator of the mind, inspirer of the young, comforter of the aged. Attend regularly—in no other way can you enjoy life for so little."

We won't forget Tom's latest safety slogan: "Day dreams behind the wheel often become nightmares in a wheel chair . . . drive carefully!" How many of you members are using these slogans in your programs to aid the campaign of safety in your community? Few services for the good of the community will win you more goodwill and gratitude.

Admission is competitive against the outside, inasmuch as there is no more room. But that won't keep us from returning to this page again and again this week in the meantime, why not let us hear from you?

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________________________

Date________________________

Money Dates

JULY

28th

WORLD WAR BEGAN, 1914. This date may or may not be something to remember this year, but in an event, it is a good time to play a war picture of either this war or the last one, tieing it in with the occasion.

30th

FIRST LEGISLATIVE ASSEMBLY at Jamestown, Virginia, 1619. The significance of this event in a world where democracy is rapidly disappearing is one which should not be lost at. An essay contest should be run on its importance.

31st

LAFAYETTE COMMISSIONER A GENERAL, 1777. Since so many cities and towns have a Lafayette Award, it would be interesting to have a parade on this street to observe the occasion of this anniversary.

AUGUST

1st

COLORADO ADMITTED TO THE UNION, 1876. It's a day being observed in the silver state and all Colorado theatres should participate in local observances.
Texas Theatreman Discusses Band Reels and Comes Up With an Idea for A 25-Minute Battle of Swing Music

By "OLE THREE-SHEET"

IT'S shorts again. This past year we had a few fine short subjects that did business. In fact, I plug a heck of a lot of them above my feature pictures.

I have heard a lot of comment both ways; that this and that short is better than the other, but that's just one man's opinion. Well, I say that what counts is what our patrons think about them, for that's where our money comes from.

I have noticed the following shorts always click (I am only an exhibitor and not on any producer's payroll): Warners' Looney-Tunes and Merrie Melodies, and Walt Disney's cartoons.

Popeye ain't what he used to be. Most of the musical shorts are good and a few better. The band shorts are too much alike; there should be more variety. Dave Appolon, of course, is one of the finest master-of-ceremonies and entertainers in show business, so naturally his band is one. Why not hire a good m.c. to "front" the bands which at present are conducted by dead-pan leaders who do nothing before the camera but wave a stick? After all, the m.c. is the guy that sells a show.

The short (musical) sets are fine, arrangements are fine; but either the boys don't like to make shorts or feel they are pretty enough to thrill audiences without smiling. Ollie Travis is a darn good 'front!' man for an orchestra, and besides having a versatile crew, also has some swell entertainers in Bonnie Baker, Gil Mershon and the Bodyslagers. Frankie Masters is good. I won't say who I think is no good.

How about some Negro band shorts? A few featuring Cab Calloway were released some years ago, and perhaps there has been a stray one or two since that time, but there ain't none today. I don't believe there's anyone that wouldn't like Duke Ellington, Count Basie, Jimmie Lunceford and many others. How about a 25-minute short with two girl bands battling it out; another with two negro bands; another with a white swing band and a Negro band? After all, the secret of successful show business is variety, and if the men behind the cameras in Hollywood can't give us variety for our money, we shall have to start selling peanuts and shoestrings.

(Another in this series on "Tank Town Showmanship" will appear in an early issue.)

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**Tops!**

"STR . . . certainly is chock-full of really workable information. Please do not think this is shallow flattery. I think your Showmananalyses are tops!"

**Francis H. Myers**

Wometo Circuit

Miami, Fla.
Legion of Decency Ratings
(Fox Week Ending June 29)

SUITABLE FOR GENERAL PATRONAGE
Anne of Windy Poplars
Private Affairs
Carson City Kid
PopAlways Pays
Last Alarm
New Moon

SUITABLE FOR ADULTS ONLY
My Love Came Back
Grand Ole Opry
South to Karonga
Wagons Westward
Sailor's Lady

just because his father did. Arlen learns this makes him a threat to the killers who are not going to let him go. He finds a gun, which he uses to defend himself against the men who want to kill him. He goes on to become a national hero and is eventually captured by the police.

Comment: The true story of the dramatic escape of a man who was wanted for murder, and the capture of the killers. The film is shot in Technicolor and features a strong cast, including Richard Arlen and James Cagney. It is a thrilling and action-packed film that will keep audiences on the edge of their seats.

AUDECE SLANT: JUST FAIR ON BOTH THE COMEDY AND ACTION ANGLES. BOX OFFICE SLANT: STRICTLY FILLER MATERIAL.

Queen of the Mob
(Hollywood Preview)

Paramount
Drama
60 mins.
(Prod. No. 3930—Natl. Release, June 20)

Cast:

Catchline: "A love triangle in the North Woods."

AUDECE SLANT: GOOD FARE FOR THE OUTDOOR FANS, WITH TECHNICOLO PHOTO- PHY THAT WILL THRILL. BOX OFFICE SLANT: NEEDS PLENTY OF PUSH TO PUT IT OVER.

Hot Steel
(Universal)
Drama
61 mins.
(Prod. No. 4056, Nat'l Release, May 24)

Cast:

Plot: Arlen, a metalurgist, gets a job in a steel mill where he finds his old friend, Devine, is throwing buckshot into the furnace.

For Additional Exploitation Ideas on these Pictures, Consult Encyclopedia of Exploitation—See Back Cover

Dr. Christian Meets the Women
(Hollywood Preview)

RKO Radio
Comedy-Drama
63 mins.
(Prod. No. 36—Natl Release, July 5)

Cast:

Plot: Frank Albertson, a druggist for Rod La Rocque, reducing specialist, arrives in River's End to announce a series of special reducing lessons. He makes an immediate impression on Marilyn Merrick, daughter of the village grocer, Edgar Kennedy, and induces her to lose weight. Leelah takes a job as a cook at a dance hall when she knows she is not going to make it. Months of flight follow. The four men rebel at her orders not to work through their own in which Sevy is killed and Kelly captured. Henry talks Kelly into taking his medicine. Blanche tries to save Kelly from the G-Men but fails, after Denning kills Naish for objecting to spending all their money in that manner. Mother and son get a village hideout and Denning takes a job in a cannery. He helps a gang headed by Paul Fix get supplies and a hideout, his fingerprint is found on the box and Bellamy closes in for a showdown in which Denning is killed and his mother captured.

Comment: Third of the stories which Paramount developed from the J. Edgar Hoover book, and marked by good acting topped by Miss Merriick's performance. The various "Ma" Webster, cumulative interest from those fans who prefer gangster and action features should build this up as the most popular of the group. J. Edgar Hoover still remains top name for exploitation, but in districts where Mickey's longest time in the legitimate theatre is known her film may do more and becomes an additional ammunition. Since this is based on an actual story, a poster board made up of blown-up newspaper headlines secured through the pictures' libraries will serve as probably the best hobby advance. See the bookstores aboutreviving interest in Hoover case, using posters of him in both your picture and the additional importance of the bureau's work at this time. While acting honors belong to Miss Yurka, good casting has surrounded her with a strong cast, and the performances by Richard Albertson and Ralph Bellamy as the G-Man, among the principals, along with Raymond Hatton and Mary Treen in small roles all stand out.

(ADULT)

Catchline: "Dramatic story of the daring grocer who directed a gang of murderers."

AUDECE SLANT: ONE FOR THE ACTION- UNDERSWORLD STORY. BOX OFFICE SLANT: AVERAGE BUSINESS ONLY UNLESS HELPED BY EXTRAORDINARY EXPLOITATION.
“Another haunted house? O.K. Mr. Exhibitor—Paulette and I'll be right over to do a little ghost breaking for you—I HOPE.

I don't stand a ghost of a chance with that guy Hope around!"

THE GHOST BREAKERS INC.  
BOB HOPE.... PRESIDENT  
PAULETTE GODDARD....V.P.  
(very pulchritudinous)

Don't let heat waves haunt your house!  
Paramount will make you a cool million!

Why be host to ghosts?  
We'll get you REAL money!

Let Paulette set your net!
BEFORE...

GHOSTS...

in the box office.
cobwebs in every
RAFTER!
PARAMOUNT PRESENTS

BOB HOPE
PAULETTE GODDARD

"THE GHOST BREAKERS"

Richard Carlson • Paul Lukas • Anthony Quinn • Willie Best
Directed by George Marshall • Screen Play by Walter DeLeon
Based on a Play by Paul Dickey and Charles W. Goddard

a full house packed
with paying guests
and LAUGHTER!
Just your friend BOB HOPE, the Ghost brush-off man, ready to brush off the Zombies, and brush up your business!

and Mr. Exhibitor, play Paramount's "THE GHOST BREAKERS"

BOB HOPE · PAULETTE GODDARD

RICHARD CARLSON · PAUL LUKAS
ANTHONY QUINN · WILLIE BEST

Directed by GEORGE MARSHALL · Script by Walter Taylor
Based on a Play by Paul Gilmore and Charles W. Goddard
Watch Your Step
In Handling Tax

It is unnecessary to purchase new tickets at the moment. If you are not going to change your admission price but will merely add the tax (if any), you may continue to use your old tickets without rubber stamping them, providing that signs are displayed at the box office or elsewhere indicating the established price, the tax and the total.

If you do intend to change your admission price you may change it to add the tax or raising it to bring the total to a round figure, you will be permitted to use your present supply of tickets for a limited time but they must be overprinted—(Overprinting must indicate "Established Price," "Tax" and "Total" with amounts of each. The words "Defense Tax" may be used for tickets of 21c to 40c.)

When you call the Internal Revenue Department, if you do not want to charge the patron more you can reduce your admission by the amount of the tax but then you'll have to make new tickets printed.

In states where a state tax is collected, remember not to pay the Federal tax on the state tax and vice versa. For instance if you charge 35c in a state where there is a 2% tax, your tickets must read: Established price $ .35 Federal tax .04 state tax .02 Total .41.

You do not have to collect odd amounts or give change in pennies. If you charge 25c now, you can raise your admission to 26c add the 3c and charge a total of .30 cents. Thus you will be raising your admissions and, improving your grosses rather than incidentally, increasing your grosses.

Tax Not Part of Gross

Remember in making returns on percentage pictures to deduct the amount of the tax. You should pay the distributor only on the established price. If you have cut your 35c price to 30c, the distributors only get their percentage on the number of admissions multiplied by 22 cents, unless you provide them with your grosses which you cannot reduce your admissions.

Deposit each day's tax receipts in a special "tax fund" account separately from your own arrangement with the bank bearing in mind that these always will be some balance since you will not have made any tax adjustments in the tenth of the month following tax collection.

If you are simply going to retain your present admissions and will not make change in odd pennies, consider the advisability of a change making machine. Write to STR for details on such machines.

Be sure that you have some new local office statements made up showing the amount of the tax collected and deposited in the special account and that you should be asked to verify your statements you have them as proof.

Send a story to your newspaper tieing up the Federal law for defense purposes in connection with your new admission prices.

"DOUBLE BEAUX NIGHT"

Advertised as "Double Beau's Night," an evening was sat aside recently by Manager Phil Henke in Theatre, Western Show.

Kans, at which time girls accompanied by two male companions, were admitted free to see any two films. Fifty girls took him up on the offer, which rated newspaper feature stories under the heading, "How Many Topkapi Girls Have Two Boy Friends?"

Celebrate Anniversary
Of First Movie Theatre

Harris Amusement Houses Take Part
In Festivities Arranged to Honor The Nickelodeon Founded by J. P. Harris

When the first motion picture theatre was opened in Pittsburgh, according to Eugene Le-
Stoyne Connolly, formerly associated with the National and Variety Showman, Harry Davis, and probably the world's foremost authority on the motion picture theatre, the airplane was not much more than a dream of Darius Green, and it was three years later when the Wright brothers hit the front pages of the newspapers of the world with the story of their first public flight at Kitty Hawk, N. C.

"Bleriot had not yet winged his way across the English Channel in that history-making 22-minute flight from Caux to France. Automo-
tobiles were still curiosities on the highways, and were entered from the rear by a pair of steps with a brass hood. Anniversary was only the year before that Henry Ford contested the validity of the Selden patents to a gas engine, and it was all of six years after the first mov-
ing picture theatre opened that Ford in 1911 won the right to use these patents without inter-
ference.

Opened June 19, 1905

"On June 19, 1905, the world's first all mov-
ing picture theatre was opened in Pittsburgh in the building at 433-35 Springfield Street. This was the first permanent bringing together of films in a separate building for show purposes in a theatre in which there was no other kind of entertainment."

Only recently, during the week of June 16 to 22, theatres in Pittsburgh and in outlying towns, owned and operated by the Harris Amusement Companies, celebrated the 35th Anniversary of the World's First Motion Pic-
ture Theatre. Anniversary marks that were released by Ken Hol, publicity manager:

All streets were decorated with flags, and signs regarding the Anniversary were on all poles. Theatre marquees featured pennants; Anniversary cakes were placed in theatre lobbies; signatures from early film stars; all busses and private cars carried signs; news-
paper carried special ads; stores were con-
verted in a cooperative newspaper campaign; photos of the first theatre were on display at all theatres, and photos of old movie stars.

Quiz Held With Prizes

A Monday quiz was held, advertised in ad-
vance by means of heralds and stage announce-
ments. Total prizes for each theatre amounted to $20.

On the official day of the Anniversary (June 19) various city officials appeared at the theatres and off iced at special ceremonies, with dignitaries making short speeches about the First Theatre. Photos of John P. Harris, who founded it, were unveiled. Cakes, pro-
omoted from the house, were cut and slices dis-
tributed to patrons.

All stores 35 years of age or over joined in the celebration, everyone who were celebrating their 35th birthday on June 19, and couples married 35 years on that date, were guests of the theatres. Children of all ages were invited to the theatre. All children born June 19, 1940, were invited to celebrate their new born.

Ballrooms, the reach of which was attached a free pass, were released from marquees and from in front of theatres. The inmates of various institutions, includ-
ing crippled children, were guests of the thea-
tres. This stunt was publicized through local newspapers.

Stories of John P. Harris and Harry Davis, with art, appeared in local newspapers. There were also stories about people who attended the first movie "nickelodeon."

All theatres showed special old films as parts of their programs, and telegrams of congratula-
tions, from local people, business houses, political leaders, etc., were displayed on lobby boards. Special silk Anniversary banners were also in evidence.

Special stickers were applied to all posters, lobby frames, auto windshields, etc. Special signs on the celebration were used in all ads.

In the Pittsburgh area, Ken Hoel succeeded in getting some old penny slot machines which were displayed in several houses to show the type of entertainment before movie theatres.

Power companies, newspapers, printers, banks cooperated in giving tributes to the Harris Amusement Companies for giving the world its first motion picture theatre.

Opposition houses, in many instances, helped Harris theatres celebrate.

GEORGE SEED, formerly manager of Fabian's Harman's Bleeker, Hall in Albany and district manager, has transferred to the manager operating the Kielto and Regent Theatres. He replaces FRANK X SHAY, resigned.

A number of important changes have been made in the management of the Kincoy Thea-
tres in North Carolina. ROY L. MART, Charlotte district manager, and HARRY HARDY, booker and buyer of pictures, have exchanged posts. EMIL BERNSTECKER, city supervisor in Charlotte and manager of the Carolina, is promoted to district manager of theatres east of Raleigh. NEIL McGILL succeeds him. DENNIS STALLINGS, formerly city manager at Lenoir, succeeds McGILL at the Imperial. SANFORD JORDAN, manager of the Broadway, Charlotte, becomes city manager in Lexington and CLYDE WOOTEN, transferred from Danville, Va., succeeds him.

JOE MAZZELI, formerly at the Art Cinema, Pittsburgh, is back there again after a short stretch as manager of the Gerard, the Alpine Circuit's house at West View.

WILFORD SKLAR, former assistant mana-
ger of the Boulevard for WB in Pittsburgh, is now manager of the Roxy at Clearfield, Pa.

ERNEST FOX, student assistant manager of Loce's Penn, Pittsburgh, has been trans-
ferred to Loce's Miami Theatre, Cleveland.

HENRY SALTHER, city manager in Fort Dodge, Iowa, for Central States Theatres, has swapped jobs with IRVING HELLER in Co-
lumbus, Neb.

CLINTON ROBBINS has resigned as mana-
ger of the Hot Springs Theatre, Hot Springs, W. Va., and has been replaced by HIRSCHIELI WHEELER, manager of the Pace at Gordon, Neb.

RALPH HAMILTON, manager of the Gothic and RICHARD DEKKER, manager of the Santa Fe, Denver, have exchanged posts.
IN the past—and the reaction is still the same—picturgoers have enthusiastically welcomed the announcement of a new Jeannette MacDonald-Nelson Eddy co-starring film. Often hailed as "The Screen's King of Song" or as "The Singing Sweethearts of the Screen," this couple have enjoyed a large following ever since they made their first appearance in "Naughty Marietta."

You should be glad to have the opportunity to herald the showing of their latest musical romance, "New Moon," at your theatre. As we have said in the past: even though a picture may be a "natural" and will apparently draw well with a minimum of selling effort, there's no telling to what extent you can exceed your fondest expectations if you get behind it. This certainly applies to "New Moon." You should not be satisfied with better-than-average business; you should strive to break records. And your best chance of doing that is by putting all your showmanship back of the picture.

Besides the two principals (incidentally, this is their sixth co-starring film), you have music, a story with a colorful background, a splendid cast as selling highlights. These, you will find, are emphasized in all the ads; but wherever you make tieups or wherever you post announcements of your showing, be sure that you are giving prominent display. The music should be the nucleus of your campaign, since "New Moon" has nine songs: "Lover, Come Back to Me," "Wanting You," "Softly as a Morning Sunrise," "Stout Hearted Men," "One Kiss," "Parade," "Wedding Party," "Bayou Trouble Tree" and "Vespers from Largo." At least five of these have been published, which should make music shop tie-ups, as well as radio broadcasts and local dance band plugs, a comparatively simple matter to direct. Not only this, but Victor Record dealers in your town should be willing to cooperate, for some of the songs have been recorded, and recordings of other songs by Miss MacDonald and Eddy, individually, are available.

In your lobby, with a setpiece plugging the film as a background, recordings of the songs could be played by a male or female attendant, attired to suggest the period and locale of the picture. Then again, you might have a choice between the numbers. The attendant or pianist could give heralds to those who have grouped around him or her following the playing of the songs, and the music dealer could have tie-up space on these heralds. By means of a special radio broadcast, "Hits from New Moon" could be played, with listeners required to identify them. At the start, the announcer could give the entire list and the listeners to write them down. Then, as each song is played, the listener could put down beside it the number according to the order he believes it came on the program. Answers could be sent to the radio station, and theatre tickets given for the first certain number of correct answers. If there is a musical quiz over your local station, perhaps the sponsors could be induced to devote one of the programs to songs from "New Moon."

The title, of course, is the name of a boat which figures prominently in the story; but that shouldn't keep you from capitalizing on the lunar aspect. As an example of what we mean, why not, in advance of your showing, receive a corner of your lobby for the taking of pictures of sweethearts or married couples, with a large cut-out moon as a "prop." Years ago, picture a picture this way, with the girl sitting on the moon and her boy friend standing behind. By tying up with a photographer, the same thing could be done here. Those couples having their pictures taken in this manner could be given one print free, with the offer of a special price for additional prints ordered from the photographer. Also, you could announce that the first 10, 25 (or whatever you want to make it) couples bringing in the pictures to identify themselves on a certain afternoon or evening will be admitted on a two-for-one basis.

There are other stunts in which you can feature the moon: Numbered heralds with a drawing of a new moon could be distributed, with 'Nicky numbers' posted in the lobby. In a newspaper or radio contest, let readers or listeners write or tell the effect they believe the moon has had on their love affairs. Cut-out moons should be used in your shadow boxes and as a background for your marque display. An attractive prop for the front or lobby would be a moon-shaped display of stills from the picture. As a matter of fact, you can probably think of a dozen ways to employ the "moon" in your selling.

Twelve tie-up stills are available, making possible window display and cooperative newspaper advertising promotion with florists, photographic studios, decorators' shops, department stores, jewelry shops, silverswaders, beauty shops, shoe stores, grocery shops, bakeries, etc. Your campaign won't be complete unless you succeed in effecting all these things.

Since "New Moon" is the sixth MacDonald-Eddy co-starring film, impress this fact by using a number of stunts centering on lucky 0's. Just a few: Every sixth couple could be admitted free on a certain day; couples celebrating their sixth wedding anniversary (have 'em produce the license) could be your guests; a certain number of 0-letter names might be selected from the telephone directory and passes sent to the lucky owners; offer free tickets to the first six people who bring to the box office the titles of all the MacDonald-Eddy films to date, in correct sequence. There's a story in the press book publicity section about manicure experts being called on the "New Moon" set to remove polish and trim the fingernails of about 100 women. Surely you could get a local manicurist to feature this story in an ad, with the following additional copy: "That was in 1780, the period of the thrilling musical romance starring Jeannette MacDonald and Nelson Eddy, "New Moon," coming to the Blank Theatre... But today's women, and men, too, can never be considered. If your women's or men's nails are properly manicured in keeping with the times, etc."

A good angle for street bullyho is the fact that in the story a cargo of brides is captured by Eddy and his men, with Jeannette being one of his captives. You could have a float made up representing the bride ship ("New Moon") with girls dressed in colorful pirate costumes. Dress your ushers or usherettes as pirates. (Incidentally, if you wish, you could stage a pirate party for the children, offering prizes for the best pirate costumes.) Let streamers, balloons and colored ribbons be your decorations for the lobby, thus giving it a Mardi Gras appearance and thus getting across the New Orleans locale of the picture.

Pursue your campaign with the intention of making the grosses on "New Moon" higher than you ever had on any other MacDonald-Eddy film.

FOR THE ARMS OF A FIGHTING MAN...THIS UNFORCED BEAUTY DARED A THOUSAND PERILS! 

MacDonald & Eddy, Music, Romance And a Colorful Story are Angles To Constitute Your Exploitation

CRITICS HARMONIZE!!

NOTE: Set your local newspaper reviews in this space.

MacDonald & Eddy, Music, Romance And a Colorful Story are Angles To Constitute Your Exploitation

Crane Chance to Feature "Raves" Here's a chance to feature the "raves" given "New Moon" by the local newspaper critics, or if you have none, the metropolitan critics. Also, you can make a blip of this ad for a lobby display.
**A Shotgun Jamboree**

Rootin', tootin', shootin' hillbilly hi-jinks

... the newest and brightest of Republic's musical fun-fests.

**WEAVER BROTHERS and ELYVIRY GRAND OLE OPRY**

交叉的浪漫

**Cross Country Romance**

(Hollywood Preview)

**RKO Radio**

Comedy

66 mins.

(Prod. No. 39, Nat'l Release, July 19)


**Plot:** Running away from an undesirable marriage, Wendy Barrie, an heiress, hides away in the trailer belonging to Gene Raymond, a doctor who is traveling across country to join a scientist in China. Her scatter-brained mother, Hedda Hopper, sends out an

(Continued on page 19)

**The Captain is a Lady**

(Hollywood Preview)

**MGM**

Comedy-Drama

65 mins.

(Prod. No. 42; Nat'l Release, June 31)

**Cast:** Charles Coburn, Benish Bondi, Virginia Grey, Helen Broderick, Billy Burke, Dan Dailey, Jr., Helen Mack, Marion Main, Cecil Cunningham, Clem Bevan, Francis Pilette, Tom Fadden. Credits: Directed by Robert R. Sinclair. Screenplay by Harry Cogar. Based on the play "Old Lady III" by Rachel Crothers and the novel by Louis Forstlund. Photographed by Leonard Smith. Produced by Frederick Stephenson.

**Plot:** Charles Coburn, retired sea captain who is facing eviction from the home where he and his wife, Bethel Bondi, have lived for thirty years, sells an interest in a boat that he does not own. With the money, he buys his wife the thirty-year-old ladies' home; but the other ladies, hating to see them parted, offer him refuge. Coburn resents the attention he receives as well as the "Old Lady III" way in which he is designated. Just as his dishonesty is found out, he salvages a ship in a terrible storm, and everything ends well.

**Comment:** Here's a pleasant, well-made program feature that should fit in nicely on dual bills. Nothing out of the ordinary, but just the kind of a picture most audiences will enjoy, particularly if shown with a heavy companion feature. Direction and treatment are good, especially the work of Charles Coburn. Laughs are plentiful, blended in an expert manner; with just the right amount of heart-tugs. The story is taken from the stage play, "Old Lady III," improved with some up-to-date twists emphasizing good clean comedy. The up with yarn shops for window displays and cooperative newspaper advertising, using the stills from the picture. An old man with a sign on his back. "I'm Old Lady 31," will make a swell street hollown.

**Catchline:** "A Stage success becomes a screen treat."

**AUDIENCE SLANT:** THE KIND OF PICTURE MOST AUDIENCES WILL ENJOY.

**BOX OFFICE SLANT:** NO NAME STRENGTH BUT AS A COMPANION FEATURE WILL BOLSTER BILL BY FAVORABLE WORD-OF-MOUTH PUBLICITY.

**Later**

**JOHN RANSOM • ALLAN LANE • HENRY KOLKER and RADIO'S POPULAR ARTISTS**

**UNCLE DAVE MACON and HIS SON DORRIS**

**ROY ACUFF and his ROCKY MOUNTAIN BOYS with RACHEL GEORGE DEWEY HAY "THE SOLEMN OLE JUDGE"**

FRANK MCDONALD — DIRECTOR

**A REPUBLIC PICTURE**

**Dr. Christian Meets the Women**

(Continued from page 10)

she becomes ill from weakness, as do many others of the patients of Dr. Christian (Jean Hersholt). Dr. Christian denounces the starvation diet but the women refuse to listen. He himself becomes ill, but gets up from his sick bed to use Albertson's blood for a transfusion to save Marilyn. He proves the pills being given by La Roque are injurious to health; the course is stopped and Frank and Marilyn marry.

**Comment:** Since interest in and discussion about reducing for the sake of better figures is universal among women—regardless of their weight—or where they live, this is one of the most exploitable features of the year. Dialog has been handled so that legitimate schools are approved, and also so that those women who prefer eating what they want and remaining stout will have the screen doctor's approval from a health standpoint. As for entertainment standard, this matches the kindly, human philosophy which has made Dr. Christian and Jean Hersholt a continuous air program for three years to further interest a ready and waiting audience. Hersholt and Kennedy present their stand-alone performances which La Roque does nicely by the thankless role of the fake professor, with Veda Ann Borg as his comical assistant rating feminine honors. As for the shots of the reciting classes, they bring more comedy for this one than either of the preceding Dr. Christian series. While still hardly strong enough for a single in every location, it will prove perfect contrast for heavy dramas in any house. You can set tempo with physical culture schools and other non-drug methods, you can get a head start with direct mail campaign to every woman in your phone or city directory and it is a subject which should be a natural plant on the women's pages of your newspapers. Perhaps you can set a prize contest going in the schools, a paper and your theatre or have one of the better schools present a lecture and demonstration in your theatre early before the first show.

**FAMILY**

**Catchline:** "A reducing wave sweeps Dr. Christian with a wave of trouble."

**AUDIENCE SLANT:** THE BEST EXPLOITATION BET SO FAR IN THIS SERIES.

**BOX OFFICE SLANT:** WORD-OF-MOUTH SHOULD GIVE IT A BETTER THAN AVERAGE BUSINESS; ACTIVE EXPLOITATION WILL BEAT THAT.
<table>
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<th>COLUMBIA</th>
<th>BEING EDITED (1939-40)</th>
<th>FUGITIVE FROM A PRISON CAMP*</th>
<th>GREAT PLANE ROBBERY*</th>
<th>OUT WEST WITH THE PEPPERS*</th>
<th>WEST OF ABILENE*</th>
<th>MILITARY ACADEMY*</th>
<th>DURANGO KID*</th>
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<td>IN PRODUCTION (1939-40)</td>
<td>BLONDIE HAS SERVANT TROUBLE*</td>
<td>ARIZONA*</td>
<td>IT HAPPENED IN PARIS*</td>
<td>HE STAYED FOR BREAKFAST—Loretta Young, Myron Magnus. Director, Alex-</td>
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<td>THUNDERFRONT FRONTIER—Charles Star-</td>
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<td>ret, Brian Meredith. Director, B. Ross Leaderman.</td>
<td>BEING EDITED (1939-40)</td>
<td>ANDY HARDY MEETS DEBUTANTE*</td>
<td>PRIDE AND PREJUDICE*</td>
<td>I LOVE YOU AGAIN*</td>
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<td>ESCAPE—Verna Sheean, Robert Taylor, Felix Bressart, Paul Lukas, Nazimova. Di-</td>
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<td>BAD MAN OF WYOMING—Wallace Beery, Marjorie Main, Ann Rutherford. Director, Richard Thorpe.</td>
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<td>GOLDEN FLEEING—Rita Johnson, Virginia Grey, Not Predicted. Director, Leslie Fenton.</td>
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**This Week:** In Production—49; Being Edited—44
**Last Week:** In Production—50; Being Edited—77
**Last Year:** In Production—61; Being Edited—83

**NOTES:** A star (*) indicates pictures on which Advance dope has been published—see Banking Guide for dates of publication.

**MONOGRAm**

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<td>GOLDEN TRAIL*</td>
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<td>HAUNTED HOUSE*</td>
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<td>BOYS OF THE CITY*</td>
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**IN PRODUCTION**

| SHADOWS OVER CHINATOWN* |
| ALL AROUND THE TOWN (T. T.)—Franki- |
| Darren, Joy Hodges. Director, Howard Brotherton. |
| ROYAL OVER THE RANGE—To Ritz, Dorothy Fay. Director, Al Herman. |

**PARAMOUNT**

| BEING EDITED (1939-40) |
| GOLDEN GLOVES* |
| STAGECOACH WAR* |
| THE GREAT GIMINTY* |
| NORTHWEST MOUNTED POLICE (Teh.)* |
| MYSTERY SEA RAIDER* |
| COMIN’ ROUND THE MOUNTAIN—Bob Burns, Tex Mark. Director, George Archbaldont. |

**IN PRODUCTION (1940-41)**

| NIGHT AT EARL CARROLL’s |
| DATE WITH DESTINY* |
| LIFE WITH HENRY* |
| TEXAS RANGERS RIDE AGAIN* |
| I WANT A DIVORCE* |
| DANCING ON A DIME* |
| RANGERS OF FORTUNE* |
| RHYTHM ON THE RIVER* |

**IN PRODUCTION (1940-41)**

| VICTORY* |
| THE NEW YORKERS—Dick Powell, Ellen Drew. Director, Preston Sturges. |
| THERE’S MAGIC IN MUSIC—Allan Jones, Susanan Fontay. Director, Andrew Stone. |
| ARISE MY LOVE—Claudette Colbert, Ray Milward. Director, Mitchell Leisen. |

**RKO-RADIO**

| BEING EDITED (1939-40) |
| STAGE TO CHINO* |
| ONE CROWDED NIGHT* |

**IN PRODUCTION (1940-41)**

| GHOST OF THE CISCO KID* |
| THE GREAT PROFILE—John Barrymore, Mary Beth Hughes, John Fawcett, Arai Baxter, Director, Walter Lang. |
| FOR BEAUTY’S SAKE—Neil Sparkes, Mar- |
| velle Wambke, Joan Davis. Director, Seput Tsubue. |
| DOWN AGAINST THE WAVE (Teh.)—Don Amore, By Grady, Charlotte Green- |
| wood. Director, Irving Cummings. |

**UNIFIED ARTISTS**

| BEING EDITED |
| THE WESTERNER (Goldwyn)* |
| CAPTAIN CAUTION (RKO)* |
| SOUTH OF PAGO PAGO (Small)* |
| FOREIGN CORRESPONDENT (Warner)* |
| LONG VOYAGE HOME (Warner)* |
| GREAT DICTATOR (Chaplin)*—Charles Chaplin, Pauline Lord, Producer-Di- |
| rector, Charlie Chaplin. |
| THIEF OF BADANG (Comedy)—Sabu, Conrad Veidt, John Dielse. |

**IN PRODUCTION**

| KIT CARSON (M-G-M)* |
| MAJOR BARBARA (Paramount) Robert Mor- |
| ley, Wendy Miller, Evelyn Wilkins. |
| SON OF MONTE CRISTO (M-G-M)—John- |
| nett, Lewis Howard, George Ardan. Director, Stindsl Y. Lee. |

**UNIVERSAL**

| BEING EDITED (1939-40) |
| BOYS FROM SYRACUSE* |
| BLACK DIAMONDS* |
| MODERN MONTE CRISTO* |

**IN PRODUCTION (1940-41) |
| SOUTH TO KARANGA* |
| SLIGHTLY TEMPTED* |
| I’M NOBODY’S SWEETHEART NOW* |
| MUM’S THE WORD* |

**IN PRODUCTION (1940-41)**

| SPRING PARADE |
| WHEN THE DALTONS RIDE* |
| ARGENTINE NIGHTS—Rita Brothers, Andrew Motter, Claudette Monet. Director, Georges Ris- |
| dir. |
| A LITTLE BIT OF HEAVEN—Gloria Jean, Robert Stack, Fonc Grey. Director, Andrew Mor- |

**WARNER BROTHERS**

| BEING EDITED (1939-40) |
| SEA HAWK* |
| THEY DRIVE BY NIGHT* |
| RIVER’S END* |
| MONEY AND THE WOMAN* |
| LADIES MUST LIVE—Harvey Lee. Driver, Noel Smith. |

**IN PRODUCTION (1940-41)**

| LIFE OF KNUDE ROKNE* |
| DISPATCH FROM REUTERS* |
| NO TIME FOR COMEDY—James Stewart, Rosamund Russell, Charlie Ruggles. Director, William Keighley. |

**IN PRODUCTION (1940-41)**

| FLOWING GOLD—Pat O’Brien, John Gar- |
| Best, Frances Farmer. Director, Alfred E. Green. |

**IN PRODUCTION (1940-41)**

| CITY FOR CONQUEST |
| THE LETTER—Bette Davis, Herbert Mar- |
| shak, Jean Arthur, Claude Gillingwater. Director, William Wyler. |
| TUGBOAT ANNIE SALS AGAIN—Mar- |

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**The Encyclopedia of Exploitation**

**YOU NEED IT! HURRY!**

**Limited Supply Going Fast**

$3.50 per copy. (No C.O.D.’s)

Showmen’s Trade Review—1501 Broadway, New York, N. Y.
Cross Country Romance  
(Continued from page 17)  
alarm for her and when Raymond (who has  
agreed to take Wendy stay until they reach  
a certain city) and Wendy stop in for a bite  
to eat in Billy Gilbert's restaurant, she is  
recognized, but Raymond has taken too much  
time. All this time Raymond is unaware of  
Wendy's identity, so Wendy, afraid of  
being caught, gets away. The police captain  
ought to give her away. They get married but  
Raymond finds out the truth, but by that  
time it doesn't matter.  
Comment: This romantic comedy should  
serve its purpose and be a welcome addition  
on any bill, as it races along merrily blending  
all the required ingredients for the amusement  
of most theatregoers. Lacking anything new  
in plot, since it is modeled after "It Happened  
One Night," the picture brings back to  
the screen after a two-year absence, Gene Ray-  
mund. He has a role similar to that he first  
saw in his thrilling role in "In Old Oregon,"  
which suited his talents. His performance and  
that of Wendy Barrie gives the film its gay,  
traveling mood and Frank Woodruff's  
direction sets the pace as it should be and  
gets full value out of every situation. Hedda  
Hopper and Billy Gilbert are standouts in  
the supporting cast. There's a natural time  
that's a real threat with trailer dealers and  
camps. An automobile with trailer attached,  
with soles and rear covered over with panels  
or banners, should be driven around town for  
ballhoo. (FAMILY)  
Catchline: "In a trailer with the woman  
he didn't want!"  
AUDIENCE SLANT: HAS ALL THE INGREDIENTS  
FOR THE AMUSEMENT OF MOST.  
Feature Slant: A WELCOME ADDITION  
ON ANY BILL.

Land of the Six Guns

Monogram  
Western  
54 mins.  
Prod. No. 3954—Nat'l Release, May 2)

Cast: Jack Randall, Louise Stanley, Glenn Strange,  
Bud O'Keefe, George Chesebro, Steve Clark, Frank  
LaRue, Kenneth Duncan. Credits: Directed by Ray-  
mond K. Johnson, Produced by Harry Welsh. Film  
screenplay by Tom Gibson. Directors of Photog-  
rphy, Heard A. Red and William Eyre. Film  
enitor, Robert Golden.

Plot: About to settle down on his newly  
purchased ranch, Randall learns that cattle are  
being smuggled from across the Mexican  
border by way of his land. He and his pal  
Strange, soon to discover that Chesebro is head  
of the smugglers, learn how the cattle are  
being brought across the border, go after the  
gang, round them up.

Comment: Just an average western, with  
all the riding and shooting outdoor fun could  
wish for. Starting out with a gun fight, the  
picture promises plenty of action, but bogs  
down a little in the middle. However, action  
again comes to the fore before the pic-  
ture ends, when the gangsters are  
captured and brought to justice. The  
performances are as good as one would expect  
to see in a western. Fans may be surprised  
to see (1) Randall in trouble, instead of  
the hero, when the two meet, and (2) the chief  
villain captured without a chase across the  
plains and without the usual fight. There  
are several a little faster than usual and a  
place for exhibitors playing his films, consisting  
of postcards, book matches, pennants, fan photos,  
Dixie Cup tips, Montgomery-Ward shirt tie-  
ups, etc. (FAMILY)  
Catchline: "Jack lays down the law to  
the border bandits... with a blazing six shooter  
in each hand!"  
AUDIENCE SLANT: SATISFACTORY SCREEN  
FACE.  
BOX OFFICE SLANT: SHOULD DRAW WELL  
WHEREVER THEY LIKE ACTION.

Wagons Westward

Republic  
Drama  
69 mins.  
(Prod. No. 907—Nat'l Release, June 19)

Cast: Chester Morris, Anita Louise, Buck Jones,  
Ona Munson, George "Gabby" Hayes, "Big Boy"  
Williams, Douglas Fowley, John Gallaudet,  
Virginia Briscoe, Trevor Bardette, Selma  
Jackson, Charles Sweeney, The Hull Twins. Credits:  
Directed by J. V. McDougall. Associate producer,  
Emmanuel Schaefer. Original screenplay by Joseph  
Moncrief March and Harrison Jacobs. Dir-  
ector of photography, Ernest Miller. Art  
director, John Victor Mackay. Film  
editor, Ernest Nims. Musical director, Cy Foner.

Plot: Twin youngsters different in temper-  
ament, one kindly and the other cruel, grow  
to manhood. The good twin (Chester Morris  
No. 1) remains with his widowed mother  
while the bad twin (Chester Morris No. 2)  
goes to Mexico to live with his uncle, Hayes,  
where he becomes a lawless malefactor,  
terrorizing the southwest. When he returns home  
to visit his sick mother, he walks into a trap  
and is imprisoned. Meanwhile, Morris No. 1  
returns to Mexico in the guise of his brother  
in order to lure two other renegades (Williams  
and Fowley) and a crooked sheriff (Jones)  
into the arms of the law. For a while his true  
identity is concealed; Ona Munson discovers  
that he is not Morris No. 2, but sticks by him.  
Anita Louise, who loved No. 2, is alarmed  
because Ona is apparently taking him away  
from her. She marries No. 1, is later killed  
by No. 2 who returns after escaping from  
prison. The good twin succeeds in trapping  
the renegades, finds happiness with Ona.

Comment: Combining an absorbing and  
action-packed story with a cast of seasoned  
troopers, Republic has turned out a picture  
—not a masterpiece by any means—but  
an honest-to-goodness adventure drama  
designed to give the average audience what it  
likes in film entertainment. Ordinarily, pro-  
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KIDS HOPE THEY FAIL

Because of their activities in connection with the all-night pool därms, the telephone clubs, Joe Boddy of the Rialto and Coming Hills of the 1st, house managers for two theatres in Trinidad, Colorado, know by now every boy and girl in town. All sorts of scamps are put on by the two showmen to keep the kiddies happy, and to make the patrons of today the patrons of tomorrow, always carry a few passes however, for they give a pass to any moppet to whom they fail to speak.

PLUGS NEW EQUIPMENT WITH CONTEST FOR AMATEUR PHOTOGRAPHERS

In some theatres, sound equipment is installed with little advance ballyhoo and is placed in operation with little or no ceremony. But in the theatres in which the installation is something to advertise, for no picture can be properly presented these days without the finest reproduction and projection.

Out in Belleville, Ill., Noah Bloomer operates the Rex Theatre, and when he installed new equipment, he made a six-month campaign called attention to the fact in a novel manner. Before placing the equipment in the theatre, he promoted a local showroom and window display for the new equipment. Then he invited amateur photographers to take pictures, going so far as to make available special lighting equipment for black and white illumination.

Snapshot hounds were invited to submit as many pictures as they pleased, and each one who submitted one or more pictures, even though they might not be winners, were given two admission tickets ‘to the Ritz Theatre to enjoy this wonderful new family equipment as soon as it has been installed.”

The grand prize was ten dollars; second prize, five dollars; and third prize, a six-month pass to each who placed in that order.

Bloomer also sells his feature attractions, too. For instance, on “A Child is Born,” he sent out its “birth announcements,” giving the time, date, and those who would take part, such as the father, mother, doctor, and nurse (Jeeps is Lynn, Geraldine Fitzgerald, John Litel and Gale Page). In describing the “1940 Model Baby,” he used such expressions as “two long power... free-swiveling streamline body... changeable seat covers... economical feed... cry control.”

"VILLAIN STILL PURSUED HER" GETS SWELL PUBLICITY BREAK

The forthcoming “The Villain Still Pursued Her” received a swell publicity break in the Los Angeles Times recently when this paper devoted the first page of its Magazine Section to a pictorial layout, with a caption which stated that “audiences will be invited to ilkis and boo, or cheer if they’re so minded,” and that “practicaly everything that happened on the set was incorporated on the spur of the moment.” One of the stills shows William Farnum reciting “The Face on the Barroom Floor”; another shows a man in a monster manner, and a third shows Buster Keaton “evidently endeavoring to exert the domination of his will over Joyce Compton,” while the third shows Alan Mowbray, the leering and terrible villain, threatening the fair and shrinking Anita Louise as he hisses: “You must proud beauty, I have yuh in my clutches.

Exhibitors who are going to play the picture should get an idea from this for their own newspaper ad and story break.

MOST ORIGINAL TOASTS

A contest in cooperation with the local Con-stitution offering cash prizes for the most original toasts featured the “Ballohka” campaign, sponsored by Dick Jenkins, of the Fox, Austin.

URGES MANAGERS TO MARSHAL FORCES AGAINST SUMMER FOES

Drawing his analogy between events in Europe and what can happen to a theatre’s business, L. S. Stein of Warner Chicago Theatres, addressing the managers through the circuit’s Exploitation Bulletin, urges them not to be “filth columnists.”

“No matter how successful you may think you are,” he writes, “there is always the danger of a Fifth Columnist element in your ranks, who, without full realization, brings danger to your door.”

Stein points out that “showiness on the part of you may be your Fifth Column.” that “stuckiness in the service you render may be your Fifth Column”; that “an attitude of defeatism and lack of readiness in your attractions may be your Fifth Column.”

Admitting it’s tough in the summer time, he urges managers to marshal their forces and not to “let the combination of beaches, golf courses, tennis courts, bridle paths and picnic grounds blitzkreig your business.

Stein concludes with the advice that if everyone does his bit toward giving better service, economizing in the theatre operation you’ll defeat any Fifth Columnist elements that may drag your theatre down to low levels.

MANAGER LEWIS SENDS MESSAGE TO NEIGHBORHOOD HOTEL GUESTS

When permanent guests of various Brook-lyn Heights hotels and apartment houses locked in their mail boxes recently, they found a folded note with these words on the outside: “A message for you from the St. George Play- house.” On opening the paper, guests read this message from Manager Edward B. Lewis: “Greetings from the management of the St. George Playhouse.

“As you likely know, the St. George Play- house is conveniently located in your neighbor- hord, and serves as the greatest source of entertainment in this community, because the pick of the season’s outstanding pictures are always to be seen here.

“We feel that the successful maintenance of any theatre is based on the sincere desire of the management to bring to its patrons the highest caliber of screen entertainment, in pleasant, comfortable and friendly environment, and we are all in the business to render this service.

“In order to better acquaint yourself with your neighborhood playhouse, we would ap- preciate a visit from you, in the very near future.”

The results from a message like this must have been gratifying to Manager Lewis. And it is our candid opinion that theatres all over the country could follow his example for a better known and better attended theatre in their respective communities.

PENNIES AS REMINDERS

Small envelopes, each containing 5 Lin- coln pennies, were handed out as change by the cashier, by the candy girl, and by the Annex Restaurant next door to Warrors Capitol Theatre, Chicago. Imprinted on the envelopes, according to Manager R. T. Barnett, was this copy: “Your change! Five little reminders to see ‘Abe Lincoln in Illinois,’ at the Capitol.”

Calderw’s Campaign on “Rebecca” a Lively One

A noteworthy campaign on “Rebecca” was recently planned and executed by Manager Wally Caldwell of Loew’s Valentine Theatre, Toledo, Ohio. As you who have read Wally’s past campaigns already know, this showman seldom misses a trick in exploiting his employ. To give the theatricals of his activities, many of which are repeated from time to time but which are still always exciting, he would take full advantage of space. Reported here are some of the out- standing stunts:

- Promotional talk, walking book, size 7’ by 3’, mounted on baby carriage wheels and operated by a boy within and equipped with a battery talking radio station WTOI, traversed the streets. The NBC Blue Network station broadcast spot announcements and 15-minute “Rebecca” transcriptions, as well as theatre and play- house preceding and following.

One thousand mimeographed letters were mailed to the regular theatre mailing list, which included Wives, the Federation of Women’s Clubs, principals and teachers of junior and senior high schools, dramatic teach- ers and members of the Players guild.

In a tarp with a local department store, that establishment’s book department sent out 250 copies of “Rebecca.” In an effort to add to the already white hot lobby, one announcing the 69th edition of “Rebecca,” and also the fact that the picture would be shown at Loew’s Valentine.

Five thousand napkins were distributed to patrons in leading downtown popular-priced restaurants. Bookmarks were distributed to the Toledo libraries, as well as through circu- lating libraries of department stores.

Several outstanding window displays were provided and a photography firm came through with a cooperative ad.

The newspapers gave liberal space to publicizing the picture, and the heads of the women’s clubs gave the picture a boost at their meetings.

STEFFY GIVES ROSES TO HUSBANDS IN “MY FAVORITE WIFE” CAMPAIGN

Manager Frank Steffy and his publicity heads, George Tharpe and E. Seibel, of the State Theatre, Minneapolis, used four novel exploitation stunts in their campaign for “My Favorite Wife.”

Free roses to husbands! The first three hundred husbands who brought their wives to see “My Favorite Wife” on the opening day were given roses.

Freeing hubby’s foot into wife’s shoe! A ballyhoo idea was worked out in cooperation with Merle Potter, Times-Tribune critic, whereby the first hundred men able to fit their feet in their wife’s shoes on opening day were awarded gift tickets.

Free ride to marriage bureau! A new streamlined Yellow Cab, which ran every Sunday outside the State on opening day and was labeled: “Any couple deciding to get married after see- ing ‘My Favorite Wife’ may ride free in this new Yellow Cab to the marriage license bureau.”

Articles for your favorite wife! Jean Lowry, in charge of the “Foke About Town” special promotion section of the Star-Journal, coop- erated with the Steffy publicity staff and wrote a series of columns, geared to the marriage license bureau.

"He Laughed Himself Sick—"

That was the theme of the street ballyhoo used by Manager "Bud" Ericson of Warner’s Rhodes Theatre, Chicago, in behalf of Colum- bia’s “His Girl Friday.” The Rhodes, as was expected, in these early pictures is not on the east side (that’s Lake Michigan!) but on the south side.
Rodnok Enthusiastic About “Flag Speaks”

Showman Sees Swell Selling Slants In Technicolor Short Subject and Gives Details of Proposed Campaign

Perhaps he has already executed it, but whether he has or not is beside the point. The outline of the campaign for “The Flag Speaks” which was forwarded to us by Manager Steve Rodnok, Jr., of the Oaks Theatre, Oakmont, Pa., shows evidence of one of the best campaigns ever used to sell a short subject. Steve believes other showmen would be interested in learning what he proposes to do, and we believe they will—after they look over his outline:

“Since the American Legion cooperated with MGM in producing The Flag Speaks,” this organization should be willing to help me put this most timely subject across.

“I am writing the superintendent of all the organizations in our community to be my guests to see it. (American Legion, Veterans of Foreign Wars, Women’s Clubs, Lions, Rotary, Civic Club, Boy and Girl Scouts). I will ask for written statements regarding the program and these published in the local newspaper several weeks before it opens at my theatre.

Campaign Based on Charity Cause

“My whole campaign will be based on a ‘charity cause.’

“For every ticket sold in advance by the American Legion, I will return five cents of it to them for a needy cause. All organizations, of course, will be selling tickets, with the Legion in charge.

“I will have the superior of these organizations make mention of ‘The Flag Speaks’ at their next meeting and to cooperate with the American Legion in selling tickets.

“The slogan, ‘The Flag Speaks’ should be seen on every true red, white, and blue, will be carried throughout my campaign, and I will have secretaries of all organizations mention it on letterheads to their members.

“If school is in session, the superintendent will mention the film during general assembly. “I will plant newspaper feature articles on ‘Do You Know How to Hang a Flag?’ and ‘Do you Know How to Salute a Flag?’—mentioning the short subject will be made in each instance.

If School is in Session

“Again, if school is in session at the time of my playdate, an essay contest will be conducted for high school students, with the winners receiving guest tickets and their essays appearing in the newspaper and in school publications.

“Circulars will be sent out by the American Legion, and material will be placed on the bulletin boards of all organizations, schools, library, etc. I will line up the merchants for cooperative ads in the newspapers, and will offer prizes to the store selling the best flag decoration.

“The American Legion will sponsor a parade on the Fourth of July, the Boys’ Club of Oakmont and the American Legion Band participating. Movies will be taken of the parade, store fronts, essay winners, etc., which I will project the following week. (And watch it sell tickets!) Restaurants will mention the slogan on their menus, and ushers will wear American Legion uniforms. The theatre lobby will be decorated with flags, cannons, guns, etc. Incidentally, the person presenting the oldest flag at the box office will receive a guest ticket.

“For street ballyhoo, and for use in conjunction with radio spots, I will use an Austin decorated with flags.

“I will, of course, show an advance trailer and will place the subject in my programs, window cards, etc.”

“And there you have it—all the details of the selling of Steve’s will be behind “Flag Speaks” when it plays his theatre. In all probability you can base your own campaign on what the Oakmont showman proposes to do.

Cashiers Learn How to Detect "Dangerous Dollars" at Screening

In connection with the release of its Para- graphic short subject, "Dangerous Dollar," which was produced by authority of the U.S. Treasury Department, Paramount arranged special screenings of the film at all Broad- way motion picture theatres, which were held this week in the Paramount projection room on the 12th floor.

This subject shows how the Secret Service is clamping down on counterfeiters and forgers, and how it is possible to detect the bogus money.

"Dangerous Dollars" was nationally released on June 26.

(Released Saturday, June 26)

PARAMOUNT (No. 87)—Lightweight airplane motor; C.M.T.C. pushes 1940 recruiting; New clipper service to Alaska; New parachute device; G.P.O. weighs choices for national ticket.

MOVIE TONE (Vol. 22, No. 80)—Hoover's speech at G.O.P. convention; Navy's defense plans; Virginia anti-aircraft guns; New clipper service to Alaska; Penny festival in Indiana; Twin convention in California; Log drive in Maine; Folding boat demonstrated; New golf game; Aqueduct race.

PATHE (Vol. 11, No. 59)—Hoover’s speech at G.O.P. convention; U. S. Air Force recruiting; Civil aeronautic training of pilots in Maryland; Kingdecorates British heroes; New clipper service to Alaska.

UNIVERSAL (Vol. 12, No. 881)—U. S. guards Panama Canal; New clipper service to Alaska; Japan Day at San Francisco Fair; Destroye gambling equipment at Santa Monica, Calif.; Fire chiefs convention at Pike’s Peak; Parent and child demonstration; Summer styles for men; Dog show at Long Beach, Calif.; Hoover’s speech at G.O.P. convention.

NEWS OF THE DAY (Vol. 11, No. 282)—Anzacs arrive in Britain; Queen Elizabeth visits hospital; Nazi bombers downed; Hoover’s speech at G.O.P. convention; Log drive in Maine; New clipper service to Alaska (Seattle only); Twin convention in California; Bier and Galento train for flight.

(Released Wednesday, June 26)

PARAMOUNT (No. 86)—National Collegiate track meet at Minneapolis; LSU famous Dan Beard at Fair; Girl Scout Mariners on cruise; Capt. Bob Barto at the Chicago World’s Fair; Lincoln Washington returns with refugees; Republican convention.

MOVIE TONE (Vol. 22, No. 82)—Republican convention; Lincol Washington returns with refugees; Egyptian troops guard Cairo; Britain prepares for German invasion; Last pictures of French fleet; Cadets graduate at Kelly Field, Texas; U. S. Army sends reinforcements to Alaska; Harvard rowers defeat Yale (except Kansas City, Philadelphia, Dallas, St. Louis, Pittsburgh, Minneapolis and San Francisco); Diving at Los Angeles; National Collegiate track meet at Minneapolis (Kansas City, Philadelphia, Dallas, St. Louis, Pittsburgh, Minneapolis and San Francisco only).

NEWSLETTER (Vol. 11, No. 281)—Republican convention; London evacuates children; British convoy leaves German藳via; U. S. Army sends reinforcements to Alaska; Re’s Hall seen at U. S. embassy; Liner Washington returns with refugees; Niagara University holds commencement (Buffalo only); Diving at Los Angeles (except Boston and New Haven); Harvard rowers beat Yale (Boston and New Haven only).

NEWS OF THE DAY (Vol. 11, No. 282)—Republican convention; Professors of Muscles and their war declaration; Britain fields cracks and Firth Column activity; Cadets graduate at Kelly Field, Texas; Canada welcomes new Governor General; Toscannini arrives in Rio de Janeiro, Brazil; National Collegiate track meet at Minneapolis; Mass commencement at Philadelphia (Philadelphia only); Flower festival at Asheville, N. C. (Atlanta, Charlotte, Memphis and New Orleans only).

UNIVERSAL (Vol. 12, No. 882)—Films of Muscles and their war declaration; British chief Italian Fifth Column activity; Cadets graduate at Kelly Field, Texas; Canada welcomes new Governor General; Toscannini arrives in Rio de Janeiro, Brazil; National Collegiate track meet at Minneapolis; Mass commencement at Philadelphia (Philadelphia only); Flower festival at Asheville, N. C. (Atlanta, Charlotte, Memphis and New Orleans only).
"Four Mothers" is set for early production at Warner Bros, under the direction of William Keighley. The cast will include Priscilla Rosemary and Lola Lane, Gale Page, May Robson, Claude Rains and the other members of the cast that appeared in the previous pictures of the series.

Present plans at MGM call for a remake of "Billy the Kid," as a starring vehicle for Robert Taylor, to follow "Flight Command." The picture was originally made in 1930 with Johnny Mack Brown in the title role.

Director Mitchell Leisen will put "Arise My Love" before the cameras at Paramount in a few days with Claudette Colbert and Ray Milland in the co-starring roles. Leisen has been busy the past two weeks testing players for the important supporting roles.

If reports around Hollywood are true, Rita Hayworth will have the feminine lead opposite Douglas Fairbanks, Jr., in "Before I Die," which Ben Hecht will produce and direct for Columbia beginning next week. Thomas Mitchell and John Qualen have been signed to head the supporting cast.

More than 4,500 head of cattle have been concentrated in Long Valley for the outdoor sequences of Harry Sherman's "Cherokee Strip," now before the cameras with Richard Dix in the starring role. About 100 cowboys did the round-up job.

Orson Welles is testing George Coulouris, Mercury Theatre actor, for the second male lead in "Citizen Kane," his first picture for RKO, scheduled to go into production within the next two weeks.

Alfred Newman, who has created the musical scores for some of Hollywood's top films, has been engaged by Walter Wanger to write and direct the musical score for Alfred Hitchcock's "Foreign Correspondent." The picture is currently in the editorial rooms after three months of actual shooting.

Claire Trevor was signed for the title role in Century Pictures' first production, "The Silver Queen," which Frank Melford will produce for Paramount release.

In view of the public's demand for comedy and musical entertainment, Republic has shelved summer production plans for "Lady From New Orleans" and moved up "Hit Parade" to start shooting within the next two weeks. Producer Sol Siegel is now lining up an all-star cast for the picture.

"Son of Roaring Dan," Johnny Mack Brown's seventh western for Universal, got the "go" signal from Director Ford Beebe, with Jeanne Kelly in the feminine role. The supporting cast includes Fuzzy Knight, Nell O'Day, Robert Homans, Eddie Polo, Dick Alexander and John Eldridge.

Director Irving Cummings is continuing Technicolor tests on "Down Argentine Way," his current assignment at 20th Century-Fox. Among those already tested are Betty Grable, John Carroll, Charlotte Greenwood and George Metaxa.

William Farnum and Edwin Maxwell have been set for roles in Edward Small's "Kit Carson," currently before the cameras under the direction of George B. Seitz.

Hal Roach is dickering for Shirley Temple to star in a series of family pictures he plans to produce at the rate of two or three a year. The deal will have to wait, as Mr. and Mrs. George Temple plan to keep Shirley off the screen this year.

Tex Ritter left for Arizona to film the outdoor sequences for Monogram's next musical western, "Rainbow Over the Range," which Al Herman will direct for Producer Edwin Finney. Dorothy Fay has been assigned the feminine lead. The picture will make a second picture, untitled, while on location.

George O'Brien's last picture for RKO, "Triple Justice," went before the cameras with Virginia Vale playing opposite the western star. The picture is being directed by David Howard who returned to the studio after a long illness.

"Nobody's Children," the popular radio serial dramatizing juvenile problems, will be brought to the screen in the near future by Columbia with Ethel Fellows starred. Charles Barton, now directing Ethel in "Five Little Peppers in Trouble," may be given the assignment.

"Three Faces West" has been selected by Republic as the new title for "Refugee."
A Real Gun Moll

Alma Marie Landan of Los Angeles is a gun moll but on the side of law and order. She has just won the women’s combat pistol shooting title and is here seen showing off.

Former Star Gets Break

Betty Fields, famous silent picture star, received a well-deserved break when she was signed for a featured role in Republic’s “Should Wives Work?” current picture in the “Stamp” series. The studio also announced that Eric Blore has been set in the comedy lead.

Finishes One, Starts Another

Clayton Moore finished his role in Edward Small’s “Kit Carson” and was immediately signed for a featured role in “The Son of Monte Cristo,” which is being directed by Rowland V. Lee. Moore joins an all-star cast headed by Louis Hayward, Joan Bennett, George Sanders and Florence Bates. Both pictures are on Small’s schedule for United Artists release.

Roland Young for “Story”

Roland Young was signed by MGM for the important featured role of Uncle Willie in “The Philadelphia Story,” new Katharine Hepburn starring picture which George Cukor will direct. The studio also announced that Mary Nash has been assigned one of the supporting roles.

“Ellery Queen” to Roll Soon

Producer Larry Damrow has signed Man- frid B. Lee and Frederick Dannay, authors of the many Ellery Queen detective novels, to come to Hollywood and work on the first of the series to be produced for Columbia. Damrow expects to line up a top name player to be starred in the series which is scheduled to go before the cameras in a few weeks.

“Santa Fe Trail” Flynn’s Next

H. A. Wallis, executive producer at Warner Bros., announced that the next starring vehicle for Errol Flynn will be “Santa Fe Trail,” an historical Western epic. As soon as Flynn returns from his South American good will tour, Wallis will start work on the new picture under the direction of Michael Curtiz. Olivia de Havilland probably will be Flynn’s leading lady.

UA Producers Delay Summer Production Plans

With Samuel Goldwyn and David O. Selznick definitely out of the running as far as summer production is concerned, and other UA producers holding back awaiting more favorable conditions in the war zones, production conditions are expected to reach a new low during the next three months.

Pictures completed and waiting release are Goldwyn’s “The Westerner”; Small’s “South of Pago, Pago”; Warner’s “Foreign Correspondent” and “The Long Voyage Home”; Korda’s “Thief of Bagdad”; and Roach’s “Captain Cantton.” In addition to these, Chaplin has completed his “Prod. No. 6,” but there is still some question when it will be ready for release.

Currently before the cameras are Small’s “Kit Carson” and “Son of Monte Cristo” and Roach is getting ready to shoot “Road Show” within the next few weeks. No definite starting dates have been set for the Lew-Lewin production of “Plottam,” James Roosevelt’s “Pot o’ Gold,” or Richard Rowland’s “Cheers for Miss Bishop.”

UA announced a program of 22 pictures for the 1940-41 season.

Expansive Campaign for Para’s “New Yorkers”

After viewing rushes of Producer Paul Jones’ production, “The New Yorkers,” Paramount executives awarded the film an expansive advertising campaign on the basis that it is one of the outstanding productions of the current year’s program.

The picture’s cast is headed by Dick Powell and Ellen Drew and includes such outstanding supporting players as Georgina Caine, Ernest Truex, Raymond Walburn, Franklyn Parrish, and William Demarest. Preston Sturges directed.

It is understood that “The Great McGinty,” formerly known as “Down Went McGinty,” which was produced by Jones and directed by Sturges, has also caught the fancy of front office executives at Paramount.

Merry Men Signed for “Girls”

Radio’s outstanding vocal group, The Merry Men, have been signed by ROO for George Abbott’s “Too Many Girls.” Currently featured on the Al Ferrer show, The Merry Men have been joined by Leon Schlessinger “Melody Mellow” cartoons for the past several years.

Overman Joins “Music” Cast

LYNE OVERMAN, fresh from his featured role in “North West Mounted Police,” joins the cast of Paramount’s “There’s Magic in Music,” which co-stars Allan Jones and Sandra Foster. Overman will portray a role especially suited to his comic talents, that of a long-suffering business manager for the Metropolitan Opera Co.

Mammalian to Direct “Californian”

Robert Mamoulian was signed by Darryl F. Zanuck, production head at 20th Century-Fox, to direct Tyrone Power’s next starring vehicle, “The Californian,” set to go before the cameras next month. Work on his own production, “Lysistrata,” will be postponed until he completes direction of the 20th’s current assignment. Power is at present in the starring role of “Brigham Young.”

Selser Signs Stage Player

EUGENE MURPHY, discovered by Producer-director William Selser while playing with a road company of “Tobacco Road,” has been signed for an important role in “Hired Wife,” currently in production at Universal.

Getting Ready

A few last minute instructions are given by director Henry Koster to Deanna Durbin, star of Koster’s current picture. He has directed all but one of Deanna’s seven hits.

WANDERING AROUND HOLLYWOOD

with the “Oldtimer”

There’s a deal on tap with one of the major lots for Edgar Bergen to produce his own pictures. With his background in the entertainment field, Edgar should know what the public wants, which makes the idea a good one. Wonder if Charlie McCarthy will be listed as associate producer.

Before leaving Hollywood for New York, Herbert Yates, Republic’s head man, said that there would be no cuts at the valley studio. A few days later, Roy Rogers and Judy Canova, two of the lot’s stellar luminaries, parted with their tonsils. That’s what we call crossing the bow.

Joe E. Brown has been invited to be a member of the faculty of Parsons College, Kansas. One of Joe’s first jobs will be to hide the campus in his mouth. Incidentally, his current picture at Columbia is titled “So You Won’t Talk” . . . ideal for a faculty member of any college.

Understand Don Wilson is trying to borrow Ann Darrow’s horse for his role of “Slim” in Harry Sherman’s “The Round-Up.” Don figures if the horse will hold Andy, he’s on the safe side. Tough break for the “nag” either way.

Too bad Towne and Baker’s RKO picture “Tom Brown’s School Days” did not come before MGM’s “Goodbye, Mr. Chips.” As it stands now, it will have to stand comparison with one of the top box office hits of last year, but regardless, it’s darn swell entertainment for anybody’s dough.

Over at Warner Bros, James Cagney has been in training for “City for Conquest,” in which he portrays the role of a “pug” . . . and all that work to take a sock at Ann Shirley.

You’ve heard of scene stealers for a long time, but the newest thing in Hollywood is picture stealing. That’s exactly what the Technicolor cameramen did with Paramount’s “Unchartsd.”
WAGONS WESTWARD
(Continued from page 19)

ductions with a western locale have characters that are "western," regardless of acting ability; but "Wagons Westward" has characters who not only easily adapt themselves to their locale, but know how to act as well. As both hero and leading lady, this final role, Chester Morris, gives one of his most satisfying performances in a long time—it stands out above the others. Although his hero's Swagger as a crooked sheriff, Buck Jones seems more convincing in the new assignment. In featured roles, Anita Louise, Ona Munson, George "Gabby" Hayes, Gunn Williams and Douglas Fowley are all consistently good. In selling the picture, the twin aspect should suggest a number of exploitation stunts. A covered wagon could be used for street hallygo, and miniature moving wagons might be used for your facade and marquees.

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SHOWMEN'S TRADE REVIEW
June 29, 1940

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(Continued)
CITY FOR CONQUEST

Warner Brothers Drama Not Set

Selling Names: James Cagney, Ann Sheridan, Frank Craven, Frank McHugh.

Director: Anatole Litvak.

Associate Producer: Sam Cagney.

Story Idea: James Cagney, to the disappointment of all the hero-worshiping boys of his neighborhood, refuses to turn professional after he wins the title for amateur boxing. Cagney prefers to keep his truck driver's job and marry Ann Sheridan. But Ann has met Anthony Quinn, a dancer, and he induces Ann to become a regular partner in a dance team.

Plot: To match Ann's celebrity, Cagney signs up for a professional fight, which costs him his eyesight. It is then that Ann realizes that nothing matters except Cagney, so she gives up her career to marry him.

Catchline: "A pledge that survived many pitfalls."

SING, DANCE, PLENTY HOT

Republic Drama Not Set

Selling Names: Ruth Terry, Johnny Downs, Elizabeth Risdon, Barbara Jo Allen, Billy Gilbert.

Director: Lew Landers.

Assoc. Producer: Robert North.

Story Idea: Johnny Downs, unaware of Lester Matthews’ unscrupulous methods of producing amateur shows for charity and pocketing most of the money, has been assisting him wholeheartedly. Barbara Jo Allen and her two spinster aunts, also assist until Billy Gilbert, an investigator, shows up with evidence of Matthews’ dishonesty. It is then up to Downs to find Matthews, who has in the meantime disappeared, in order to clear his own name and prove his honesty.

Catchline: "He wiggled himself out of a tough spot."

BOYS OF THE CITY

Monogram Drama July 15

Selling Names: Bobby Jordan, Leo Gorcey, Dave O’Brien, George Humphreys.

Director: Joe Lewis.

Producer: Sam Katzman.

Story Idea: On their way to a summer camp in the Adirondacks, the East Side Kids seek shelter in a haunted Chateau. There they find a murdered man in one room and a young lady bound and gagged in another. They make up their minds to solve the mystery before continuing their vacation.

Catchline: "The East Side Kids try their mailboxes pranks on a spook."

BRIDE WORE CRUTCHES

20th Century-Fox Drama Not Set

Selling Names: Mike Roberts, Ted North, Robert Armstrong, Lionel Stander.

Director: Shepard Traube.

Assoc. Producer: Lucien Hubbard.

Story Idea: Ted North gets a reporter’s job through influence and finds that Lynne Roberts, pride of the City Room, is the only one willing to show him the ropes. Lynne saves his job for him when he gets into trouble, and when he decides to round up Lionel Stander’s mob single-handed, it is she who brings him assistance in the nick of time.

Catchline: "A daring girl saved him from his own recklessness."

IT HAPPENED IN PARIS

Columbia Drama Not Set


Director: Charles Vidor.

Producer: Charles Deering.

Story Idea: Brian Aherne, Parisian bicycle-shop proprietor, is aided in running his store by Irene Rich, his wife, Evelyn Kayes, his daughter and Glenn Ford, his son. While on jury duty, he wins an acquittal for Rita Hayworth, accused of murdering her sweetheart. He helps Rita when she is freed, by installing her in his home. Ford falls in love with Rita, but Aherne refuses to give his consent to their marriage until evidence is uncovered completely exonerating Rita of the crime.

Catchline: "What devotion gets him the courage to fight for her happiness."

TAMPERED EVIDENCE

Columbia Drama Not Set

Selling Names: Jack Holt, Jonathan Hale, Henry Kolker, Marjorie Reynolds.

Director: Lewis D. Collins.

Producer: Larry Darmour.

Story Idea: Jack Holt, adjustor for a Fire Insurance Company, while searching through the papers of Jonathan Hale, warehouse manager, finds that the wiring had been tampered with, and he reports this to Boyd Irwin, president of the company. Hale, unable to get his money, asks Henry Kolker, president of a bank, to intervene in his behalf, as he cannot meet his note. Things look black for Hale, until Holt finds the man who started the fire and through their learn how Kolker’s guilt.

Catchline: "He unearthed evidence of a criminal nature."

RHYTHM ON THE RIVER

Paramount Musical Drama Sept. 6

Selling Names: Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant.

Director: Victor Schertzinger.

Producer: William LeBaron.

Story Idea: Bing Crosby and Mary Martin have been the "ghosters" of words and music for which Basil Rathbone, a simple bookkeeper, gets the credit. Tired of Rathbone’s refusal to give them name credit, they try it on their own, only to find that Rathbone’s story is so good that listeners are claimed as similar to Rathbone’s. To save his reputation, Rathbone finally consents to every request, including enough money to get married.

Catchline: "Music and fun with a couple of ‘ghosters’."

SPRING PARADE

Universal Musical Not Set

Selling Names: Deanna Durbin, Robert Cummings, Mischa Auer, Anne Gwynne.

Director: Henry Koster.

Producer: Joe Pasternak.

Story Idea: Deanna Durbin, a young peasan
t girl, falls in love in what she believes is a haystack and wakes up to find herself on a wagon load of hay being driven into Vienna. The driver, S. Z. Sakall, a baker, takes her home with him and has her share a room with Anne Gwynne, one of his shop girls. Deanna meets Robert Cummings, a corporal, when he calls for Anne. They find they are both interested in music... and after many meetings, write a waltz together that creates a sensation at the Emperor’s ball.

Catchline: "Deanna’s first costume picture."

GHOST OF THE CISCO KID

20th Century-Fox Drama Sept. 20

Selling Names: Cesar Romero, Sheila Ryan, Robert Sterling, Janet Beecher.

Director: Otto Brower.

Assoc. Producers: Walter Morrisco and Ralph Fine.

Story Idea: Cesar Romero rescues Montague Shaw and his daughter, Sheila Ryan, who loses her horsey when her own gun shot fired by two bandits. Shaw has arrived to buy from Janet Beecher, but Janet, who has become obsessed with the idea of not paralleling with any of her land in spite of the bank’s orders, had hired the bandits to frighten Shaw away. Janet causes so much trouble for everyone that when she is killed by her own wagon, Romero (without telling what he knows) decides it’s better that way.

Catchline: "Framed as the goat for a holdup...the Cisco Kid arranges a surprise."

WHEN THE DALTONS RODE

Universal Drama Not Set

Selling Names: Kay Francis, Randolph Scott, Brian Donlevy, Broderick Crawford, Stuart Erwin, Andy Devine.

Director: George Marshall.

Story Idea: Randolph Scott opens a law office in a small town in Kansas and there renews his friendship with Broderick Crawford, Brian Donlevy, Frank Albertson and Stuart Erwin, the four Dalton boys. Crawford is engaged to Kay Francis, whom he's fallen in love with Scott. George Bancroft, rich man of the town is behind all the trouble caused the Dalton family because he wants their land. They become fugitives and embark on a spectacular career of crime. They are finally killed while robbing a bank— but not before Crawford kills Bancroft. Then Scott and Kay face the future together.

Catchline: "Her choice between them was dictated by her heart, but on it depended many lives."

SHADOWS OVER CHITOWN

Monogram Drama August 5

Selling Names: Boris Karloff, Grant Withers, Marjorie Reynolds, Guy Usher.

Director: William Nigh.

Producer: Paul Malvern.

Story Idea: Boris Karloff is seeking the man who murdered Melvin Lang; sunk his

(Continued on next page)
SHADOWS OVER CHINATOWN

(Continued from preceding page)

ship and stole a million dollars worth of bonds. Chief suspect is Guy Usher, hance of Lang's daughter, Marjorie Reynolds. When other murders occur for which Usher cannot be blamed, Karloff starts rounding up other suspects, all formerly linked to the guilty man.

Catchline: "He pitied his wins against the cunning of a murderer."

SHOULD WIVES WORK

Republic Drama Not Set

Selling Names: James, Lucille, Russell Gleason, Harry Davenport, Lois Ranson.

Assoc. Producer-Director: Gus Meins.

Story Idea: To save Lois Ranson from being replaced in a home talent musical production by a daughter of a socialite family, Harry Davenport has Forrester Harvey, the town doctor, help his daughter with the news and the Higgins family inheritance. This not only helps Lois, but also brings in a very important visit with her friend, the wealthy Miss James, to the town. Things look pretty bad for the Higgins family when the fraud is uncovered, but everything ends happily when Lois makes a hit in the highly successful musical.

Catchline: Their social fraud became a lucky deception.

RANGERS OF FORTUNE

Paramount Drama Oct. 11

Selling Names: Fred MacMurray, Patricia Morison, Albert Dekker, Gilbert Roland, Joseph Schildkraut.

Director: Sam Wood.

Producers: Dale Van Every.

Story Idea: Fred MacMurray, Albert Dekker and Gilbert Roland, are three adventure-seeking devil-may-care men of the '70's whose hearts are touched by the plight of Betty Brewer and her grandfather's fight for decent government. They pitch in and help paint new buildings, when some unknown hoodlums break up the plant. Then Patricia Morison, owner of the town's grocery store, assists them in locating the individual behind all the trouble, after which they clean up the town.

Catchline: "Will fists, fire and courage they drove the crooks out of town."

Old Westerner Aids "Passage" Campaign

The highlight of Jack W. Frethewell's campaign for "Northwest Passage," which played recently at the State Theatre, Harrisonburg, Va., was the personal appearance of Capt. Jack Lloyd, 72-year-old soldier of fortune and veteran extra of many a Western picture, including "Dodge City," "Geronimo," "Stage Coach," etc. With his natural long hair and beard, buck-skin outfit and pearl handle forty-five (not to mention his tall stories of actual experience with Betty's newspaper, when some captive of the bandits, Chief Jane,) he served as a perfect advance for the outdoor epic.

Listed below are a few of the stunts Capt. Jack Lloyd and Manager Frethewell used to put over "Northwest Passage." Frethewell put him up in New York exactly a week in advance walking the streets carrying theatre and picture credits, stopping in crowds telling the story of Major Roger's Rangers and the

"Northwest Passage." In addition, Frethewell promoted his meals at the town's leading restaurant where he entertained large crowds with his natural sincere banter of the old West but never forgetting to plug the picture and playdate.

Together he and Frethewell obtained over one and one-half hours of free radio time at the local station each day. Twenty-five minute programs three days prior to and on the opening day of the picture. (Balance of the time was devoted to advancing the challenging hike on opening day.)

Interviewed Westerner

Frethewell then arranged to interview the Westerner on the stage of his two theatres at peak hours some days before opening. Capt. Lloyd made a great hit both on the radio and stage, spoke clearly, dramatically, and knew his stories backwards. The stage talks followed the "Passage" trailer and proved very effective. He always spoke of Roger's Rangers, and their daring feats as well as the beautiful Northwestern Country.

Then came the climatic feat of the entire campaign. Frethewell challenged the captain to walk 25 miles from a nearby town to Harrisonburg for the opening day of the picture. The challenge was publicized via radio talks, stage interviews and newspaper stories, arousing tremendous interest. Everybody was talking about the "Northwest Passage or Bust!" Challenge.

The radio station broadcast his progress daily at special intervals, and the newspaper carried stories, resulting in large groups of people crowding the streets in front of the theatre awaiting his arrival at 3:30 the opening day. (Time set so school children could be on hand.) Many children went out to meet him, carrying banners and clearing the streets of auto traffic. A public address system was used on a platform erected in front of the theatre, and Manager Frethewell kept the interest at a high pitch several hours before his arrival.

As the old Captain came into sight, about two blocks from the theatre on Main Street, a loud cheer went up from the crowd that would not permit the hero to know that "it worked," it's a "success!"

Capt. Lloyd was handed the $35 (his salary for the week—the theatre paid all expenses), much to the crowd's satisfaction, and then he gave a brief summary of the trek and compared it with that of the Rangers in "Northwest Passage."

"There is no need of telling you what this meant at our box office." Frethewell reported.

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Ten cents per word. No charge for name and address. Five insertions for the price of three. Money order or check with copy. (Legal size ad will appear as soon as received unless otherwise instructed.) Address Classified Dept., SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York City.

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Buyers for that used equipment you have for sale can be contacted direct at a minimum of cost (see rates above) and effort (use convenient order blank below) through this Classified Advertising section of the national weekly service paper which is read by theatre men from coast to coast. List what you have to offer Right Now! SHOWMEN'S TRADE REVIEW, 1501 E'way, New York, N. Y.
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### 1939-40

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COLUMBIA 1939-40

ALL STAR COMEDIES (18)

Amos 'n' Andy

Auntie Fanny

Bosom in the Woods

Doctor Frail

Brother Bear

Books in the Woods

Man From Snowy Mts.

Crane

Hitchhicker

Hymn of the Skagstik

Horse Roadies

Roadhouse

Broadway

Nothing But Pleasure

Salon au Masque

Saloon Saloon

Saloon Saloon

Taming of the Skid

Tinsel of the Road

Train of the Town

Traveller's Pace

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**SHOWMEN’S TRADE REVIEW**

**20th CENTURY-FOX 1939-40 (Cont.)**

<table>
<thead>
<tr>
<th>Comment</th>
<th>Running Time</th>
<th>Reviewed Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shep in the Meadow</td>
<td>Satisfactory</td>
<td>10/14/39</td>
</tr>
<tr>
<td>Switch Bearer</td>
<td>Good</td>
<td>9/22/39</td>
</tr>
<tr>
<td>Wish Me Good</td>
<td>Very Good</td>
<td>8/16/39</td>
</tr>
<tr>
<td>Wistful Womb</td>
<td>Very Good</td>
<td>8/16/39</td>
</tr>
<tr>
<td>Wish All the Shoulder</td>
<td>7/12/39</td>
<td></td>
</tr>
<tr>
<td>Felix</td>
<td>Not Rev.</td>
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### 20th CENTURY-FOX 1940-41

**ADVENTURES OF A NEWSREEL CAMERAMAN (4)**

<table>
<thead>
<tr>
<th>Comment</th>
<th>Running Time</th>
<th>Reviewed Time</th>
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<tbody>
<tr>
<td>Go</td>
<td>Pretty Good</td>
<td>7/15/39</td>
</tr>
<tr>
<td>Andy Panda Goes Fish</td>
<td>9/30/39</td>
<td></td>
</tr>
<tr>
<td>Richard Mittens</td>
<td>Good</td>
<td>2/16/40</td>
</tr>
<tr>
<td>Little Babies for Andy</td>
<td>Amusing</td>
<td>9/30/39</td>
</tr>
<tr>
<td>100-Pounds and Andy</td>
<td>Good</td>
<td>7/11/41</td>
</tr>
<tr>
<td>Skeep Princess</td>
<td>Good Fun</td>
<td>12/2/39</td>
</tr>
<tr>
<td>Tom Thumb Jr.</td>
<td>6/4/40</td>
<td></td>
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**MUSICALS (13)**

<table>
<thead>
<tr>
<th>Comment</th>
<th>Running Time</th>
<th>Reviewed Time</th>
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</thead>
<tbody>
<tr>
<td>Swing</td>
<td>еньк</td>
<td>7/19/39</td>
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<tr>
<td>Mr. Dustry</td>
<td>Good</td>
<td>9/19/39</td>
</tr>
<tr>
<td>Rhumba</td>
<td>7/17/39</td>
<td></td>
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<tr>
<td>Jitterbug</td>
<td>7/17/39</td>
<td></td>
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<tr>
<td>Barn Dance</td>
<td>Satisfactory</td>
<td>7/17/39</td>
</tr>
<tr>
<td>Magnificent</td>
<td>10/14/39</td>
<td></td>
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<tr>
<td>June Holiday</td>
<td>10/14/39</td>
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<tr>
<td>Sleigh Ride</td>
<td>Very Good</td>
<td>10/14/39</td>
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<tr>
<td>St. Louis</td>
<td>10/14/39</td>
<td></td>
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<tr>
<td>Christmas Song</td>
<td>10/14/39</td>
<td></td>
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<tr>
<td>Old Yeller</td>
<td>10/14/39</td>
<td></td>
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<tr>
<td>I Love You</td>
<td>10/14/39</td>
<td></td>
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<tr>
<td>For Better or for Worse</td>
<td>Satisfactory</td>
<td>10/14/39</td>
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<tr>
<td>Sing</td>
<td>10/14/39</td>
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<tr>
<td>Just for Me</td>
<td>10/14/39</td>
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**SPECIAL SUBJECT (1)**

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<tr>
<th>Comment</th>
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<tbody>
<tr>
<td>March of Freedom</td>
<td>Well Done</td>
<td>3/20/39</td>
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**STRAIGHTER THAN FICTION (40)**

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<tbody>
<tr>
<td>No. 66</td>
<td>Very Good</td>
<td>9/23/39</td>
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<tr>
<td>No. 67</td>
<td>Very Good</td>
<td>9/23/39</td>
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<tr>
<td>No. 68</td>
<td>Outstanding</td>
<td>9/18/39</td>
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<tr>
<td>No. 69</td>
<td>Very Good</td>
<td>9/23/39</td>
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<td>No. 70</td>
<td>Excellent</td>
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<td>No. 72</td>
<td>Excellent</td>
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<tr>
<td>No. 73</td>
<td>Very Good</td>
<td>9/23/39</td>
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<tr>
<td>No. 74</td>
<td>Good</td>
<td>9/20/39</td>
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<tr>
<td>No. 75</td>
<td>Very Good</td>
<td>9/23/39</td>
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<tr>
<td>No. 76</td>
<td>Average</td>
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<td>No. 77</td>
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<td>No. 78</td>
<td>Average</td>
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**SPECIAL SUBJECT (1)**

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<tr>
<th>Comment</th>
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<tbody>
<tr>
<td>World's Fair Jamboree</td>
<td>Just Fair</td>
<td>7/1/39</td>
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### 1939-40

**MUSICALS—TWO REEL (13)**

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<td>5/14/39</td>
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<td>Swing</td>
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<tr>
<td>World's Fair Jamboree</td>
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### 1940-41

**GOING PLACES (15)**

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<td>9/23/39</td>
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<td>No. 76</td>
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<td>No. 77</td>
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<td>9/23/39</td>
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<td>No. 78</td>
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**VITAPHONE-WARNER BROS. 1939-40**

**BROADWAY BREVITIES (8)**

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<tr>
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<th>Running Time</th>
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<tbody>
<tr>
<td>Alex in Wonderland</td>
<td>11/25/39</td>
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<tr>
<td>For Nothing</td>
<td>Amazing</td>
<td>11/25/39</td>
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<tr>
<td>Ice Froats</td>
<td>Entertaining</td>
<td>11/25/39</td>
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<tr>
<td>One For the Boleau</td>
<td>Entertaining</td>
<td>12/20/39</td>
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<tr>
<td>World's Fair Jamboree</td>
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<td>11/25/39</td>
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**COLOR PARADE (9)**

<table>
<thead>
<tr>
<th>Comment</th>
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<th>Reviewed Time</th>
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<tbody>
<tr>
<td>American Saddle Horse</td>
<td>Interesting</td>
<td>11/25/39</td>
</tr>
<tr>
<td>Mechanix Illustrated</td>
<td>#1 Good</td>
<td>11/25/39</td>
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<tr>
<td>Mechanix Illustrated</td>
<td>#2 Interesting</td>
<td>11/25/39</td>
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<tr>
<td>Mechanix Illustrated</td>
<td>#3 Interesting</td>
<td>11/25/39</td>
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<td>#4 Interesting</td>
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<td>Mechanix Illustrated</td>
<td>#5 Interesting</td>
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<td>#6 Interesting</td>
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<td>#7 Interesting</td>
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<td>#8 Interesting</td>
<td>11/25/39</td>
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<td>Mechanix Illustrated</td>
<td>#9 Interesting</td>
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<td>Missionary</td>
<td>11/25/39</td>
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<tr>
<td>World's Fair Jamboree</td>
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**20th CENTURY-FOX 1940-41**

**MISCELLANEOUS**

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<tr>
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<tr>
<td>All Girl Revue</td>
<td>Not Rev.</td>
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<tr>
<td>All Your Mammals</td>
<td>7/13/39</td>
<td></td>
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<td>Birth of the Movies</td>
<td>7/13/39</td>
<td></td>
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<tr>
<td>King of the Orient</td>
<td>9/30/39</td>
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<tr>
<td>Zippo</td>
<td>7/13/39</td>
<td></td>
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<tr>
<td>Z-Man</td>
<td>7/13/39</td>
<td></td>
</tr>
<tr>
<td>Z-Man Comes to Town</td>
<td>7/13/39</td>
<td></td>
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<tr>
<td>Z-Man Saves the World</td>
<td>7/13/39</td>
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<td>Z-Man in the Army</td>
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**VITAPHONE VARIETIES (5)**

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