17,600 copies of this Herald go to Showmen all over the World...16,182 to Subscribers who Pay for it... This is a Picture Industry Circulation beyond any approach... And it's "ABC" audited
'Courageous' Wow $22,000 May Set Pittsburgh Record;

Pittsburgh, June 22.

Give downtown Pittsburgh one smash attraction and others will benefit, too. That's been proven in the past and is so again this week. Lure is 'Captains Courageous,' at the Penn, heading that house for its biggest week since 'San Francisco.' Cinch to stick around for another week, moving over to the Warner to top off the fortnight. Similar move with 'Day at the Races' is giving the Warner a sock stanza, but presenting a booking jam.

Penn (Loew's-UA) (3,300; 25-35-50)—'Captains Courageous' (MG). Cricks are still tossing their hats in the air and the paying public is backing 'em up. Looks like $22,000 or slightly better and moves to the Warner Friday (25) for another week. Last week, 'Day at Races' (MG) another sock, winding up just short of $21,000.

Warner (WB) (2,000; 25-35-50)—'Day at Races' (MG). Marx Bros. comedy brought here for second downtown week and has plenty of stuff left. Heading for a mark midway between $7,000 and $8,000, real money.

HOT WEATHER? WHO CARES!

MARX BROS.
"DAY AT THE RACES"
"CAPTAINS COURAGEOUS"
CLARK GABLE • MYRNA LOY
"PARNELL"
ROBERT TAYLOR • ELEANOR POWELL
and a Screenful of Stars in
"BROADWAY MELODY OF 1938"
WILLIAM POWELL • LUISE RAINER
"THE EMPEROR'S CANDLESTICKS"
"BETWEEN TWO WOMEN"
Franchot Tone • Virginia Bruce • Maureen O'Sullivan
"THE GOOD EARTH" at Popular Prices
JEANETTE MacDONALD
"THE FIREFLY"
Allan Jones • Warren William

And other Big Ones!
MARION DAVIES
Comes Bob-Bob-Bobbing Along with
BOB MONTGOMERY
In happy response to more preferred play-
date requests than she's ever had before, for
"EVER SINCE EVE"

Completely Covered with Laugh-Insurance by
FRANK McHUGH • PATSY KELLY • ALLEN JENKINS
Directed by Lloyd Bacon • A COSMOPOLITAN PRODUCTION • A First National Picture
Screen Play by Lawrence Riley, Earl Baldwin, and Lillie Hayward
from a story by Margaret Lee and Gene Baker

22 million moviegoers are reading the nationally syndicated newspaper serialization every day for 21 days as part of the big Cosmopolitan backing for this joyous July hit from
WARNER BROS.

For instance, Radio City Music Hall!
ALL ROADS POSTED with Wilmington's top 24-sheet drive and followed by giant newspaper ads.

LOCAL MARINE CORPS and naval officers travel 40 miles for gala dress parade to theatre.

LAMP-POST SNIPES cover main arteries for one square mile by special permission of city council.

LOBBY BROADCAST by celebs and socialites include this one by chairman of State Federation of Women's Clubs and Film Forum.

FLOWERS FOR THE FEMMES with compliments of Powell were promoted for wide distribution.

DEPT. STORE SINGER in marine uniform plugs film's 6 tunes in front of playdate and song-sheet display.

USHERS AS MARINES and usherettes in red, white & blue help gala effect.
HAS LANDED
with the Top Showmanship of the Season
And Smashing S.R.O. Business to Match!

It Happened at the Wonderful Wilmington World
Premiere of That Up-and-Coming Exploitation
Sensation—That Sweet-Selling Showman’s Delight

SINGING MARINE

with

DICK POWELL

And Out-Grossed ‘Green Light’, ‘Galahad’,
and ‘Marked Woman’ with a Brand New
House Record for the Aldine Theatre and

WARNER BROS.
More than maintaining its sizzling first-week pace in hold-over stanzas at NEW YORK, BOSTON, BALTIMORE! Set for second week in KANSAS CITY! Beating "Wake Up and Live" at Capitol, RICHMOND! Topping "On the Avenue" in DENVER! Making great boxoffice news with every new opening!
EDUCATIONAL

NOT THE FIRST but the most grandiose gesture of the motion picture industry toward the institution of education is announced in the news pages of this issue of Motion Picture Herald.

This time it brings in the Motion Picture Producers and Distributors of America, Inc., the impressive name of Rockefeller, and a whole galaxy of educational personages.

The story of the day has been in the making, and teetering on the edge of release these many months, with back of it debates, doubtings, questionings about policy and policies. These have been the natural and inevitable concerns, so long held, by the amusement industry which has been the while in substantially exclusive possession of the tools and technology of the motion picture.

There has been a fear, not too frankly expressed, that if the camera and screen were permitted to escape to other interests, destructive competition would result.

THE organized motion picture industry has worried a lot about advertising pictures, has tried them—and an advertising and commercial picture industry has grown-up, anyway, outside. Just incidentally more than five thousand theatres are now showing commercial pictures, ranging from real program units to flashes.

"Non-theatrical" has been another not so very frankly discussed bugaboo, sometimes a source of petty revenues, more often a source of bad bookkeeping and controversy of a minor order.

At the moment it would seem, if announcements are to be taken at par, that there is a movement to go "non-theatrical" in a big, big way, but ever with a canny eye to the preservation of the theatrical, the amusement business.

It chances, from our slightly prejudiced position, that we favor the amusement business.

It would possibly be a sort of justice, if we are to compete with the sports amusements, institution and stadia of the universities and colleges, that we should go into the screen text book business.

If Yale, Harvard, Princeton and Notre Dame are to sell seats for gridiron star performances, maybe we ought to get out textbooks in film on analytical geometry, history, and how a Greek root grows.

MEANWHILE it would seem that, with what one hears from the theatres, the pleas of the showmen, perhaps the motion picture industry has enough to do to be really entertaining.

The question of how rapidly the motion picture is made a general instrument of expression and communication in art, education, religion, and general business is not at all involved with what the amusement industry does. That all pertains to the makers of machinery and the merchandisers of methods.

Ever the theatre is being confused with the tools it uses. The motion picture is a method of saying things. If pictures are entertainment they may belong to the show business.

That the motion picture amusement industry, with its many and tremendously complicated, social, economic, artistic and international political problems, should add the problems of the tradition laden and complicated world of education seems in the broad general nature of unnecessary.

Education is a very big business—and another business.

CENSORSHIP IS OUTSIDE

EXTENSIVE misuse of the word censorship and a great deal of muddy thinking about censorship is to be observed in the public press of late, especially in discussions of the non-circulation of pictures of the Windsor-Warfield wedding in Britain, and of the Chicago steel strike riot in the United States.

"In neither case is official censorship involved," remarks the New York World-Telegram, under a heading of "Unofficial Censorship." It continues, "British film companies acted voluntarily in keeping the Duke's wedding off British screens, as did an American film company in holding that the attack by Chicago police on pickets at a Republic steel plant might cause trouble if shown in this country... unofficial censorship can be as effective as the official variety... the unofficial censors, including not only the managers of film companies but also the directors of radio stations and the editors of newspapers ought to feel a terrible sense of responsibility... ."

Yes. And they should not be calling it censorship when they edit.

PERHAPS a psychologist is entitled to use the term censorship for inhibiting decisions within the mind, but for what the word means in general acceptance it can have no proper application to processes of self-regulation.

No editor, deciding to print this and not print that considers himself engaged in acts of censorship. Nor is he a censor when he lays a heavy pencil over the exuberations of some untrammeled writer of copy or headline. His operations are commonly considered as pertaining to policy.

The motion picture maker, when he decides to issue or not to issue a picture, or any part of a picture, is in the same status as the editor. The picture maker also has considerations of policy.

Also when the newspapers hold a meeting and decide what they are going to do about this and that, as for instance the publication of racing returns and the like, they are not charged with adoption of that hated process called censorship.

It is to be observed that when the makers of motion pictures assemble and agree on such a device in their common interest as the controls of the Production Code Administration that is also not censorship—although the newspaper and periodical press is practically unanimous in calling it "Hays office censorship." The press has been encouraged in that most considerably by the pragmings of Hollywood writers, themselves in the service of the motion picture, irked at the necessity of substituting skill for smut in their quest of laughs and punches.

The difference, in the press and on the screen, between editing and censorship, is quite as distinct as between housekeeping and a raid by the Board of Health.

It is when the business of expression is not permitted to, or cannot, attend to its own business that we have censorship.

July 3, 1937
This Week

RAPPROCHEMENT between education, progressive and otherwise, and the motion picture industry, long an object of great desire by a minority in both fields, appeared close to actuality when a plan by which films would be supplied to schools as supplementary textbooks was announced. Columbia brought a convention cycle to a close with publication of a program of 62 features. Allied States Association, prompted by lack of response to its invitation for a conference on trade practices, proclaimed its intention of continuing to seek legislative redress and the Ohio unit of the organization sponsored a meeting in Washington to protest actions of a particular distributor. Film and radio officials were startled by publication of a confidential report on television, prepared solely for high executives’ ears, which recommended purchase by motion picture interests of an existing broadcasting network or the creation of a new one in order to be prepared to profit from the new field. Shirley Temple celebrated the close of school with a premiere and her first radio broadcast.

Carriers’ Rates

Guy K. Stewart of the National Film Carriers Association and Edward G. Levy, general counsel for the Motion Picture Theatre Owners of America, appeared before a special committee of the Interstate Commerce Commission to oppose any changes in regulations concerning payment for services rendered by motor carriers. The proposed regulation would require motor carriers to submit bills within five days after rendering service and would require payment within eight days after receipt of bills.

Details of the objections to the proposal are published on page 15.

Richey Resigns

H. M. Richey, for years a leader in Allied States Association and general manager of Allied Theatres of Michigan, resigned his post in the Michigan unit on Wednesday to become director of theatre operations and public relations of Cooperative Theatres of Michigan, a booking and buying combination of 90 theatres. President Fred De Lodder of Michigan Allied was among 50 theatre members who also resigned. The allied unit will continue, however.

Fight to a Finish

British independents—exhibitors, distributors and producers are ready for a finish fight against the government’s new quota proposals, claiming that small companies will become extinct as a result of the draft’s so-called “cost clause.”

Bruce Allan describes the situation in England on page 31.

Education

Departing from the entertainment field which has been its sole consideration, the industry through the Motion Picture Producers and Distributors of America, Inc., announced that official attention will be paid to the supplying of educational films for schools, to be used as supplementary textbooks. A $75,000 grant from the Rockefeller Foundation and $50,000 appropriated by the MPDFA are prominent features of the preliminary plans.

Ramifications of the project are outlined and detailed on page 12.

Shirley at Eight

Shirley Temple, eight years old last April, gave the final touch of showmanship to what would otherwise have been another Hollywood premiere when she was lifted to a microphone in the lobby of the Carthay Circle theatre just before the first showing of her latest picture, “Wee Willie Winkie,” last Friday.

The opening is duly reported on page 30, a picture is on page 10 and the film is reviewed on page 44.

Recommended

Because it is better equipped in personnel and experience than any other agency including radio to produce television programs and because its facilities are important to the development of that field the motion picture industry should acquire control of a radio broadcasting network so as to be prepared to profit as it should from television if and when. Such was the chief recommendation of a confidential report and survey of television prepared by A. Mortimer Prall for the Motion Picture Producers and Distributors of America.

Mr. Prall’s views, as published in an unofficial release of the report, are quoted at length on page 17.

Plan Abandoned

Paramount stockholders, in an adjourned session of their annual meeting, abandoned a proposed plan to increase the company’s authorized common stock to 6,000,000 shares from 4,500,000 shares. The proxy committee, for the second time, failed to muster two-thirds of the voting stock. Paramount directors also met and they relected all officers and executives in addition to accepting the resignation of H. A. Fortington, a director and former chairman of the executive committee.

Details of both sessions are on page 16.

‘Unethical’

A call for a strike among exhibitors against Paramount featured a meeting held in Washington Tuesday as a protest against the distributing company’s alleged unfair selling plan for 1937-38. P. J. Wood, secretary of the Independent Theatre Owners of Ohio, issued the plea and charged the company was guilty of “unfair, indecent and unethical business practices.” He said his charges were based on the distributor’s withdrawal of six pictures which were promised for the 1936-37 program. The features now have been placed on the 1937-38 program, he asserted.

A report of the protest session is on page 29.

No Answer

Failure of all but one distributing company to accept an invitation sent out by Allied States Association of Motion Picture Exhibitors to a round table conference on trade practices prompted W. A. Steffes, chairman of the organization’s national defense committee, to proclaim that Allied would “rededicate itself with purposeful single-mindedness to its program of authorship and championing of trade reform legislation.”

Mr. Steffes is quoted in full on page 29.
Triple Weapon

Triple features have been adopted in Chicago by exhibitors opposed to the double bill policy of the Balaban & Katz circuit as a weapon more powerful, presumably, than a two-edged sword. Public reaction, they hope, will bring a return to the single picture with shorts.

The Chicago development and reports of sporadic tests of singles elsewhere are on page 28.

$50,000 Bank Night

Following the charges hurled last week at Loew’s, Inc., for returning chance games to its neighborhood theatres, the Independent Theatre Owners Association in New York this week was reported ready to inaugurate a huge $50,000 Bank Night of its own in retaliation. All the member theatres of the association would take part in the drawing.

Details of this, and of the national chance game situation, are found in the story on page 26.

Denouncement

Previews of feature pictures over national radio networks before their release are “ruinous to the industry,” Edward Kuy Kendall, president of the Motion Picture Theatre Owners of America, told the Southeastern Theatre Owners’ Association in Birmingham. A committee of Mr. Kuy Kendall’s organization has been studying the problem of screen radio relations.

As account of the meeting and further quotations from the MPTOA leader are on page 30.

Answering Attacks

The opposition to the proposed plan of reorganization of RKO, drawn up by the Atlas Corporation, was attacked this week by Special Master George W. Alger in New York by H. C. Rickaby, attorney for the Atlas Corporation, as coming from an “insignificant minority.” Mr. Rickaby said the plan was fair, equitable and feasible.

This week’s details of the RKO reorganization are found on page 38.

Columbia

Columbia, holding its first convention in Los Angeles since 1929, announced a program of 62 feature length productions, 126 short subjects and four serials this week. More than 250 home office executives and sales representatives from the field gathered in the Ambassador Hotel for the sessions. The product is detailed on page 52.

“Just a Mistake”

Japan has not entered into any alliance with Germany to fight Hollywood product, Nagamasa Kawakita, Japanese distributor, said, adding that a report of an Italo-German-Japanese film bloc was “just a mistake.” Mr. Kawakita also said he hopes some day to produce pictures jointly with American producers. He is negotiating for distribution of “New Earth,” which was made in Japan with a German director.

Additional details about the “mistake” are on page 32.

MOTION PICTURE HERALD

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Tax Extended

The extension of the present admission tax, for two years, was voted as expected by the Senate in Washington when it rejected a proposed amendment by the Finance Committee, which wanted to limit the raised rate for the next two years. At the same time, in Connecticut, St. Louis, Georgia and Philadelphia legislative matters of interest to exhibitors were in the foreground.

See story on page 26.

Deficiency

The Federal Government assiduously and in public studying income tax returns let it be known that persons in the motion picture industry are being damned for tax deficiencies which, it was claimed, aggregate $1,000,000. Bing Crosby, Ltd., the estate of Will Rogers, and others were prominently named.

The Treasury Department’s figures are listed on page 15.

Bargaining

Distributors and exchange union representatives continued amicable discussions of wage and hour agreements and labor leaders, encouraged by success in that field, turned their attention to theatre employee organizations which was expected to offer greater difficulty, chiefly because of its magnitude.

Collective bargaining reports and further news of the ubiquitous unions and guilds are found on page 14.

Franco-German

A motion picture trade agreement between France and Germany, in effect for one year, has been renewed for an equal period with each country retaining the privilege of withdrawal after six months. Under its terms the German Government promises to assist in the importation of French films to the Reich and their sale and distribution.

An account of the renewal is on page 13, and a further report that the French Quota provisions have been renewed is on page 15.

Damage Suit

Already seeking injunctions against seven distributing companies and two executives of Sanger Theatres Corporation on charges of conspiracy, George Fuller, ex-sheriff of Pensacola, Fla., instituted a $100,000 damage suit Tuesday against the same defendants, under the triple damage clause of the Sherman-Clayton acts. Mr. Fuller contends the alleged conspiracy by the defendants prevented him from getting films, forced him to close two houses and prevented him from opening another.
This Week in Pictures

Darryl F. Zanuck, production chief of Twentieth Century-Fox, escorted his wife to the opening of Shirley Temple's latest, "Wee Willie Winkie," at the Carthay Circle, Hollywood. The premiere had more than the usual complement of crowds, lights, stars and noise but its chief claim to distinction was Miss Temple's first introduction to a radio microphone. The eight-year-old star is shown (left) as she was introduced to the broadcast audience by Eddie Cantor. Shirley told the world it was a big day for her not only because of the premiere but because "School's out!"

Delegates to the Columbia convention in Los Angeles this week were met at the station by Harry Cohn, president and production executive, and Jack Cohn, vice-president, who flew from New York (front and center). Other executives recognizable in the first row are Irving Briskin, Al Seligman, Louis Rosenfeld, Tim O'Toole, Joe Seidelman, Joe Friedman, Abe Montague, Carl Shalit, Rube Jackter, Joe McConville, Sam Galanty, Lou Astor, Jerry Safron and Harry Weiner.
“AMERICA’S SWEETHEART” was married last Saturday without fanfare or benefit of newsreels to Charles Buddy Rogers, orchestra leader and screen star, at Bel Air, the California home of Mr. and Mrs. Louis D. Lighton. Shown after the ceremony are (left to right): B. H. Rogers, brother of the groom; the happy benedict, holding a piece of cake; Mr. Lighton; the Rev. Dr. J. H. Lash; Mary Pickford Rogers, the bride; Selmer Chalif, a cousin of Miss Pickford, and Mrs. Lighton. (Acme Photo)

Floyd Gibbons, the “Headline Hunter,” signs a contract extended by Sam Sax, production chief of the Warner Brothers-Vitaphone studios in the east, for 13 one-reel “Your True Adventures” films.

Ben Y. Cammack, president of RKO Radio Pictures do Brasil S/A, presents Bruno Cheli, managing director, with a loving cup won by the Brazilian organization for its 1937 sales campaign.

Mrs. Thomas G. Winter, public relations director for the Motion Picture Producers and Distributors of America, and Dr. Rufus B. von Kleinsmid were guests of Samuel Goldwyn at a luncheon at which educators, clergy, social leaders and executives of women’s organizations discussed sociological films.
MPPDA, EDUCATORS OFFER PLAN FOR SCHOOL FILMS

Rockefeller Grant and Industry Appropriation Is Paying For Exploration of Educational Film Field As a New Market

by JAMES P. CUNNINGHAM

The motion picture industry, after 35 years of concentrating on product for entertainment alone, officially announced on Thursday its entrance into the educational films field, to supply films to the wholesale to classrooms, in the manner that the textbook publishers now furnish the present media for teaching and learning.

The project contemplates that films will be made available by the majors and evaluated by educators.

A $1,000 Rockefeller grant and a $50,000 Hays organization appropriation is paying for an exploration of the field.

The plan, in work since last November, was created by the Motion Picture Producers and Distributors of America and some educators, and was disclosed at the convention in Detroit of the National Educational Association, by Dr. Mark A. May, director, Institute of Human Relations of Yale University, who is working with the Hays organization on the project.

Preliminary studies—more frequently known as tabbloth arithmetic—place the potential annual gross film rentals from schools at $108,000,000, and net profits at $80,000,000, and an additional $70,000,000 in total projection equipment sales for manufacturers—if and when an anticipated 200,000 schools are equipped.

The Hays organization has set up headquarters at 1600 Broadway, New York, for a group of educators who have started reviewing all non-current short product of MGM, Paramount, RKO, Twentieth Century-Fox and Educational, United, Universal, and Allied Artists—Columbia is not, at this time, participating. Selected films are being classified as to subject matter.

In addition, a board of educators, which Dr. May says is acting voluntarily, proposes to advise the producer-distributors on new production of films for schools. This board is composed of Isaiah Bowman, president, Johns Hopkins University; Edmund E. Day, president-elect, Cornell University; Frederick B. Bancroft, superintendent, Bronxville Public Schools; Karl T. Compton, president, Massachusetts Institute of Technology; Royal B. Farnum, executive vice-president, Rhode Island School of Design; Jay B. Nash, professor of education, New York University; Mrs. Beas B. Lane, New York Ethical Culture School; Dr. John E. Mann, New York City Public Schools; Professor Karl W. Bigelow, Teachers' College, Columbia University; Dr. Alice Kellner, Commission on Human Relations, National Education Association; Dr. James Mursell, Teachers' College, Columbia; Dr. Dana Jackson, head of the Department of Chemical Engineering, Columbia University; and Dr. Myron H. Nathan.

It is intended that the source of supply shall be the non-current shorts dating back to the beginning of sound in 1926, which the distributors have promised to make available; short subjects, cut from non-current features: the pedagogic films now available through Eastman Kodak, Electrical Research Products and such other companies, which for years have had an eye on developing the field for their own products; and, it is hoped, some new production undertaken by the producer-distributors for the specific classroom.

The board of educators will return the films after their evaluation, and a contemplated centralization joint distribution system will undertake the selling and servicing. The MPPDA and member companies have not determined the nature of the physical construction of the distribution system. They predict, however, that several hundred small offices will be required, and that profits and expenses will be shared proportionately according to the demands for an individual distributor's product. The more optimistic sponsors see a nationwide exchange system of 300 branches, with all collections going to headquarters in New York to avoid the expenses of local bookkeeping.

Finances for the exploratory work came from a $75,000 grant made by the Rockefeller Foundation and a $50,000 appropriation from the MPPDA. Several hundreds of thousands of dollars are said to be still needed to complete these reviewing and cataloguing of films, and in this connection the Rockefeller Foundation and the Andrew W. Mellon Foundation have been mentioned optimistically.

New production by the companies is, of course, optional, but a 16-member foundation committee composed of Harry M. Warner, president, Warner Brothers; Stanton Griffis, executive vice-president, Paramount Pictures, and E. W. Hammons, president, Educational Pictures, has been appointed to study the field. An MPPDA representative in the plan brought in the tale that one of the majors might eventually develop the extraordinary sum of $20,000,000 for an educational films business of its own.

Warners are said to be already planning production of seven school subjects, and are said to have decided a year ago that they would one day have an educational films library of 1,000 films, and subjects.

Mr. Hammons now is studying the future of the business for his company—named "Educational" so long ago.

Paramount is said to have received encouraging results in a test with a short, "Spirit of the Plains," which it produced last year with excerpts from "Covered Wagon," "Thundering Herd" and its "Platonic.

That the trend toward films in the classroom is recognized by the press has been advanced in support of the new project by its sponsors, who cite the Hearst editorial: "Talking pictures in schools means a complete revolution that is a tremendous advance on anything that has gone before," and the opinion of the magazine "Today": "Films have entered the classrooms to stay."

Dr. May, in announcing the project at the NEA convention, and others in the MPPDA working on the development, have cited various reasons for the lack of progress heretofore in educational films. They claim they have all the answers and solutions, too, including an economically feasible and readily operated 16 mm. projector—16 mm, has been decided as the official school film width—and proper systems for wholesale reduction of 35 mm. film to 16 mm.

Manufacturers to Participate

Some of those in the plan have even gone so far as to estimate that the projector sale price of $100 would give the manufacturer a $10 net profit, which, on the optimistically anticipated sale of 200,000 machines among America's 278,547 schools, would bring a gross of $70,000,000 and a net of $20,000,000.

Principal equipment manufacturers who are likely to participate in any new school business are Electrical Research and Manufacturing Co., Photophone, International Projector, Du Vry, Victor Animatograph, Pantom Engineering, Holmes and Pantom Engineering. They have 16 mm. machines suitable for the purpose, and Erpi, six years ago, reputedly spent $2,000,000 making school films to create a market.

Those directly connected with the present project feel confident that the manufacturers will be generous in supporting the development, perhaps financially, and at least in credit to the schools on their equipment.

More Figuring on Income

Estimates have been made that on the basis of the nominal rental price of $1.50 per reel, each school would pay $1,900 per week, for 36 weeks—the average school year—and pay the distributors $540 yearly. Distribution costs are reported would run to $11,300,000; production costs for 300 new reels, at $10,000 per reel, to $30,000,000, and the cost of prints—$6 per print for 4,000 copies—at $6,040,000. On the basis of this figuring, and on the promise to promise that 200,000 schools would pay $108,000,000 a year in rentals—if and when—the distributors

(Continued on following page)
France, Germany Sign Pact With Withdrawal Option

France and Germany have renewed their film agreement for one year with each side having the privilege of withdrawing from the agreement on December 31st, 1937. Originally the pact was signed May 12, 1936 and went into effect the following June 1st.

The provisions of the new Franco-German agreement was published in the French Journal Officiel and the terms were contained in letters exchanged on June 15th between Yvon Delbos, French affairs foreign secretary, and Counte de Weczech, German ambassador in Paris.

Because the French industry has had poor results with its activities in Germany during the 1936-37 season, the agreement contains a provision that the German government promises to assist in the importation of French films to the Reich, and the sale and distribution of them. The German government also will favor all contacts between the French and German film trade organizations, especially the Reichfilm-Kammer.

Less than 10,000 instructional films have been produced to date, he continued, compared to 50,000 feature theatrical films, indicating the lack of progress of motion pictures in education.

Reasons for the delay were attributed by Dr. May to the fact that theaters are run for profit while schools are not, that schools are conservative and are slow to buy new and expensive equipment, and the fact that education lacks teachers who are trained to use films effectively.

He reported that "numerous experiments have demonstrated the superior merits and teaching values of motion pictures."

Numerous efforts are being made by the American Council on Education and other agencies to promote better training of teachers in the educational uses of films.

Some 500 widely scattered and disorganized sources now supply educational films. Dr. May reported, and "very few of the 10,000 films available have been adequately appraised or evaluated."

Dr. May traced the MPPDA's interest in educational films from its series of "character study" shorts from non-current features, as developed by the Committee on Social Values in Motion Pictures, four years ago, to the more recent adaptation of non-current theatrical films to educational uses by the Progressive Education Association.

Now, he said, the MPPDA member companies "have opened their vaults of short subjects to an advisory committee of educators who are invited to come and see what is there of educational value." He estimated that some 15,000 short subjects are in the vaults, all since the beginning of sound, in 1926. Some 2,000, he said, "can probably be used as is, and perhaps another 2,000 or more could be used provided certain changes were made in them."

Travelogues, he continued—"of which there are not less than 1,000 good ones—will undoubtedly be useful in teaching of geography, history and civics in the lower grades, and the social studies in the upper grades."

"We know, also, that other shorts contain a great amount of material which is useful in connection with biological sciences, nature study, physical education, art and music."
NEW THEATRE, EXCHANGE UNIONS CONDUCTING WAGE NEGOTIATIONS

HOSTLERS GIVEN STATUS IN UNION

One of the many byways followed by negotiators in efforts to draw strict lines for union classifications led to the proposition by a member of nearly forgotten estate who has found a niche in the Hollywood studios. Following lengthy conferences between Aubrey Blair of the Screen Actors’ Guild and Joseph P. Touby of the Studio Drivers Transportation Local, it was decided that the men who handle horses will come under the jurisdiction of the Teamsters International.

The IATSE, which has claimed the stable workers as prop men, relinquished its stand and the Guild gained its point that they do not rate the same classification as extras who are employed to ride the horses and who must be Guild members.

and distributors in New York last week. An average increase of four dollars over the agreement reached was asked and the union insisted that the agreement be made retroactive to June 1st instead of July 1st.

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U.S. Establishes Unit to Promote Sale of Pictures

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The major idea, introduced by Mr. Hoover, former secretary of commerce, will be to promote the clarity of American pictures in foreign countries so as to popularize the household articles, automobiles, machinery, clothing and other products which are the normal "props" of the usual feature picture.

The Department of Commerce a few years ago figured the American motion picture business at least $100,000,000 a year in foreign sales to manufacturers of household appliances, furniture, clothing and other products in the United States.

Exports of motion pictures and equipment are already in the neighborhood of $100,000,000 a year, of which $21,000,000 last year represented the value of photographic and projection goods shipped abroad.

"While the direct returns to the United States from foreign sales of motion pictures and motion picture equipment are of great importance," Secretary Roper pointed out in announcing the establishment of the new division, "the indirect benefits accruing to the United States from the exhibition of American films in foreign countries is of still greater importance to the general export trade of the country."

Under the Hoover administration the motion picture section was an independent unit. It was merged with several others under the electrical division in the "economy clean-up" five years ago.

Steele Quits Monogram

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Irving D. Hyland, former assistant director of advertising and publicity for Irving Mills Music Enterprises, has joined Warner Brothers home office publicity department.

Organization of Exhib’g Groups Viewed as Greater Task Than in Exchanges; Lessing Nominated for Office by Painters

With organization of film exchange unions well under way and collective bargaining negotiations between their representatives and distributing company officials proceeding, exchange union representatives were the focus of attention throughout the week.

The last obstacle to amicable settlement of the disputes which have continued since the Hollywood strike ended was removed Tuesday when the scenic artists local apologized to the IAM for attacks made by the defunct Federated Motion Picture Crafts and announced the withdrawal of Charles Lessing, FMPC leader, from sole nomination as president of the local.

On the coast also, other employee organizations, including the Screen Actors’ Guild, the Junior Directors’ Guild, studio machinists and a new group which comprises studio publicity writers, were active.

Actors’ Equity continued its discussion of plans for the organization of radio talent under its first charter.

Mr. Lessing’s nomination and his apparently assured election were held by Pat Casey, for the producers, and George Browne, IAM president, as a breach of the verbal agreement reached when the men returned to work. The decision on Mr. Lessing’s retirement from the Hollywood labor scene followed a conference attended by Mr. Casey, William Bloch of the IAM, and Charles Elrod and Pidgeon Smith of the scenic artists local.

The International Alliance of Theatrical Stage Employees and other affiliates of the American Federation of Labor who have been active in the film exchange and exhibition fields have found organization of theatre employees a task far more difficult than bringing exchange employees under their jurisdiction. Contracts have been signed between distributors and producers in 14 cities, leaving only 17 to be negotiated. Comparable strength in the theatre field, however, is not expected by union leaders before the end of this year.

The Committee for Industrial Organization has played only a small part in the drives in either field. In Cincinnati this week N. Clyde Butler, assistant to the CIO regional director, issued a charter to employees of two theatres in Clarksville, West Virginia.

New theatre unions in Kansas City, New Haven, Portland, Me., and San Francisco this week were drawing up wage scale proposals for submission to owners and operators in 14 cities, and organization was continuing in other large cities.

Kansas City Pact Rejected

The only break in the negotiations with exchange unions occurred when Felix Snow, IAM representative, and a committee of six from the Kansas City Employees Union presented a list of counter demands to local exchange managers who airmailed them to their home offices for action. The counter demands followed refusal of the union to accept the schedule worked out by IAM representatives and distributors in New York last week. An average increase of four dollars over the agreement reached was asked and the union insisted that the agreement be made retroactive to June 1st instead of July 1st.

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EXHIBITORS AND CARRIERS PROTEST FEDERAL CHANGE IN PAYMENT RULE

Proposals Before ICC Would Require All Bills Be Submitted in Five Days and Paid Within Eight Days

Proposed changes in the methods of paying for transportation of films by motor carriers met opposition this week when representatives of the Motion Picture Theatre Owners of America and the National Film Carriers Association appeared before a special committee of the Interstate Commerce Commission in Washington.

Guy K. Stewart, of the carriers' organization, and Edward G. Levy, general counsel for MPTOA, both informed the committee that the present system of paying for service is suitable for films and any changes would impose hardships.

The proposed new regulations, now before the Commission for approval, would require motor carriers to submit their bills for service within five days after rendition of the service and would require payment within eight days after receipt of the bills.

The service rendered the theatres is different from that for any other type of customer, Mr. Stewart told the committee. Both the nature of the service and the method of handling bills have been worked out over a long period to meet the particular needs of the exhibitors, he said.

Bills, as a rule, are submitted weekly. The service rendered is based upon a weekly charge for the number of program changes required by the exhibitor, with additional charges for other service as required.

Calls Accounts All Good

The service, Mr. Stewart continued, is essentially a personal one.

"So far as the credit problem is concerned," he continued, "the film carrier does not have the problem of the local hauler. We have found that the problem of collection is not a problem. The accounts are all good.

Before the present 15-day rule was put into effect some of the accounts were carried on a six months or yearly basis, Mr. Stewart pointed out and then asserted:

"It would be impossible to operate on anything less than the present 15 days."

Mr. Levy amplified this by explaining that when the present regulation went into effect carriers had difficulty in complying with it.

"However," he said, "they succeeded in obtaining the cooperation of distributors, exchanges and theatre circuits."

Mr. Levy also emphasized the point that exhibitors with theatres located in the same states as exchanges serving them would not be governed by the proposed restriction and therefore would continue the present method of business.

Exhibitors with houses in other states would be forced to comply with the interstate ruling, he continued, and this difference would result in needless confusion.

The proposed change, Mr. Levy said, would make necessary the reorganization of bookkeeping practices in the theatre industry and would disrupt service and financial arrangements which have existed for years and found to be satisfactory to both exhibitors and carriers.

Says Exhibitor Pays Regularly

The average independent exhibitor, Mr. Levy said, is his own bookkeeper and pays his bills at regular intervals. But, he continued, due to the multitude of duties the exhibitor has, the intervals frequently are greater than the eight day provision in the proposed regulation.

Mr. Levy also explained that in the case of circuits, bills, after approval by the exhibitors, are sent to a central office for audit, approval and payment. This routine, according to Mr. Levy, cannot be carried out within eight days.

Probably half of the houses in the country use motor carrier service, Mr. Levy concluded, and the proposed change would result in confusion on the part of exhibitors operating on the broken week system.

Representatives of carriers other than film carriers also voiced opposition to the proposal on the ground it would merely result in increasing their bookkeeping costs materially without accomplishing anything.

Control of Proxies

By A. T. & T. Attacked

The board of directors of the American Telephone and Telegraph Company has become a "self-perpetuating body," investigators of the Federal Communications Commission said in Washington this week when the commission resumed its inquiry into the utility's capital structure. A. T. and T. is the parent company of Western Electric and Electrical Research Products, Inc.

New members of the board, the report asserted, are "the agreed choice of the president and other members of the board."

French Quota Regulations Extended for Another Year

by PIERRE AUTRE in Paris

The French Contingentment (quota) regulations, which have been in effect since 1935, have been extended for one year from July 1, 1937, to June 30, 1938, in accordance with a Government decree issued in Paris this week.

The main provisions of the quota are as follows:

Only 94 dubbed foreign films may be released in France for each six-month period, referring to films of more than three reels in length. The dubbing of the films must be done in studios situated on French territory, within four months from the date the request is filed, certified by payment of the required tax. Foreign films in original speaking versions may be shown in only five theatres in Paris and ten in the provinces.

However, exceptions may be made by the Minister of National Education. Cartoons are excluded from these stipulations.

All contracts "concerning public projection of a film will not be available until three full days after the official trade show or the first public showing." This clause was inserted for the purpose of halting blind booking.

Government Seeks Taxes from Stars

Demands for the payment of alleged tax deficiencies aggregating almost $1,000,000 are being made to motion picture persons by the United States government.

Among those against whom deficiency assessments have been lodged are Wallace Beery, Marlene Dietrich, Ted Healy, Bing Crosby, Ltd., Charlie Chaplin, Charles Chaplin, Film Corporation, Charles Laughton, Mary Boland, Adolphe Menjou, Ed Wynn, Elissa Landi, Victor McLaglen, Ruth Chatterton, Leatrice Joy, estate of Will Rogers, George Brent, Claudette Colbert, Zasu Pitts, Joseph Von Sternberg, and Robert Riskin.

Cecil DeMille, brought into the income tax limelight by Guy T. Helvering of the Internal Revenue Bureau, issued a statement in reply to Mr. Helvering's statement that Mr. DeMille had made "a purposeful attempt to evade surtaxes" through creation of a holding company. Mr. DeMille pointed out the United States board of tax appeals decided DeMille Productions, Inc., was not formed to evade taxes. The opinion was unanimously upheld in the United States district Court of Appeals, the statement announced. Mr. DeMille concluded his statement by declaring:

"I am thankful to the American spirit which thus far has preserved the integrity of our courts."

Newsreel Theatres, Inc., which operates the newsreel theatre at Broadway between 46th and 47th streets, has taken a long lease on the Concourse theatre in the Bronx, which it will remodel as a newsreel unit.
Renaming of All but H. A. Fortington Follows Abandonment of Common Stock Plan

Operation of Paramount Pictures, Inc., will continue for another year under the same leadership and with the same number of common stock shares as it has had in the past year, it became known after the annual stockholders and the board of directors meetings.

At the stockholders session, the proxy committee was unable to obtain the approval of the necessary two-thirds of the voting stock and it was decided to abandon the proposed plan to increase the company's authorized common stock from 4,500,000 shares to 6,000,000 shares.

The directors meeting, held Monday, brought the re-election of all officers and executives and also the resignation of H. A. Fortington, former chairman of the executive committee. The vacancy created by Mr. Fortington's resignation was not filled.

The board also voted a two months extension of Paramount's option to repurchase the 50 per cent interest held by A. H. Blank in the Tri-States circuit of theaters. The option was to have expired July 6th.

Griffis Heads Committee

Mr. Fortington, a former representative of the Royal British insurance companies, was a leading force in Paramount's activities two years ago when the company emerged from reorganization. At that time he was elected to the board of directors for a three year term and to the chairmanship of the executive committee. By the end of his first year in office, Mr. Fortington was the storm center around which the internal turmoil raged until the election of Barney Balaban to the company's presidency.

In addition to Mr. Balaban, the officers re-elected are Adolph Zukor, chairman of the board; Mr. Keough, Henry Herzhum, John W. Hicks, and Austin C. Keough, vice-presidents; Walter B. Cokell, treasurer; George L. Bagnall, assistant treasurer; Mr. Keough, secretary; Norman Collyer, Jacob H. Karp and Frank Meyer, assistant secretaries, and Fred Mohrhardt, comptroller.

On the executive committee are Stanton Griffis, chairman; Mr. Agnew, Mr. Balaban, Stephen Callaghan, Harvey D. Gibson, Duncan G. Harris, John D. Hertz, Maurice Newton and Mr. Zukor.

The stockholders' decision to abandon the plan for increasing the company's stock came after two attempts to have more than two-thirds of the voting stock represented at a meeting. At the final session there was a 65 per cent representation with 64 per cent of the votes in favor of the increase.

Balaban Explains

After the meeting, Mr. Balaban announced: "Although the management is of the opinion that such increase is in the interest of the corporation and is confident that the necessary vote can be obtained, it deemed it wiser to defer to the opinions of many of the stockholders who, while voting in favor of the proposal, have urged that the plan be postponed until more specific plans for any additional shares could be determined."

Mr. Balaban also said the plan would not be re-submitted to the stockholders before the next annual meeting, if at all. The proposed new shares were to have been held in the company's treasury for future expansion and a program of debt reduction, Mr. Balaban explained.

A repetition, on a minor scale, of the excitement of the June 15th meeting of the stockholders occurred when Dr. Irving Chestman, a minority stockholder, offered a motion that the company, in consideration of Mr. Griffis and Mr. Stanton, directors, and the brokerage firm with which they are associated—Hemphill, Noyes and Company, and Hallgarten and Company—to recover any profits which may have resulted from alleged manipulations. The motion was defeated 1,100 to 550, with the proxy committee, representing more than 3,900,000 votes, not voting.

Dr. Chestman made the motion on the basis of recent Securities and Exchange Commission reports and in reply Mr. Balaban declared the information and action Dr. Chestman sought was within the province of the SEC.

Mr. Keough then reminded Dr. Chestman that Mr. Griffis had stated at the June 15th session that neither he nor his firm had profited by the transactions.

In reply to a letter query by Dr. Chestman, Mr. Balaban said it was he who had first proposed the stock increase.

About three weeks additional time to file an answer to an action instituted to enjoin Paramount from putting Adolph Zukor's new employment contract into effect will be sought in New York Supreme court by the company. The reply to the action, started by A. Ella Heyan, a stockholder, is due July 7th. The extension of time will be requested through Paramount's attorneys, Simpson, Thacher & Bartlett.

Charles Cochran Discusses Expansion

In an expansion policy under which motion pictures will be made in London and Hollywood, Walter Wanger and Charles Cochran began a series of conferences in Hollywood this week, according to a dispatch to the New York Times. While plans have not been disclosed, it is understood that all major problems have been started. The new Cochran product will be included in the Wagner schedule which is made for United Artists release, it was said.

"Body Beautiful" Approved in Iowa

Iowa's first board of censors, appointed by the Mayor of Iowa City for the sole purpose of reviewing "Body Beautiful," has approved the film, ruling it "educational" and not "sexy." The board, however, voted its sanction with the stipulation that two scenes be eliminated and that no children be permitted to see the picture. Robert Griffin, manager of the theater in which the picture was shown, agreed to the provisions.

Bert C. Leafmans has been named president of Precision Laboratories succeeding Robert Hubbard, who has sold out his interest in the company in New York and resigned. Nick Tronolone, sales and plant manager, left Precision last week to join Pathé.

Unions May Call Federal Theatre Project Strike

Authority to call a strike in protest against dismissal of 30 per cent of the workers employed in the Federal Theatre project has been voted to the executive committees of five American Federation of Labor theatrical unions in New York City.

The committees, representatives of Actors' Equity Association, the American Federation of Actors, Local 802 of the American Federation of Musicians, Theatrical Protective Union I, and the Theatrical Managers, Agents and Treasurers Union, were instructed to hold a joint conference to draft a concrete program of action.

Delay in calling the strike was voted when the union leaders met at Equity headquarters Tuesday. It was agreed to petition for an immediate hearing in Washington.

The dismissals, part of a national Works Progress Administration curtailment move, are supposed to take effect July 15th.

Should a strike be called it will be the first time A. F. of L. theatrical unions have resorted to these tactics in a work relief controversy.

Two sit-down strikes already have been staged as a result of the dismissal order affecting writers, artists, musicians and actors. Four hundred actors and other theatre workers remained in the federal theatre project headquarters in the Chanin Building, 122 East 42nd Street, New York, for 24 hours. They evacuated the building after John Rimosa, the leader of their delegation to Washington, telephoned to report Aubrey Williams, deputy WPA administrator, had agreed to an appeals board to consider reinstatements.

Mr. Williams later announced, though, that he had merely agreed to enlarge, if necessary, the WPA's present board which handles charges of discrimination and to provide the board with social workers to study the cases if they select.

The second sit-down protest introduced a new technique in strikes. Six hundred employees on the federal art, music writers and historical records projects imprisoned Harold Stein, business administrator, in his office at 235 East 42nd Street, and liberated him only after he had agreed to recommend to Washington WPA officials that a neutral review board be established to order all needy workers exempted from the cut.

Ontario Board Cuts British Films Most

Regret that British pictures require more censoring than those made in the United States was expressed officially by O. J. Silverthorne, chairman of the Board of Censors in Ontario in a report for the year ending March 31st. Cuts were made in 31 of 127 or 24 per cent of British films submitted. Only 17 per cent of films from other sources required deletions. Mr. Silverthorne also said the British history and tradition were of American origin.

The board viewed a total of 2,107 films. Three were rejected, 369 altered and 1,735 passed.
PRALL'S "CONFIDENTIAL" REPORT URGES FILMS TO BUY TELEVISION

Son of FCC Chairman Surveys Television "Secretly" for Will Hays, but His Report Appears in a Radio Paper

Purchase by the motion picture industry of an active interest in radio and television broadcasting through the acquisition of one of the present national networks or through the formation of an association in which television broadcasting rights would be pooled was the chief recommendation of a confidential survey and report submitted to the Motion Picture Producers and Distributors of America by A. Mortimer Prall, son of the chairman of the Federal Communications Commission, who was engaged last year for the task by Will H. Hays, MPD president, and the survey report was obtained and published by Broadcasting, a trade journal of the radio industry.

"The motion picture industry has its greatest opportunity for expansion knocking at its doors today," the report concluded. "It must prepare now for this new industry which is certain to become an important part of our American life." The MPDPA has not taken any action on the recommendations and refused to release the report to the motion picture press even after its publication in the radio paper.

Entrance by the motion picture industry into the radio-television field was urged in the report for the future self-protection of the industry and because "television cannot be denied—the people demand it, and sponsors want it".

Prall Offers Two Plans

Two plans for effecting this entrance are proposed, according to the report as published in Broadcasting. The first was the formation of "an association for pooling the resources of such a pool of radio broadcasting rights as those now engaged in the industry sufficiently interested in radio broadcasting. Such an association should have broad powers to engage in the business of radio and television in all its branches." It was suggested that such an association might first consider the purchase of stations not now included in the four major networks and forming them into a fifth national group.

Network Purchase Suggested

The second plan was for the outright purchase of one of the existing networks. "The NBC Network, the Columbia Broadcasting System, or the Mutual Broadcasting System are suggested as being properties which might be acquired. Each has a complete and efficient staff of executives and operating personnel with many years of experience. Each is made up of stations long established in desirable locations with modern equipment, satisfactory power, frequency and operating time. Each has a competent engineering staff fully conversant with television as it has developed here and abroad, and able to carry on as television approaches a commercial fact. Each enjoys excellent reputation and representative audiences which make their facilities desirable outlets for sponsors."

Mr. Prall based his argument for acquisition of television control by the motion picture industry on the claim that it is better equipped in personnel and experience to plan and produce television programs than is the radio industry. He urged it also to forestall any attempts on the part of television interests to "purchase motion picture producing facilities to produce programs in their interest of the radio industry, he added, recognizing the 'great importance of motion pictures to the success of the new art.'"

The report began with a general review of the television situation in the country and abroad with particular reference to technical problems and then listed in full the activities of experimenters and the results they have achieved. The claim that the Radio Corporation of America has spent more than $1,000,000 in television research was reported as was a rumor of the presence of D. H. Lohr, president of the principal backers of Philco Radio and Television Corporation, "having recently invested a million dollars in its activities."

With respect to motion pictures and television the report said:

"All experimenters and observers frankly admit that the best television results have been produced from motion picture film presentations. A progressive and alert motion picture industry, with its great studios and great organization and with the momentum of a new production job which would insure perfect television material and gain at once the public ac- ceptance and interest in this new art. By a campaign carefully planned and executed the motion picture industry has its greatest opportunity in years for expansion. It is the natural source of material for programs and should be indispensable to the television art. . . ."

"In the 25 years of producing entertainment, the industry has developed a consciousness of the public reaction to pictures of all types. This knowledge would be invaluable to the television broadcaster in his production work. With all of the experience it has had in production problems, it is clear that the motion picture industry is the only source of supply for television programs. Highly trained personnel with long years of experience in the production of moving picture shows, combined with the momentum of the motion picture type will assure programs of high fidelity, interest and entertainment value."

Production Would Increase

"The U.S. Department of Commerce, through the Motion Picture Section of the Bureau of Foreign and Domestic Commerce, estimates that if every foot of film produced in America, plus every foot imported, were used for television broadcasting, we would have enough material to supply us with a maximum of three hours entertainment each day for a year, that each picture was transmitted but once. Great Britain's total domestic production, plus imports, would provide them with but ten minutes of material daily. It is, therefore, evident that the production schedule of our American studios would have to be greatly increased if they were to take the production of television programs in addition to their regular work. . . ."

"After observing several experimental television broadcasts designed and produced by the several corporations interested in television to impress the representatives of trade papers, financial institutions and the American press, the written comment by the producers of the television industry to approach the subject of program production from the proper viewpoint."

After citing the statements of radio and bank officials to the effect that television's eventual emergence is inevitable the report pointed out that the delay in development in the United States was a result of the problem of inter-connection of cities for television broadcasting as is done with radio.

Showmanship Needed

Before advancing the recommendation for purchase of broadcasting interests by the motion picture industry the arguments for active participation in television were summed up as follows:

"So far experimental broadcasts designed especially to stimulate interest in this new art have demonstrated that showmanship has been badly missing."

"The shows are poorly staged, which reveals the truth in what the technicians say, that the programming problems are as great as the scientific riddles."

"The artistic side of this new art needs showmanship, and needs them badly. It is most apparent that the scenic designers, make up experts, directors and all those artisans who make the motion pictures what they are have not found their way to television. If they do they will be a boon to the productions."

"Live talent in studio television presentations must consist of actors and actresses who are familiar with the stage and in motion pictures, if public interest is to be aroused. . . ."

Speculation exists regarding the alleged threat of television to the future security of the motion picture industry. Belief that the motion picture will suffer when television becomes a commercial fact appears to be without foundation. After observing the experimental broadcasts of this new art, one is aware at once that the motion picture industry, which alone possesses all the elements of successful television program production must become a part of this new art. The radio industry, due to its limited facilities, is not equipped to produce an acceptable visual production.

Gradual Expansion Needed

"Because of the terrific cost of inter-connecting cities by coaxial cable (the only means now known), the motion picture industry has a great opportunity to produce programs on film and sell them to each television station for local broadcasting. The four national chains now broadcast approximately 200 programs each day. It should be the aim of the motion picture industry to produce a weekly program for each of the nation's 1,000 stations, for a total of 50,000 minutes of material for each chain daily. If this can be accomplished, it will increase the production of finished motion picture film in the U.S. by over 600%, according to figures supplied by (Continued on following page)
TELEVISION HELD FILM OPPORTUNITY

(Continued from preceding page)

the Motion Picture Division of the Bureau of Foreign and Domestic Commerce.

To increase production schedules to such an extent that all available space would be used up, unless gradual expansion was planned, it is, therefore, evident that the motion picture industry must be prepared now, if it is to accept in whole or in part the great opportunity which this aspect of television presents. Through the facilities of the Motion Picture Producers and Distributors of America, a cooperative effort should be planned and executed which would assure the industry its proper place in the development of this new art.

Present Holdings Listed

There are at present three companies, members of the Motion Picture Producers and Distributors of America, who are financially interested in radio stations:

1. Warner Brothers own and operate Station KFWB in Hollywood, and it is said that during the past year formed a new subsidiary, Transamerican Broadcasting and Television Corp., with headquarters at 521 Fifth Ave., New York City. Transamerican is actively engaged in radio station representation and programs production. Additional station purchases are contemplated by this group and as recently as March 22, Transamerican announced that it would hereafter represent the Loew-Metro-Goldwyn-Mayer radio interests.


3. RKO motion picture interests are, of course, closely allied with the National Broadcasting Company through the Radio Corporation of America, the parent company of the National Broadcasting Company.

"Undoubtedly these interests have recognized the importance of motion pictures in television program production. Each of these interests or all of them may be preparing to organize a program-producing unit which would be attractive to television broadcasters. It would be a simple task for the radio and television industries to pool their interests.

No Lottery Contracts

"Any contract arrangement individual producers might make with the radio and television interests to produce television program material could have no bearing on permanent radio and television interests. But in the interest of the motion picture industry as a whole, a plan of production effort which will freely permit all producers to participate, rather than limit production to a small group, might be explored through or by the Motion Picture Producers & Distributors of America Inc. The radio and television interests, recognizing the great importance of motion pictures to the success of the new art, might cooperate to purchase the necessary production facilities to produce programs in their interest. However, a production effort as suggested above would forestall such action by the radio and television interests.

"Some in the motion picture industry may feel that it is too early to formulate plans as to what part it will take in regard to television. It must be remembered that while there are problems which must be dealt with before television is commercially practical, no one can predict that a solution that a solution may not be reached at an early date. Television may be upon us before we realize it and preparations should be made now by the industry for its part in this new art.

Benefits Claimed

After outlining the alternative plans for acquisition of television control, the report listed the benefits which it claimed would accrue to the motion picture industry as follows:

"The acquisition of any one of these networks would establish the motion picture industry in a well-organized and profitable enterprise. The control of an existing network will permit the industry to inject into its radio and television programs such material as it considers in the best interests of the motion picture industry and the public. In fact, the television program could be a part of its television program in such an appealing manner that the public would be induced to attend the complete showing of the pictures in the theater. The stars of Hollywood are recognized as the most desirable material for radio and television productions by advertisers.

"It has been definitely established that radio programs with Hollywood Stars create the greatest audiences and pay the highest prices. "Due to engineering limitations in the geographic distribution of television stations, there will be keen competition for government licenses. The Federal Communications Commission, charged by Congress with the administration of the Communications Act, will undoubtedly give its favorable consideration to those applicants who can establish beyond question their ability to produce the best programs in the public's interest, convenience and necessity.

"An organization such as any one of these existing chains, combined with the great resources of the industry, could present to the Commission the most valid reasons for requesting and receiving television licenses. The acquisition of any of these national chains would provide profits which could be used to purchase television transmitting equipment when available. Due to its limitations and extremely high cost, television will not replace radio broadcasting for many years. Sponsors will continue to carry on their advertising campaigns by radio, because it will permit the greatest number of people for their advertising dollar. Television cannot be denied—the people demand it, and sponsors use it.

"The motion picture industry has its greatest opportunity for expansion knocking at its door today. It must not be overlooked that for this new industry which is certain to become an important part of our American life.

"Inasmuch as the developments of the West Coast and Europe as recorded in this report were obtained without first hand investigation, it is recommended that they be investigated forthwith and that the findings be added to this report.

"It is recommended that some provision be made to keep appraised of developments both here and abroad as they may occur. A continuing survey should be made and results published at regular intervals."

Skouras Receivership Proceedings Ended

Receivership proceedings for Skouras Enterprises in St. Louis have been completed with the approval by the referee of a $303,451 dividend, about 90 per cent of which will go to the Bondholders' Protective Committee.

The organization was formed in 1928 by Spyros, Charles and George Skouras. For many years it owned 50 per cent of the St. Louis Amusement Company and the West End Lyric Theatre.

Journal Publishes Three Film Columns

The New York Evening Journal, a Hearst newspaper, now has three motion picture departments as a result of transfers from the New York American, which ceased publishing last week. The two features which previously appeared in the American are Regina Crewe's New York film column and Louella O. Parsons' Hollywood gossip. Rose Felwick is continuing her regular column on films.

Protests Five-Reel Cases

Allied Theatres of Connecticut in New Haven has notified all exchanges there, except Universal and United Artists, that after 30 days, all films shipped in cases of over three double reels will be refused. The five-reel cases have been found dangerous, with sprained backs and other accidents reported sustained in carrying them to the booths. The two exchanges excepted are already adhering to the request for smaller cases, it was said.

Interstate Adds Houses

George A. Delis, district manager for the Interstate Theatres with headquarters at Canton, Ohio, announced this week that the circuit had acquired the Yorkville, at Yorkville, and the Palace, at Tiffinville, Ohio. This gives the circuit a total of 15 theatres.

Texas Opposes Dust Reel

The Texas House of Representatives has passed a resolution asking the withdrawal of the March of Time reel dealing with the Texas Panhandle "dust bowl" on the ground that it is not an accurate representation of the Panhandle.

Singer on Censor Board

Wishart Campbell, radio baritone, has been named to the three member film censor board of Ontario by Premier M. F. Hepburn. He is the only member who has any connection with the entertainment field.
From the land of the Bengal Lancers on India's untamed frontier comes

Rudyard Kipling's

**Wee Willie Winkie**

Planned by 20th for your season's biggest business!
A STORY SO BIG ... A SCENE SO VAST ... THAT IT

Shirley Temple...topmost money draw in the world! Victor McLaglen...in his most stirring performance! And right down the line, every name a marquee bright-spot...deeply loved for scores of outstanding roles! Plus thousands of others...fully to portray the mighty sweep and manifold drama of this brilliant production!
DEMANDS THE GREATEST STARS OF THE SCREEN!

Rudyard Kipling's

**Wee Willie Winkie**

starring

**SHIRLEY TEMPLE**

and

**VICTOR McLAGLEN**

with

C. AUBREY SMITH • JUNE LANG

MICHAEL WHALEN • CESAR ROMERO

CONSTANCE COLLIER • DOUGLAS SCOTT

Directed by John Ford

Associate Producer Gene Markey

Screen play by Ernest Pascal and Julian Josephson
FROM THE HEART OF KIPLING'S IS WILD AND STRANGE...WHERE KHYBER PASS...COMES THIS IM

A land ablaze with crimson war...reckless raiding tribesmen weird and cruel...charging Highlanders daring a hero's doom...and with them a gallant little girl who wins the right to wear their cherished plaid. Glorious drama to thrill all hearts...and make the hearts of showmen glad!
INDIA...WHERE ALL THE WORLD
THE BRITISH RAJ ENDS AT
MORTAL STORY OF ADVENTURE!

Rudyard Kipling's

WEE
WILLIE
WINNIE
NOW BRILLIANTLY FULFILLING THE TRADE'S HIGHEST EXPECTATIONS

in its $2.00, two-a-day, world premiere engagement at the

CARTHAY CIRCLE
HOLLYWOOD

Clear your date book for a long run with

Rudyard Kipling's

WEE WILLIE WINKIE

The triumphant climax of 20th's great 1936-37 season!

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE
STOP PRESS FLASH!

LATEST REVIEWS AND BUSINESS
RED-HOT FROM COAST WIRES:

"Winkie" winding up sensational first week with no let-up in S. R. O. crowds at $2.00 top after greatest opening in Carthay Circle history. Critics hail picture as triumph: "From every angle certain smash!"—Hollywood Reporter; "A money-in-bank film if ever there was one!"—M. P. Daily; "Promises to be one of most important money-makers!"—Daily Variety; "A smash money-getter!"—Boxoffice; "Shirley's biggest and most impressive!"—L. A. Times; "Zanuck has a real winner!"—L. A. Herald & Express; "Will shower both gold and glory upon 20th!"—L. A. Daily News.

Rudyard Kipling's

WEE WILLIE WINKIE

starring

SHIRLEY TEMPLE and VICTOR MCLAGLEN

with

C. AUBREY SMITH
JUNE LANG
MICHAEL WHALEN
CESAR ROMERO
Constance Collier
Douglas Scott
Directed by John Ford
Associate Producer Gene Markey
Darryl F. Zanuck
In Charge of Production
National Ticket Tax Extension Voted by Senate

A two-year extension of the present federal admission tax was voted last Thursday in Washington by the Senate when it rejected a measure recommended by the Finance Committee which would limit continuance of the so-called nuisance levies to one year. A two-year extension was provided for in the legislation as passed by the House of Representatives. The amendment is one of the few nuisance taxes which return an appreciable revenue, is easy of collection and is comparatively inexpensive to the Government. For the fiscal year which ends with this month, it is anticipated receipts will exceed $19,000,000 and run about $2,750,000 above the previous year.

Meanwhile, in New Haven, Edward G. Levy, executive secretary of the Connecticut Motion Picture Theatre Owners, pointed out, in a summary of the state's recent legislative session, that one measure changed the phrasing of the general statutes with reference to assessment and collection of the existing amusement tax based on seating. While formerly the exhibitor made out a return indicating the number of days he operated and the number of seats in his theatre, mailing the return to the tax commissioner who sent the exhibitor a bill based on the return, the exhibitor now assesses himself the amount he owes and sends his check with it.

Mr. Levy called attention to the fact that until the closing of the legislature there was danger of the passage of the 10 per cent amusement tax, since the Governor recommended enactment to supply the deficit in the budget. Variously phrased two-men-in-a-booth bills were passed by the Senate but rejected by the House. Sunday vaudeville and theatrical bills with local option also were passed.

County authorities in Georgia have no right to levy license or occupation taxes on theatres, the Georgia state court of appeals at Atlanta ruled last week. The case of Brooks County vs. the Ilex Theatre, Inc., holding that their powers are purely regulatory. Brooks County authorities had sought to levy a 25 per cent tax on theatres in addition to the license tax of $25 imposed by the City of Quitman. The theatre owners won their case in the lower court and the state court of appeals upheld the decision.

A four per cent amusement tax based on the same terms as the state tax was passed this week by the Philadelphia City Council. The levy is expected to yield $5,000,000 to the city. It is effective July 23, when the state tax expires. Another measure calling for a 10 per cent tax on the gross receipts from transactions involving billboard and outdoor advertising, was held over for a third reading. The proposed tax of $25 on marquee advertising was defeated.

Several tax measures, including the graduated ticket tax, have been pushed through by the Board of Aldermen in St. Louis. This tax begins at one cent on admission of 75 cents and up to 1, five cents on $1.01 to 2; six cents between $2.01 and $3, seven cents between $3.01 and $4 and 10 cents above $4. The proposed five per cent tax on advertising has been cut to two per cent and passed also.

SMPE Nominations At Meeting on July 9

Nominations for new officers of the Society of Motion Pictures Engineers will be made at a meeting of board of directors on July 9th in New York at the Hotel Pennsylvania. Voting will be handled through the mails and results announced at the fall convention October 11-14.

Vacancies to be filled are as follows: Secretary, now held by James Frank; Treasurer, L. W. Davie; executive vice-president, G. P. Rackett; engineering vice-president, A. A. Jones; financial vice-president, O. M. Blum. President S. K. Wolf's term has one more year to run.

Independent Now Plan Bank Night In Retaliation

As Loew theatre executives were being credited with the statements in New York that the recent return of chance games to their theatres were meeting with "gratifying results," the Independent Theatre Owners Association was preparing with preparations to retaliate against the major circuits in the form of a $50,000 "Bank Night" which would involve houses operated by its members in the Metropolitan area. Some of the independent theatres are also said to be conferring with Harry Brandt, president of the association, over the idea of putting in vaudeville acts as further retaliation.

Meanwhile, giveaways again attracted attention in Denver with the Fox houses and the Denham and Alpine entering into competition. Fox, with 11 theatres, called the "Lucky 11," offering a car each week, in addition to $1,000 in four prizes. Using the same ticket plan formerly used by the Huffman houses, the Fox group is also allowing courtesy matinee registrations. The Denham, in its first week, and the Alpine, neighborhood, have two cash nights each week, their offerings running to $500 or more.

The Nebraska supreme court this week called a halt to Bank Night in that state by granting a temporary injunction against the operation of the game. State's Attorney General Richard C. Hunter has asked the injunction until the court reviews the lottery decision handed down in a Beatrice, Neb., test case which probably will be reviewed in the fall term.

Theatre managers in Moline and Rock Island, Ill., have decided to discard Bank Night in both cities until after a decision which has been given in the Bank Night test case brought against Isadore Brotman, manager of the Paradise in Moline, by Illinois State Attorney F. C. King. The information was filed on a charge of unlawfully maintaining a lottery. The Illinois Legislature passed a law against Bank Night at the last session.

George S. Ryan, attorney, has filed two additional charges in 1907 in an effort to collect royalties on Bank Night. One is against Norman Glassman of the Rialto, Lowell operated by the Merrimac Amusement Company. The other is against William Warr, Warr theatre, Wareham, in Plymouth district court.

Loew's Extending Two Deals With Former Partners

Loew's, Inc. this week said it was going to extend its partnership arrangements in both Providence, R. I., and Providence, R. I., with a possibility of others in progress. In both towns the major circuit is buying a half interest in the theatres, which in no way gives the seller, however, an interest in other houses in the chain.

The main reason for the moves is said to be provide additional outlets for holdover pictures. So-called "big" films will be switched to the new theatres after they complete their runs at the Loew houses.

Deals of this nature, it was said, will prove beneficial to both Metro-Goldwyn-Mayer and independent theatres affected, the reasoning advanced being that "big" pictures, after they finish at Loew theatres are good for several additional weeks showing at other first class houses in the towns.

One of the two deals is with Fanchon and Morris in the Providence, R. I., area, while starting next season, will play top pictures first booked by the State there. This partnership arrangement is virtually set, with attorneys for both sides now understood to be drafting contracts.

The second will affect one of Ed Fay's units in Providence. Joseph Vogel, general manager for Loew's out-of-town theatres, has been in Rhode Island several times recently to discuss the deal and it is reported that Mr. Fay will come to New York next week to sign the papers.

Negotiations have been under way by Loew's and M. B. Shanberg and Herbert Wolff for a renewal of the 10-year lease on the Midland, Kansas City. The lease expires at the end of the season, but during the life of the contract no reduction in rent has ever been made. Loew's is reportedly to have lost heavily on the theatre during the past 10 years and indications are that when a new agreement is drawn up there will be a substantial reduction in the rental figure. Such an increase next year was recently approved by the board of directors of the theatre and ground.

Loew's acquired the 50 per cent interest in the Capitol when the company absorbed Goldwyn Film Company. Extensive alterations will be made this summer, including a complete re-seating of the theatre, a new front and other repairs. Approximately $200,000 will be spent on the reconditioning. No change in the straight film policy is planned.

Helen Lowell, veteran character actress who went to Hollywood to play in pictures after appearing on Broadway, was found dead in her hotel room in Hollywood Tuesday.

Miss Lowell, who made her first stage appearance at the age of 18, was born in New York City. She was 71 years old.
WEST COAST CRITICS APPLAUD AS WORLD PREMIERE CROWDS CHEER CORONATION IN COLOR!

Hollywood's most discriminating audience gasped in amazement... then thundered its delight... as 20th's Coronation in Technicolor unfolded on the Carthay Circle screen! "Brilliant! One of the finest Technicolor features we have ever seen," raved the L. A. Examiner. "The splendid coronation scenes were applauded," reported the L. A. Times. "Striking Technicolor views!" exclaimed the L. A. Evening News.

Give your audiences a chance to see this unique production... and your boxoffice will thank you!

The Coronation

of KING GEORGE VI and QUEEN ELIZABETH

A FEATURETTE ENTIRELY IN TECHNICOLOR

Described by Lowell Thomas       Edited by Truman Talley
Supervised by Sir Gordon Craig, Gerald Sanger, Russell Muth. Technicolor Color Director, Natalie Kalmus. Produced by British Movietone News.

Exclusive with

20th CENTURY FOX
CHICAGO USES TRIPLES IN WAR ON LONG SHOWS

Essaness Circuit and Independents Adopt Three Features to Force Reaction by Public
by WILLIAM F. CROUCH
in Chicago

Chicago, storm center of the double feature controversy, has turned to triple programs as a weapon to precipitate public reaction to the Balaban & Katz double bills and to force a return to programs of one picture and shorts.

The problem remains static in other cities. Sporadic tests of single feature policies by small circuits or individual theaters continue but with little indication that there will be any major change during the summer.

Ten Chicago theaters have introduced three features on their regular programs and a number of others are reported planning to do so within the next few weeks. In some of the larger houses where the triple bills are used, including the North Sheridan and Center, both Essaness theaters, business has increased and the policy has proven strong competition for the surrounding theaters. Advertisements for the Essaness houses read "Take your choice. See one or three pictures."

Adoption of the policy by the Essaness circuit is regarded as a move to force the return of single features. The circuit has been opposed to double bills since Balaban & Katz adopted the policy last fall.

One independent theater in the city, the Rosewood plays triple features, but the city's only comedy, travelogue and newsreel. The last show ends at 3 A. M. or later. Other exhibitors have said they will go to four or five features if necessary to compete with the B & K Circuit's announced commitment to double bills.

Kansas City Starts Test

Mutual Theatres, W. D. Fulton's and Stanley Schwartz's independent circuit of seven Kansas houses in Kansas City, is experimenting with single bills.

"It has come to our attention," the circuit announced in an advertisement, "through repeated requests and suggestions of many discriminating patrons that there is a very considerable demand for carefully selected single feature programs. The nervous strain and reaction from sitting four and even five hours at a time is displacing a large number of show-goers. Therefore, Mutual Theatres are happy to be the first to systematically test the public's opinion as expressed at the box office. Please watch Mutual ads for meritorious single feature programs and be assured of a pleasing, well-balanced show."

The Brookside, new southside unit of the group, last month began a similar experiment which lasted only a week because the management found an 18-day combination in "Times Square Lady" and "Jungle Princess." Others of the circuit in Kansas City are the Sammamish, Rivoli, Colonial, Strand, Mokan and LaSalle.

Other Kansas theaters, including first runs, use double features more than 90 per cent of the time and a few independent houses in the suburban area occasionally advertise triple bills. Only the Fox Plaza shows single features exclusively.

A test of single features at the suburban Roosevelt in Des Moines, conducted in connection with a double bill policy at the downtown Des Moines theaters is still in the experimental stage, according to officials of Tri-State Theatre Corporation. Reaction has been mixed, executives say.

Admission at the Roosevelt is 41 cents, the same as when the theater showed double features, and 51 cents is charged at the Des Moines, which shows the same feature as the Roosevelt and a second film.

NVA Secretary 21 Years Resigns

Believing election of new officers will revive interest in the National Variety Artists' clubrooms, Henry Chesterfield, executive secretary of the organization for 21 years, has submitted his resignation.

Mr. Chesterfield became an official of the organization when it was known as National Vaudeville Artists and his decision to resign resulted from the members' determination to reorganize and to move into new quarters. The clubrooms at present are at 24 West 46th Street, New York City. Louis Handin, theatrical attorney, is chairman of the reorganization committee.

NVA was organized by E. F. Albee, vaudeville producer, during the White Knights' strike in 1916. Mr. Chesterfield became secretary and in this capacity ruled vaudeville. However, resources dwindled and in 1934 the members were forced to abandon the luxurious clubrooms at 225 West 46th Street.

Another blow to the prestige of the organization was a legal battle between the NVA Inc., and the NVA Fund, which operated a sanitarium at Sarmac, N. Y. It is now known as the Will Rogers Memorial Hospital. After the clubhouse had been forced to close, Mr. Chesterfield demanded an accounting of the fund's resources and Pat Casey, then treasurer, retaliated with a charge that Mr. Chesterfield had been extravagant. The case was settled out of court.

Also in 1934, NVA was converted into purely a social organization because of the formation of the American Federation of Actors, an affiliate of the American Federation of Labor.

Mr. Chesterfield, in announcing his plan to resign, said he had no plans for the future. He recently operated a combination ballroom and vaudeville and motion picture house in Newark, N. J.
Fanchon and Marco to Pool Four in St. Louis

Fanchon and Marco, on July 7th, will pool four south side theatres with five South St. Louis houses operated by Bess Schaffer and Alex Papand. Harry C. Arthur, now in New York, will arrive July 6th to complete the deal which has been on and off for several months. Fanchon and Marco’s units which are involved are the Granada, Maplewood, Midway, Knob Hill, and Elkhart Heights. Schaffer-Papand group includes the Avalon, Roxy, Whitey, Colonial, and Powhattan.

In addition, Mr. Arthur’s company will handle all the films buying for Harry Greer’s manager’s two neighborhood houses. Mr. Greenman, however, will otherwise continue to operate for himself.

National Chamber Reports

On American Negative Export

Gains in exports of motion picture films for the first quarter of 1937 reported this week by the United States Chamber of Commerce, revealed a result which was considered “impressive” when compared to the similar 1936 period. Detailed figures show sensitized less than one inch positive film exported during the first quarter of the year amounted to 5,037,887 linear feet valued at $98,558,887, while negative film exported amounted to 4,180,942 linear feet valued at $60,803. For positive film one inch or more wide the figures for the first quarter of the year valued at $403,949, while negative film in the same class totaled 20,980,615 linear feet valued at $505,491.

According to the chamber report there were exports during the first quarter of 1937, 54,411,799 linear feet of exposed motion picture film at a total value of $1,232,092. The last group includes negatives exposed, exposed and developed and newsreels.

Capra Is Silent on His Future Activities

Frank Capra arrived in New York this week from a European trip and when asked what his future plans were, if any, he refused to comment. He immediately left New York for the Thousand Islands upstate and may not return to Manhattan before he reports back to the Columbia studios to resume production.

William German, general manager for Jules Brulot, Inc., returned on the same boat with Mr. Capra after a vacation trip to England, Austria, France and Italy.

Governor Names Showmen

J. Louis Rome, president of Associated Theatres in Baltimore, has been appointed for life by Governor Harry Nice of Maryland to the board of managers of the Rosewood State Training School. At the same time, Bernard Seamon, manager of the Hippodrome in Baltimore, was made a Justice of the Peace.

U. A. Honors Exploiteers

Richard Harrity of Loew’s, Rochester; Charles Baron of Shea’s, Buffalo, and the Bellevue, Niagara Falls, and Art Cathin, of the York City district, are the three winners of the United Artists exploitation prizes for their work on “A Star Is Born.” The judges were A. W. Smith, Jr., Monroe Greenthal, Charles Leonard and Lowell Calvert.

Allied Abandons Plan to Discuss Trade Practices

Abandonment of the plan put forward by Allied States Association of Motion Picture Exhibitors to discuss trade practices with distributing companies at a round table conference was followed this week by a statement from W. A. Steffes, chairman of the group’s national defense committee, if Allied is “once again redevicating itself with purposeful single-mindedness to its program of authorship and championing of trade reform legislation.”

Mr. Steffes said that the proposed meeting with company heads could not be realized because responses to his invitatations did not represent all of the companies, whereas the problems which “Allied wanted to discuss were industry problems and not individual.” He said that of those who were asked to meet with Allied representatives, only Al Lichtman, vice-president of Loew’s, conferred with him and agreed to meet and discuss the Allied grievances “or to set up possibly permanent machinery for the continuation of any necessary adjustment.”

The conference was held last week in Chicago.

Others besides Mr. Lichtman to whom Allied’s bids were addressed were Adolph Zukor and Barney Balaban of Paramount; Leo Spitz, RKO; S. R. Kent, Twentieth Century-Fox; Jules Brulot, Independent Artists; Charles R. Rogers, Universal; Harry Cohn, Columbia; H. M. Warner, Warner Brothers, and Nicholas M. Schenck, Loew’s.

Mr. Steffes said that he had received “some replies” from these, “some of them rather evasive, some of them willing to have their attorneys meet, others willing to discuss on the subject and meet, and some of the companies ignoring the letter entirely.”

The Allied leader said that since the time set for acceptance of his bid—June 22—had expired, and that all of the companies had not agreed to meet with the Allied representatives, “there is no need of any further meetings with those who are willing to meet us,” as Allied has industry, not company, grievances to discuss.

“There is only one thing for Allied States,” Mr. Steffes said, “and that is to more aggressively sponsor state and national legislation as, in my opinion, producer-distributors’ representatives are not ready as yet for round-table conferences.”

Allied’s legislative program calls for renewed support of the Neely-Pettengill anti-block booking bill and the introduction in state legislatures of theater “divorce” and chain tax measures. The organization’s decision to seek a meeting with company heads to endeavor to obtain trade practice concessions and voluntary abandonment of affiliated theatres was made at Allied’s national convention in Milwaukee in May.

Goodman Is Returning

Morris Goodman, vice-president of Republic Pictures, is back in New York July 2 from a trip through England, France, Italy, Denmark, Sweden and other European countries.
Kuykendall Declares Air Previews at Southern Session

The practice of holding previews of pictures over national radio networks before the films are released was bitterly denounced by Ed Kuykendall, president of the Motion Picture Theatre Owners of America, speaking to more than 200 theatre officials from seven states at the Southeastern Theatre Owners Association in Birmingham, Ala., Monday. Mr. Kuykendall also lashed out against the present policies of producers and distributors in requiring a theatre owner to run all of their pictures and not permitting him sufficiently wide cancellation privileges.

The registration of delegates at the Thomas Jefferson Hotel took place last Thursday. Sight seeing and a buffet supper on hotel terrace, at which President M. C. Moore of Jacksonville, Fla., pleaded for "more action and less talk at the convention" followed. Mr. Kuykendall also made a brief address at this supper. City Commissioner President James J. Jones and Postmaster W. Cooper Green welcomed the delegates. J. H. Thompson, Hawkinsville, Ga., vice-president, made the response.

Government regulation of the motion picture industry was advocated by the SETOA. The organization also voted to refrain from buying pictures before October 1st from companies refusing to eliminate the score charge.

Officers Re-elected

Officers of the association were re-elected. They are: Milton C. Moore, president; Bill Griffin, Tom Brandon, J. H. Thompson, and Hugh Manning, vice-presidents; Mrs. H. T. Wood, secretary, and R. B. Wilby, treasurer. Stanley A. Kirkman, chairman of the Allied Theatre Owners of the Northwest, returned to Minneapolis this week from a trip and tendered his resignation to the theatre owners.

The Mississippi Motion Picture Theatre Owners will hold their annual convention at the Hotel Buena Vista, Biloxi, July 18-19.

Paramount Extends Wilby-Kincey Pact

Arrangements for the renewal of the Wilby-Kincey circuit operating agreement with Paramount to June 26, 1938, were completed in New York last Friday following the return of Y. Frank Freeman, Paramount theatre head, from Miami. The current operating contract for the circuit expired last Saturday.

The new contract will be signed by Robert B. Wilby following his arrival in New York on Monday. The extension is understood to continue for another year the same terms which were in force under the old agreement, which provided a profit participation for Mr. Wilby and H. F. Kincey, the operating partners. The pact covers one of the largest Paramount theatre units, a circuit of more than 80 theatres throughout Alabama, Tennessee, North and South Carolina.

MOTION PICTURE HERALD
July 3, 1937

SCHOOL'S OUT, SHIRLEY GOES TO A PREMIERE

Hollywood Crowds Strain the Barriers at First Showing of Fox's "Wee Willie Winkie"

Crowds, lights, cameras, microphones and celebrities, indispensible acoutrements of a motion picture world premiere were present in more than customary measure but it was the presence of an eight-year-old girl which gave the final touch of showmanship to the opening of "Wee Willie Winkie." Twentieth Century-Fox's latest Shirley Temple picture at the Carthay Circle, Hollywood, last Friday was one that was rejected by her parents.

The Hollywood crowds which strained the barriers erected along Wilshire Boulevard and at the entrance to the theatre and the radio audience which listened to the ceremonies over 50 stations of the Mutual Broadcasting System heard the climax of an unusually heavy exploitation campaign which Shirley, lifted to the microphone by Eddie Cantor, said, "It's a big day for me because it's my first premiere, and I was promoted to the high fourth grade, and got my report card. School's out today!"

Eddie Cantor introduced the celebrities as they appeared on the rostrum constructed in front of the theatre and alternated with George Fischer, columnist and radio commentator, as master of ceremonies during the broadcast. David Broekman led a 30-piece orchestra at the Carthay Circle, the songs of Eddie Cantor's first Twentieth Century-Fox picture, "Ali Baba Goes to Town!"

Among those who spoke during the radio broadcast were Darryl F. Zanuck, in charge of Twentieth Century-Fox production; Harry McClagan, the three Ritz brothers, Cesar Romero, Sophie Tucker, Gus Edwards, Constance Bennett, June Lang, Michael Whalen, Gregory Ratoff, David Butler, Don Ameche, Jack Haley, Jean Hersholt, Pere Lorgue, Tony Martin, Alice Faye, Sonja Henie, Tyrone Power, Ann Sothern, G. Aubrey Smith, May Robson, Jane Darwell, Phyllis Brooks, Joan Davis, Virginia Field, Gloria Stuart, Claire Trevor and Nancy Carroll, among others. Mr. McClagan and the Ritz brothers alternated in the program.

Those who spoke over the public address system to the crowd before or after the radio broadcast were Douglas Fairbanks, Arthur Treacher, Artie DuNbar, Gilbert Roland, June Lang, Douglas Scott, Constance Collier, Sidney Lanfield, Monty Banks, John Edward Bromberg, John Carradine, Earl Carroll, Mady Christians, Alan Dinehart, Brian Donlevy, Henry King, Warner Oland, Pauline Moore, Lew Pollock, Sig Rumann, Leon Polid Stokowski, George Sanders and Dolores Del Rio.

Following the showing of the three reel footage of "Wee Willie Winkie" in Technicolor and the picture of the evening, Tyrone Powell introduced Shirley and other members of the cast from the stage.

Fox West Coast theatre managers in California cities cooperated in the campaign on the picture by erecting loudspeakers in the lobbies of their houses for the Mutual System broadcast of the premier. Stations in Los Angeles, San Francisco, San Diego, Santa Barbara, Bakersfield, San Bernardino, Stockton, El Centro and Santa Ana, Calif., used local break-ins giving the approximate dates for showings of "Wee Willie Winkie" at the local Fox West Coast houses. Other stations which participated in the hookup were located in Chicago, Newark, Cincinnati, Detroit, Boston: Ada and Ardmore, Okla., and many other points. Cleveland, Dallas, Denver, Elk City, Fall River, Fort Worth, Hartford, Des Moines, Cedar Rapids, Kansas City, Lincoln, Manchester, Nashville, Omaha, Philadelphia, Pittsburgh, President, Richmond, Springfield, St. Louis and Washington.

Odlum Explains Growth of Atlas

The story of how a partnership investment of $40,000 in 1923 expanded into the Atlas Corporation of today was related to the Securities and Exchange Commission in Washington this week when it continued its investigation into investment trusts.

The narrator was Floyd B. Odlum, president of the corporation over 50 per cent of RKO Radio and holds an option to purchase the remaining 50 per cent, which is owned by the Radio Corporation of America. The corporation also has variously owned large blocks of Paramount and other motion picture securities.

Mr. Odlum, in explaining the growth of the company, pointed out that funds had been added through contributions of stockholders. The original company, the U. S. Company, was superseded in 1928, when the Atlas Utilities and Investors, Ltd., of Canada, was organized. For its stock in the U. S. company, the Odlum group received 41,000 shares of Atlas and 47,000 perpetual option warrants. Then in 1929 the Atlas Utility Corporation of Delaware was formed. In an answer to questions about the purchase and resale of a block of stock in Allied Atlas by Atlas of Canada, Mr. Odlum declared: "If there is a suggestion that Atlas of Canada was fattened up for the holders of the option warrants against the Atlas Corporation of Delaware, just the oposite is true."

Fadman Buys Product

Edwin Miles Fadman of Red Star Films will leave New York this week for Europe after a visit of several weeks in which he bought 25 features and 20 short subjects. J. E. Lopter, president of Red Star, will also leave New York in two weeks to preside at a meeting of directors of the company in Paris.
INDEPENDENTS ORGANIZING AGAINST NEW QUOTA PROPOSALS IN ENGLAND

Extinction of Small Companies Is Seen as a Sequel to the Cost Clause; All Branches May Protest to Government

by BRUCE ALLAN in London

Opposition to the British Government’s proposed new Films Act, on the part of independent producers, distributors, laboratory companies and others was summoned on June 21st to consider a resolution deploiring the Cost Clause suggested by the Board of Trade and recommending:

1. That all pictures costing £12,500 ($62,500), exclusive of payments to non-British subjects, should rank for Quota.
2. That any other picture, whatever its cost, should be precluded if it booked to over 50 per cent. of the total programme and was not withdrawn owing to public disapproval.

Suggestions proposed by the independents for submission to the Board of Trade included a request that the proposed quota for British films at home and abroad in proportion to bookings of foreign films. If in any year the statutory percentage was not reached the deficit would be declared in any excess would be credited. Alternatively they asked a classification for the smaller renter handling 20 or less pictures, with preferential 10 per cent quota and liberty to use British shorts to cover foreign features.

Opponents Rally at CEA

Last week, at the annual convention of the Cinematograph Exhibitors’ Association, at Harrowgate, there was a clear indication that all the various interests opposing the cost clause in the proposed new law will present a united front in opposition.

The cost clause would place quota films on a basis of cost of production to determine fulfillment of quota terms, a method emphatically opposed by the majority of the CEA, which is sponsoring a quality basis on quota. A willingness on the part of those opposing the cost clause to fight vigorously all stages of the proposed new Films Act, of which the quota provisions are a part, was indicated, if the Government refuses concessions.

The new Moynie committee of the CEA, named at the convention, met for the first time to consider its reply to the quota plan outlined recently by the Board of Trade for the Government. The group also considered the invitation to C. P. Metcalfe, C.E.A. president, from the independent distributors to nominate four exhibitors to accompany the distributor deputation to Capitol, Evan Wallace, Parliamentary Secretary to the Board of Trade.

It was learned here that the Film Group of the P.B.I. is not unanimous on a quota policy, and that a minority faction of smaller producers is holding private meetings to oppose the cost clause. They claim the Film Group majority is largely a duplicate representation of the major studios’ associated companies.

Although the summer conference of the Cinematograph Exhibitors’ Association ended last Friday, the quota committee remains at Harrowgate to complete all the details of its case.

ARLISS SUGGESTS WAY TO WIN MARKET

George Arliss, in an address before the Royal Society of Arts in London, proposed a method by which British producers might get an American market for their products. They should make films with only British audience in mind, Mr. Arliss said. They would be more likely to produce something appealing to America by this practice, he continued, than by imitating Hollywood.

Pictures relying on story and acting are within the scope of British companies which cannot afford to compete with Hollywood pictures and Britain should plan accordingly, he declared.

C. P. Metcalfe, C. E. A. president, wired the organization’s sympathetic support to the deputation of independent distributors and producers which has opposed the cost clause in the proposed quota before the Board. The opposition convention is that the cost clause threatens a reduction in the employment as the result of the closing of small theatres.

They suggested that a quota qualification should follow the minimum number of bookings of foreign pictures, at which point the percentage should follow the value of imports.

In a letter to the British trade press dated June 17th, Ken A. Nyman, vice-president of the Cinematograph Exhibitors’ Association, made the following comments on the situation created by the Board of Trade’s “skeleton” pronouncement on Quota legislation—this in addition to the quota developments at the C.E.A. convention last week. The letter follows:

“The bare outlines have caused confusion to the independent sections of the trade, i.e., those sections of the trade most in contact with and serving all the time the public interest...

“Out of the welter of meetings, conversations and statements in the press, a very revealing situation is unfolded. The (British) trade press (which at first attacked the C.E.A. for consistency in opposing the cost clause) and producers, who favored such a clause at first, are now appreciating the danger to the maintenance, perhaps even the continuance, of a British production industry which is implicit in the cost clause, coupled (as it is proposed) with the ‘double quota’ privilege attaching thereto.

“Suddenly, as the appreciation of this menace is becoming understood, there has arisen a terrific urge for a line-up of all independent interests—producer, renter and exhibitor—to state a case to the Board of Trade before it is too late. An urge animated by a fateful certainty that the new Films Act, if proceeded with on the lines of the present suggestions, sounds the death knell of the independent.... In all three spheres, the struggle to get a ‘British’ British production, to British renters and to that British film entertainment service which so directly contacts with the British cinema... .

“That it will spell the ruin of independent British business men is not a point which we can necessarily expect the Government as such seriously to be concerned with, but if, in the process of applying the new Act, we find the fundamental object of a monopoly of foreign films, that is, the encouragement of more British films on British screens, is being defeated and evaded, then it is our duty to insist upon it being stopped...

“I don’t know personally the individuals (renters and producers) who have suddenly become vocal since the publication of the terms of the proposed new law, but certainly none of these independent exhibitors, that their case and our case is not only the same but a good one, to which the Government will at least be prepared to listen... for their own sake, for the sake of the British public, for the sake of the future of British production, the possible line-up of British producer, renter and exhibitor at this time should take place and take steps to make its points heard.”

Press Now Takes Up the Fight

Criticism of the cost clause is being vigorously expressed in the British trade press by the independent interests interested in British trade. Small distributors, supplying American programs, stress the impossibility of paying £15,000 each for British pictures to “cover American pictures costing less than a third to produce in Hollywood and point out the serious effect on many exhibitors if these cheap American pictures are forced off the market. Labora-

Evasion Possibility

Commenting on the possibility of evasion of the cost clause, the letter says: “A £15,000 production can be as bad as the worst of the recent ‘quota quickies’ if the author of the story gets £14,000 and only £1,000 is spent on the actual production. Other evasions of a similar nature readily suggest themselves.” The letter concludes by citing a number of successful British films which cost less than £15,000.

It is anticipated that the very vigorous criticism of the Government’s proposals which is now showering down upon the Government will be heard by independent exhibitors and independent trade interests uniting to stimulate opposition to the new Act, which will be seriously considered by the Board of Trade. The Government is anxious for a non-controversial measure and is prepared to make concessions.

Probabilities of an exposed of future of the... (Continued on following page)
COST CLAUSE ATTACKED

(Continued from preceding page)

most glaring instance of extravagant British production finance are seen in fuller details which became available this week of the investigations being conducted by W. R. Crocker, lawyer, at the instance of a group of Lords insurance underwriters.

Mr. Crocker is a noted criminal lawyer. His name is known throughout England, and indeed the world, through his activities in tracking down frauds. He is said to have originally understood that his mission in connection with films was a general exploration of the basis on which insurance grants were made by producers, with the object of establishing a safe procedure in the future.

It now appears that he is investigating the procedure of specific production companies. Mr. Crocker, it is said, acts as the sequel of a refusal on the part of certain insurance interests to pay on policies, placed by underwriters, which covered advances to film companies, secured on specific films.

The re-insurers allege that these policies were obtained through a fraudulent device. The most recent claim, spent on wasteful general expenditure at studios, instead of in production. Also asserted it that certain intermediaries were aware of these facts but concealed them.

The general case of the re-insurers is that, while they were prepared to face the risk of loss on a specific film, they were not prepared to finance general production.

Mr. Crocker's probe is expected to cover the cases of several of the $100,000 companies, with their capital, obtained for finance, for specific activities by means of a bank overdraft guaranteed by insurance interests, which issued a policy to the producer for the amount of the overdraft. The chief security was frequently a distribution contract. If the film failed to make a profit the insurance company paid the overdraft. If it succeeded it drew interest on the policy. The producer paid a fairly high premium on the policy and he also paid the bank interest on the overdraft. This type of finance involved many insurance concerns in bad losses, in some cases because further finance was called for to finish the picture. It was discredited some time ago, and the banks began to be ultra-cautious about the security offered on the overdrafts.

Mr. Crocker understood, this week, to be looking into the accounts of at least four production companies involved in insurance finance.

Although there is apparently little likelihood of serious repercussions resulting, the intensive study of production financing which has been undertaken by Mr. Crocker is expected to halt the flood of small producers who have made pictures with little capital and then gone out of business.

Insurance companies are said to have lost approximately $3,000,000 on British productions last year.

In general it is viewed in the industry as a good thing that these small producers have failed, since their mistakes caused production cost to rise. It is believed that legal proceedings may follow Mr. Crocker's inquiry, but there is little indication of any serious reaction.

Odeon Companies Merge

Eighty-six companies owning the theatres included in the Odeon Deutsch Odeon circuit have held a meeting at which the mergers of all companies into one. The move is preparatory to a public issue by Odeon, on a preference or debenture basis, probably of £4,000,000 of a total authorized capital of at least £8,000,000. United Artists has an interest in Odeon.

Philip Harcourt, chairman, disclosed today that they are sponsoring a £1,800,000 de-benture issue of Odeon Theatres, in which United Artists has an interest.

English Unions in Deal

An interunion agreement was signed between the National Association of Theatrical Employes and a National Union of Line Technicians for joint action and mutual support covering film production and television.

Rose Rosenberg to Metro

Rose Rosenberg, private secretary for 15 years to J. Ramsay Macdonald, ex-Prime Minister of Great Britain, is to become an executive of Metro-Goldwyn-Mayer British Studios, Ltd., starting in August.

ATP Films to Grand National

Grand National has concluded a deal here for the distribution in the United States of five pictures produced by Associated Talking Pictures.

The arrangement is on a share basis, with a maximum guarantee of $100,000 for the five pictures. R. P. Baker of A.T.P. is expected in New York at the end of July.

ASCAP's Fight in Washington Opens

The case of the American Society of Composers, Authors and Publishers seeking to set aside a new Washington law regulating music copyrights was to be heard in Tacoma late this week. Federal Judge John C. Bowen of Seattle, E. E. Cushman of Tacoma and Bert Emory Haney of San Francisco were to preside.

The Ascap suit names the State of Washington and all county prosecutors as defendants. It has been decided that the defendants will be represented by Prosecutor W. H. Gray of Clifton, Judge Edwin C. Ewing of Seattle, King County; Prosecutor A. W. Swanson of Snohomish County and his assistant, J. P. Donnelly, deputy in the state attorney general's office.

Ascap is seeking to set aside the act passed by the 1937 legislature that requires the owner of a copyright to file a list of his copyrighted songs with the state, giving the price at which they are available for public presentation. A further section of the act provides that the copyright owner must be incorporated in Washington in order to collect royalties.

E. C. Mills, chairman of the Ascap executive committee; Louis D. Frohlich and Herman Finkelstein of Schwartz and Frohlich, Ascap counsel, left New York for Seattle early this week for the court fight.

Four N. J. Theatres

Four new theatres, with seating capacities ranging from 600 to 1,000, are now under construction in New Jersey. All will be ready for opening by late September. The theatres are located in Teaneck, Clifton, Denville and Keansburg.

Kawakita Claims Nazi Film Bloc 'Just a Mistake'

Japan's role in a reported Italo-German-Japan pact for the exchange of films and for cultural cooperation "was just a mistake" emanating from a counterfeit organization, Japanese distributing company's agreement to handle "five or six" German productions, according to Nagamasa Kawakita, head of Towa Shoji-Kaisla, distributor of European made films in Japan.

As further proof Japan has taken no part in the impending international motion picture trade "war," Mr. Kawakita explained the purpose of his visit to the United States is to determine the possibility of American producers cooperating in the making of Japanese films for the foreign market.

Before coming here, Mr. Kawakita said he toured Europe and discovered producers there were interested in joint production ventures.

"Of course," he continued, "I realize it will be more difficult to work out such a plan with producers in the United States, particularly because of the high salaries paid to stars."

In comparison, he continued, pictures are produced in France and Germany on about the same scale of expenditures as in Japan.

Referring to the reported alliance, said to be aimed chiefly at Hollywood, Mr. Kawakita said the company that had agreed to handle "five or six" German films was a new organization formed by persons new to the motion picture business. He added that a small trade journal carried the story of the agreement and from that it was picked up and given widespread publicity as a film bloc made up of the Nazis' "ideological" allies.

The New York Times, though, after saying that "for the first time photoplay relations entered the official realm of international diplomacy" told of the agreement reached between Italy and Germany and then added:

"At the same time a less formal film alliance with Japan was announced. The government-controlled film company Tobis, reached an agreement with the Japanese Tobis-Cocco Tobis Nippon—by which a considerable number of German films are guaranteed distribution in the Japanese film market annually."

Kawakita's main purpose in coming to the United States, however, is to arrange for distribution of his film, "Daughter of the Samurai," which also is known as "New Earth." He is negotiating with Modern Films.

The picture, Mr. Kawakita explained, was made in Japan with a German director. The star, Setsuko Hara, and Mr. Kawakita are accompanying the distributor on the trip. After a short stay in New York City they will leave for Hollywood and then will sail for Japan on July 14th.

Government control of films in Japan, Mr. Kawakita believes, is in the offing but its only effect will be the establishment of a quota system.

During last year 540 pictures were produced and about the same number will be made this year, he predicted.
DIETRICH + DONAT = DOUGH
From the book by JAMES HILTON, author of "LOST HORIZON" and "GOODBYE, MR. CHIPS"
Directed by JACQUES FEYDER
"ANOTHER FEATHER IN THE CAP OF ALEXANDER KORDA!

Will make good with all classes of audiences who have been drawn into the picture houses by the two marquee names!"—Variety

"TRIUMPH OF ALEXANDER KORDA'S . . . Possessed of every hallmark of greatness with its powerful and hauntingly moving story . . . Performances by the players plus exquisite mounting makes the production unforgettable . . . The picture qualifies as an unquestioned landmark"! —Hollywood Reporter

"ALEXANDER KORDA HAS PUT ALL THE RESOURCES BEHIND THIS PICTURE, which starts with the advantage of offering Marlene Dietrich and Robert Donat in a James Hilton story . . . It is essentially an actional romance with considerable originality of setting, very good acting by leads and supports alike, excellent suspense value and an unusual climax"!

—Motion Picture Daily

INTO YOUR BADGE OF EXPERT SHOWMANSHIP!

Marlene DIETRICH

Robert DONAT

in

HOUT ARMOR

WORLD PREMIERE RADIO CITY MUSIC HALL JULY 8th

Released thru UNITED ARTISTS
DIETRICH + DONAT = DOUGH
Mystery surrounding the disappearance of Pola Negri's canary brooch in May, 1926, was solved this week.

While workmen were tearing up a block of pavement back of Stage No. 6 in the Paramount studio, the bauble came to light. Old-timers will recall the loss because of the uproar that resulted when the feiry Polish Pola discovered that the brooch was missing.

Miss Negri was a Paramount star 11 years ago when the pavement was put down and the actress lost the pin.

The place where it was uncovered is close to the spot where her dressing room then was situated. Paramount says that the brooch, in comparatively good condition, will be returned to Miss Negri. The address might be: Miss Appolonia (Pola Negri) Chalupce, c/o Harry Hitler, Berchtesgaden, Bavaria, Germany.

But, then, they had better send it in care of the publisher, Frey Otto Berlin, for Daily World Press Service report the other week that when Hitler heard about the widespread press reports linking his name with Pola, "he burst into tears, crying, 'The slanderers!'"

Headlines-of-the-Week—or, there's not a beat for the weary reporter:

Tuesday:
THE BARRYMORES (JOHN AND ELAINE) RECONCILED AGAIN

Broadway generally was aware, and the company definitely said as much, that Warner brothers, were not only negotiating for motion picture rights to the Broadway play, "Room Service," but also felt pretty certain about consummating a deal. Then, with great suddenness, RKO Radio stepped out of character, monetarily, and clinched the deal for $255,000.

In Hollywood, so soon after Radio made the purchase, Warners' Mervyn LeRoy, met RKO's Sam Briskin, and admonished him for "spending that kind of money for a play." "Sam, you're ruining the business," charged Le Roy.

"But, Mervyn," said Briskin, "what did Warners offer for the rights?" "$250,000," whispered Le Roy.

We defy any motion picture press agent to top the intensity of Jean Belasco, of the Dan Rice Circus in the north.

Seems that Charles Hodel, publisher of the Post-Herald and Raleigh Register at Beckley, West Virginia, is a newspaper proprietor who fraternizes upon free publicity.

And Belasco is one of those persistent press agents who will scale any fence to gain his point.

In the throes of despair after three days of futile effort to crash the news columns, Belasco finally inserted the following obituary in Mr. Hodel's newspaper:

DIED IN BECKLEY
Jean Belasco, press agent for the Dan Rice Circus that plays here Saturday afternoon, the Iron and night, May 22. Intemperate private, omit flowers.

Oud McIntyre closed his column in the now deceased New York American with the touch paternal in Will Hays. Seems Mr. Hays was on his way to California several weeks ago and it was expected that he would guest eduated from Wabash, meet him in Chicago for a dinner and theatre celebration together. Next morning, as they were walking Michigan Avenue, the elder Hays stopped interestedly before a good-looking new roadster drawn up at the curb. He noticed, and so remarked, that the initials on the door were the same as his son's—W.H.H., Jr. (William Harrison Hays). By that time the Great Light had broken over the boy. He realized it was a "plant," his father's way of surprising him with a graduation gift.

Which reminded Mr. McIntyre of the same Big Moment in his boyhood. He found a muckle-dunk pony hitched to the rack in front of his father's mid-western hotel on a birthday morning. But, spurred beyond a slow walk, the pony suffered from what is known in the veterinarian vernacular as "the heaves"—a breathing malady suggesting sour notes from a tuba.

Whitney Bolton writes back to Broadway from Hollywood the description of Leopold Stokowski doing a "strip-tease" when he conducted for recordings and only musicians are around. He started out in full regalia, including cutaway coat the other day at Universal's studio—and wound up with his shorts and baton. The rest of his clothes were in a huddle at his feet.

At the same studio, Bolton picked up the quip about Joe Pasternak, producer, and his house boy. Pasternak called home late the other evening, and told the boy he was working that night and would not be home for dinner. "Very well, sir," said the boy. Then Pasternak asked to speak to his wife. And the boy said: "Who's speaking, please?"

Milestone on the Path to Progress: "Slack for women are a greater modern convenience than the telephone."—Bette Davis.

Question-and-Answer Department, in the New York American:
Q. What's Mae West got that we haven't?
A. A contract.

Johnny Chapman describes Hollywood as a place where they turn on the light on the front of a theatre and they've got a World Premiere. Then there's Bean Broadway's comparing HollywoodWoman'sTogetherness. Virginia Reel. Some one blows a whistle and everyone dances partners.

Hollywood needn't worry about sit-down strikes in any event, what with the progressiveness of persons like the manager of the knitter factory right in Hollywood's midst reporting his workers are better satisfied with their jobs now that he permits them to sit down daily at three p.m. and eat ice cream cones for five minutes.

The Italian steamer Rex brought 1,012 passengers to New York the other morning, 145 of them in top cabin class, and a great number in that section were suffering from a plague of lice. Luigi Pesenti, chief steward of the liner, was the only person who would express an opinion as to the cause.

"Each year," he said, "a new supply of Russian gray caviar is taken on, and there is too much indulgence. Every year at this time, in June and July, we always have the cabin passengers suffering from lice.

Edna May Oliver, screen actress, informed ship news reporters that she had "scratched my way across the Atlantic."

A three-reel sound picture, "The National Poultry Improvement Plan," is being released by the federal government's Department of Agriculture.

The Federal government's NRA Blue Eagle died of it.

When the San Carlo Opera Company played at Kansas City's Music Hall the other week, four janitors at the Municipal Auditorium were drafted as extras for one of the scenes. Last week another attraction arrived in town and one of the four janitors showed up at the box office and wondered to Jimmy Nixon if there was a place for an extra. Mr. Nixon thought so.

"Well, I'm pretty good," quoted the janitor.
"And, I've had experience. So, if I take the part, you gotta put my name in parlayis in the program."

George S. Ryan, Boston motion picture lawyer, handling the A. B. Moundam film anti-trust suit and other litigations, tells the story about a fellow attorney who, when the defendant in a civil suit, acted as his own attorney. When the defendant-lawyer took the stand in his own behalf, he burst forth with a trudge against the plaintiff that was so utter disregard of the rules of evidence. The judge, in answer to the plaintiff's plea, ordered the defendant-lawyer to thereafter ask himself a question first, so as to permit his opponent to object in true legal fashion.

The procedure was successful until toward the end of the trial when the defendant-lawyer asked himself a strategic question, panting for objections of plaintiff counsel but received none. He looked sheepishly at the judge and said, "If your Honor pleases, I do not choose to answer that question."

Blame the Era in London for the story of the man who took his wife to the opening of one of those super-super-theatres and found it necessary to wash his hands before the prologue started. Leaving his wife, to search for the washroom, he rambled through this corridor and along that, up this staircase and down the other, until suddenly he came out in a beautiful little garden, with birds chirping and fountains playing.

Returning to his wife, he found that the film had started, so he inquired whether she desired to see it. He did not insist on the prologue.

"You ought to know," she cracked. "You were in it."
REVIEWS OF BOOKS


Since 1918, when two of the late Nathan Burkan's associates, Louis D. Frohlich and Charles Schwartz, wrote an excellent treatise on the law of motion pictures, no text dealing with the subject has been published. Mr. Marchetti has attempted to present a new re-statement of the law in the volume under review. In addition to motion pictures, he has and "freely extended the scope of his text to include the law of the stage and radio. His presentation of the law in all three fields consists either of the substance of opinions or actual quotations from cases coming under the scrutiny of the courts.

The text is divided into eight parts with subordinate chapters. Part I takes up definitions and distinctions between various forms of entertainment and includes an historical survey of the theatre.

Part II deals with copyright, and Part III with regulation and censorship of stage, screen and radio. In Part IV, the author deals with three pages to defamation, and the remainder of the section to the right of privacy.

Part V is concerned with performing artists and their contracts. In Part VI the author deals with distribution of pictures; and in Part VII, the largest section of the book, of theatre operation, including under this heading, theatre tickets, safety of patrons and Sunday Laws. The work concludes with a chapter on "entertainment." In the preface, the author states that the book is designed as a ready reference volume for the lawyer or executive requiring knowledge of the law in a particular situation, and all other members of the screen, theatrical, and radio professions. His practice, says Mr. Marchetti, demonstrates the need for such a book for the use of laymen, as well as lawyers, and to enable the former to understand the work he asserts he has used non-technical phraseology wherever possible.

As regards the layman, the need which the author attempted to meet still remains unsatisfied. The most serious fault in the work is precisely that which the author claims as a virtue—the presentation of the law by opinions of the courts. Not only is the language of many of the opinions selected unduly lengthy, but also, in order to make these opinions understandable, it is necessary to go at length into the facts of each case. Accordingly, we find that a principle which can be simply stated in a few words must be looked for in the body of a long opinion.

The book gains additional, yet unnecessary bulk, from the author's habit of quoting case after case to establish single propositions. In one instance even the same quotation is repeated. In quoting the opinion of Mr. Justice Stone of the United States Supreme Court, in the famous Tyson theatre ticket case, Mr. Marchetti repeats a half-page of the opinion on page 282, after having already quoted it on page 279. It is also to be regretted that in the matter of quotations Mr. Marchetti has almost entirely dispensed with the use of quotation marks, so that it is difficult at times to know whether the quotation is that of the author's language or that of the Court.

As if the book were not made unduly lengthy by these extended and repetitive quotations, the author has seen fit to add some unnecessary employment of minors, an interesting but non-essential historical sketch, and the full text of the Federal Radio Act of 1934, the latter alone accounting for 38 pages.

The most valuable portion of the text is that entitled "The Theatre and Its Operation," in which Mr. Marchetti has collected a large number of cases dealing with varied instances of negligence in the operation of a theatre. Although the list of cases cited by the author does not appear to be exhaustive, he includes many of the cases which have been decided since Messrs. Frohlich and Schwartz published their work.

The value of the book to the attorney is somewhat reduced by the author's omission of a list of cases and the failure to give official citations for many cases.

On page 255, the author falls into an error in stating or adopting the opinion of a court to the effect that statutes have been recently enacted in many States protecting the right of privacy. As far as can be ascertained, only New York has seen fit to protect the right of privacy by statute; the other States, recognizing the right, have done so only by case law.

In summarizing the good legal text may be partly produced by a scissors-and-paste-pot method, it calls for a technique with which Mr. Marchetti does not seem overly familiar. Leon H. Amund's recent "Copy-right Law and Practice" is a good example of how this may be accomplished. Unless Messrs. Frohlich and Schwartz can be induced to bring their text down to date, we fear that the motion picture and theatrical industries will continue to be handicapped by the fact that thousands of shares of common stock had been traded on the stock exchange with knowledge of Mr. Stirm's claim.

Mr. Marchetti states on page 259 that Mr. Stirm is a member of New York Bar.

Century Declares Dividend

Century Electric Company this week declared a cash dividend of one per cent, payable June 30 to stockholders of record June 25.

Wilcox Sails July 12

Herbert Wilcox, producer, will sail from England for New York on July 21. He will bring with him a print of "Victoria the Great," just completed.

Grossman in New York


Publication Goes to 200,000

AVRO (Altemeere Vereeniging Radio Omroep), Dutch broadcasting company, prints 200,000 copies of its weekly paper. The circulation recently was reported incorrectly at 20,000.

Opposition to Plan for RKO Draws Attack

Opposition to the proposed plan of reorganization for RKO in New York was attacked Monday as coming from "an insignificant minority" by H. C. Rickaby, attorney for the Atlas Corporation, proponents of the plan. In his summation in the last hearing on the plan before Special Master George W. Alger.

Mr. Rickaby charged that less than 10 per cent of the outstanding common stock held by others than the Atlas Corporation and RCA had filed objections to the plan in contrast to the unanimous approval of creditors and a large portion of stockholders.

Joseph M. Cohn, associate counsel for the independent protective committee for common stockholders, countered with an assertion that the Atlas Corporation was not a "bona fide purchaser" of RKO securities and that RCA had agreed to reimburse Atlas if the proposed plan falls through. Mr. Rickaby heatedly denied this allegation and also denied Mr. Cohen's statement that RCA had financed a stockholders' committee which had opposed the plan. He said the plan be amended to provide for issuance of new Class A stock was made by Harry J. Allen and William Saltiel, associate attorneys; John Grover, assistant special counsel; Ernest W. Stirm, a holder of 1,234 shares of Class A. The plea was based on alleged illegal conversion of Class A stock to common in 1931. Mr. Allen said that the outstanding common stock is "jumbo stock" and that Class A holders were deprived of "preferential rights" when RCA allegedly exchanged 500,000 shares of Class B for common.

The exchange was denied by Mr. Rickaby, who contended that RCA received this stock for underwriting the 1931 issue of securities. He also charged that Mr. Stirm had declared "long time ago" that there were thousands of shares of common stock had been traded on the stock exchange with knowledge of Mr. Stirm's claim.

Mr. Rickaby defended the Rockefeller Center settlement of its $9,000,000 claim for 500,000 shares of new RKO common. He pointed out that all creditors accepted the settlement and that rejection of the settlement might require a new plan to be written. Mr. Rickaby said that new New York first runs earned large profits but that the Music Hall's value to RCA was "a national advertisement." The plan was characterized as fair, equitable and feasible. Its feasibility is best shown by the earnings of the past two years and the reduction of the debt of subsidiaries by $4,000,000 to $5,000,000, according to Mr. Rickaby. He added that he did not believe the plan and continuation of the trust is as "inconceivable." The time for the Irving Trust Company, RKO trustee, to accept or disafirm leases and other contracts made by the company before it entered receivership in June, 1934, was extended this week to January 1, 1938, by Federal Judge William Bondy in New York. The Irving Trust Company said in its petition that all leases and contracts which have brought to its attention have been acted upon.
NEW OF

THE BIG HOLIDAY ATTRACTION ALL OVER THE U.S.A.!

*** Opening this week and next in dozens of first runs, including Radio City Music Hall (July 1) ... for the most enthusiastic 4th of July celebration theatres have had in years! ... A giant 3-ring circus of entertainment ... A laugh-and-rhythm show with everything it takes to make a tremendous box-office attraction! ... MADE AVAILABLE AT THE HEIGHT OF SUMMER—WHEN THE BIG ONES ARE FEWEST, AND NEEDED MOST! ... THAT'S RKO RADIO!
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★ Milton Berle
★ Park Yakarkusk
★ Harriet Hilliard
★ William Brady
★ Jerome Cowan
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The Three Chocolatees • Ann Miller • Dewey Robinson

AND WHAT SONGS!
“Love is Never Out of Season”—“Penthouse on Third Avenue”—“It Goes to Your Feet”—“If I Didn’t Have You”—“The Widow in Lace”—“Peckin’”—“New Faces”—“When the Berry Blossoms Bloom”.

An EDWARD SMALL Production
Directed by LEIGH JASON
Screenplay by Nat Perrin, Philip G. Epstein, Irv S. Brecher
Dispute Sets Back Roxy Theatre Case

A dispute over the terms of the film franchise between Twentieth-Century-Fox Film Corporation and the Roxy theatre caused postponement last week for one week of the hearing before Federal Judge Francis G. Caffey on the approved plan of reorganization of the Roxy theatre in New York. A controversy between the lawyers and officers of Twentieth-Century-Fox has been set for this week also to settle various differences which have arisen.

Milton E. Frankfurth of the law firm of Kallmann, Kirk and Trnecher, made an application to Judge Caffey to permit Roemer-Kenny Company and George Garrison to enter the reorganization proceedings in order to secure allowance for brokerage fees. Mr. Frankfurth said that his client had effected the sale of the Roxy to Twentieth-Century-Fox. Judge Caffey refused to make a ruling in the absence of written motion papers.

Formal naming of the trustee under the new indenture was also postponed, but it was learned from attorneys that Judge Caffey's naming the Continental Bank and Trust Company as the new trustee, made last week as the lowest bidder was taken to mean that Continental will be named the trustee.

Carle Laemmle, Jr., Is Now Officially with MGM

Carle Laemmle, Jr., has been signed to a long-term contract as producer by Metro-Goldwyn Mayer, an announcement of the company said this week. His first picture under the new contract will be "The Amazing Mr. Clitterhouse," which had a run recently on Broadway as a play.

Considered one of the more prominent executives in the industry, Mr. Laemmle entered the industry while still in his teens as a producer for his father's Universal Pictures. He first had charge of the Universal Jewel series, "The Collegians," and the H. C. Witwer "Leather Pushers." In 1929 he was appointed general manager in charge of all Universal production, where he remained until the company was sold in April 1936. Among the pictures he produced are "All Quiet on the Western Front," "Showboat," "Frankenstein," "The Invisible Man" and "Journey's End."

Marcus Forming Circuit

M. Marcus, general manager of the Quimby Theatres and secretary of the Harrison Realty Company at Fort Wayne, Ind., has resigned from both positions to develop his own circuit throughout Indiana and adjoining states. He will establish headquarters at the Alamo theatre, Indianapolis.

Cleveland Club Moving

The Cleveland Variety Club will move from its present quarters in the Statler Hotel to its new, enlarged space in the Hotel Allerton. The club will occupy the penthouse and in conjunction will have an outdoor roof dance floor.

Hyland Joins Warners

Irving Hyland has joined the Warner publicity staff working out of the home office. He was formerly assistant advertising and publicity director of the various Irving Mills enterprises.

30 "Merit" Films Picked by Clubs

The Southern California Motion Picture Council of Women's Clubs, an organization with which 34 groups are affiliated, at an annual luncheon at the Beverly Hills Hotel last week, selected 30 films of "outstanding merit" shown in Los Angeles and vicinity since the first of the year. MGM had seven of its productions listed; United Artists, five; 20th Century-Fox, four; Warners, four; Republic; Columbia, two, and New World, one.

Three short subjects—two Warners and one MGM—also were listed. The pictures chosen by the group, which revises releases and recommends or condemns them to the 34 affiliated groups, are, by studio:


Columbia: "Lost Horizon," and "When You're in Love."

The Warner shorts selected are "Give Me Liberty" and "Song of the Nation." MGM's was "Servant of the People."

Columbia Campaigns for "The Devil is Driving"

A nationwide exploitation campaign of "The Devil is Driving," has been undertaken by Columbia Pictures. The Motion Picture Traffic Safety Committee has approved the film as a contestant for the 1937 Hoffman statue award. Endorsements have been obtained from the American Automobile Association, the Automobile Manufacturers Association, and the U. S. Bureau of Public Roads. Insurance policy holders are to be told of the film through commercial organization bulletin boards.

Open Pittsburgh Office

Theatre Trailer Corporation has opened another branch office, this time in Pittsburgh with Lew Lefron in charge. Ed Whaley is the representative for the southern states. Adolph Pollack, general manager of the company, has installed new sound recording equipment at the headquarters in New York.

Furnishes Music Material

Nathaniel W. Finston, head of the Metro-Goldwyn-Mayer film department in Hollywood, has furnished the data for a summer course in music on the screen to be given this year by the University of Chicago.

Giordana Egyptian Head for 20th-Fox

Walter J. Hutchinson, head of Twentieth-Century-Fox foreign activities, has named Luigi Giordana, manager of the company's sales in Egypt, as supervisor of the Near East. Mr. Giordana will continue to make his headquarters in Alexandria. William B. Morgan has been promoted to managing director of France, succeeding E. Koenig, resigned. G. Joffe is another foreign executive who has been promoted to district supervisor for Latvia, Estonia, Lithuania and Poland.

Max Stillbich is now manager of the Radio-Latvia, office, and M. J. Messeri has taken over the duties formerly held by H. Levy as head of the Portuguese branch. Frederick Fleming is the new manager in Austria, having replaced Harry Gell, resigned.

Allied Owners Now Out of Receivership

Allied Owners Corporation, builders of the Brooklyn Paramount and several theatres in upstate New York and Birmingham, Ala., which has been in receivership under the Bankruptcy Act since June 22, 1934, under a voluntary petition, was discharged last Saturday in an order handed down by Federal Judge Robert A. Inch in New York.

A plan of reorganization was approved several months ago and this plan now is declared in full force by Judge Inch's order. The final report of Stephan Callaghan, Percival Jackson and William M. Greve, reorganization trustees, is approved and they are discharged.

Film Ohio's History

The Ohio State Department of Education at Columbus is offering to exhibitors free, with all transportation paid, the first six of a series of one reel subjects depicting the history of Ohio. The reels are educational in nature, and devoid of propaganda of any kind.

Fiedlers Join Telco

Al and Dick Fiedler, formerly of Empire Laboratories in Hollywood, have joined Telco Corporation. Dick Fiedler will manage the Hollywood plant when Telco starts making color prints, and Al Fiedler to work on the technical end of emulsions.

Universal Gets Contract

For the seventh consecutive year, Universal has been awarded the contract to supply features, short subjects and newsreels to 80 veterans hospitals and soldier homes. The contract was awarded by the United States Veterans Administration.

Bonded Storage Building

Bonded Film Storage Corporation is building 24 additional film vaults at its storage warehouse in Long Island City, New York. This will increase the storage facilities to accommodate 6,000,000 more feet of film.

Washer In New Post

Ben Washer on Monday assumed new duties as assistant representative for Goldwyn Productions, succeeding Linton Wells, resigned. Mr. Washer handled publicity for the stage version of "Dead End."
The Prisoner of Zenda

Adventure, Romance

Fifteen years have elapsed since Anthony Hope's famous story of intrigue, drama, romance and adventure in the manner of Oscar Wilde's The Importance of Being Earnest. The first adaptation of the novel in 1913 was directed by Richard Young from a scenario by Somerville and Ross and starred W. H. Prince as Ruperti, a young prince of the old school and the education of whom is a fitting subject for the present day.

Deeds Goes to Town (UA-Selznick)

Comedy, Romance

The theme is also very much in line with the present social conditions. It is a farce comedy treatment of the Cinderella premise, it is very different from the formula conception of that plot. An expensive fur coat drowns out the skies into a girl's lap. Attempting to return the garment, she sets off a train of incidents that involve her in a domestic drama and make her the central figure in a bit of stock market hysteria that precipitates a crash. Further complicating matters, she has been installed in an expensive hotel, where she is looked upon as more than a friend of the most important man in Wall Street, she falls in love with the manager of the hotel, but his son, who has caused her to happen to promise to make interesting and exciting comedy amusement.

Adapted from a story by Vera Caspary, the scene play is by Preston Sturges. Directing is Mitchell Leisen, known as adept in combining both comedy and melodrama.

Name values supplementing the drawing power of Miss Arthur and Arnold include Ray Milland, recently in "The Jungle Princess" and "The Green Goddess" and Lyle Alphonzo, the skillful interpreter of comic Italian roles; Franklin Pangborn, Marsh Marsch, Marsha Hunt, Leo Bowman and William Dernare. Many other well-known players will be seen in less important roles.

Release date: July 16.

The Perfect Specimen

(Warner)

Comedy Romance

Checking off the personalities who will appear, it is evident that the producers have got to great lengths to accommodate the varied and diverse demands for name values. Listed for important parts in this forthcoming feature, and all of them promise a lot to do are: Errol Flynn, Joan Blondell, Dick Foran, Beverly Roberts, Edward Everett Horton, Hugh Herbert, Kay Robson, Marie Wilson, Warner Hynem, Donald Meek, Granville Bates, Andrew Tombes and Hugh O'Connell.

The story is comedy romance. It concerns a young man about whom the legend has grown up that he is a perfect specimen. He's that because he has been sheltered all his life and kept away from the world. When he breaks out into the open, he's anything but what the hot house variety of "mamma's boy" is presumed to be. Able to take care of himself with his fists to the extent of turning a bobby-soxer into a driver and knocking out a boxing champion, he also knows how to earn his own living as an automobile mechanic. And, in the matter of the heart, he knows all the rules and regulations as well as the loopholes by which they may be circumvented.

Easy Living

(Paramount)

Comedy Romance

Scanning this forthcoming production for potential entertainment and showmanship values it appears that it will be one of surprises from both viewpoints. The principal surprise, particularly from a commercial standpoint, is the choice of stars, which is found in the casting, as comedians, of Jean Arthur, who has been featured in melodramatic roles (except in "Mr.

That's My Story

(Universal)

Comedy, Romance, Melodrama

Although the title may be only vaguely indicative thereof, the fact is that this is a novel play paper story. The effort to inject novelty into newspaper yarns, difficult because everybody apparently knows all about the trials and tribulations of boy and girl reporters, is becoming intense. Associate producer Robert Pressnell is attempting the novel approach in this instance by adapting the boy meets girl premise to the mechanics of making a newspaper reporter picture. The departure is effective by having the right boy meet the wrong girl. Assigned to interview the murderess, he interviews a rival sob sister and thereby several hoaxes that make his journal look foolish are perpetuated. Still the boy falls in love with the girl. He gets her out of trouble, helps recapture the escaped murderess and her minions, but in doing so another boisterous course which causes them to decide they had better pursue their journalistic careers together in another locality where their escapades are not so well known. Vic Terrys Perlman wrote the original, Barry Trivers did the screen play and Sidney Salkow is directing.

Hot Water

(20th Century-Fox)

Domestic Comedy

Having continued through five pictures, the entertainment worth and commercial value of "The Jones Family" series, particularly as neighborhood and small town theatre attractions is generally recognized. Clean, wholesome, comic and gayly exciting that manner in which they treat of domestic comedy, drama and romance is intimately familiar.

As the title readily indicates, this number will have the Joneses in hot water. What happens to amuse comes about when the head of the household goes into politics and runs for mayor. Intent on giving the underworld a battle, the political sharks strike back at the candidate. His favorite son becomes involved in a framed-up scandal and the efforts of the whole family, particularly the youngsters, are required to get Dad out an embarrassing political and domestic mix-up.

The regular Jones family is returned intact for the picture. Joel Prouty, Spring Byington, Florence Roberts, George Ernest, Kenneth Howell, Shirley Deane, June Carlson and Billy Mahan, who again appear as the characters they created. Russell Gleason, who has been in other recent pictures of the series, will also be seen, while Joan Marsh and Marjorie Weaver are newcomers to the menace.

Based on the characters created by Katharine Kavanagh, the original story used in this instance is credited to Ron Ferguson and Eleanor DeLamater and Robert Chapin and Karen De Wolf did the screen play. Frank Strayer, who is much a fixture in the productions as the members of the family, is directing.
The department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

SHOWMEN'S REVIEWS

King Solomon's Mines  
(Gaumont-British)  
Action Drama

Sir Rider Haggard’s famous novel, one of the favorites of many generations of schoolboys and one of those which justify the cliché that it appeals to the young of all ages, is ready-made film material of the very highest order. It demands production on a large and expensive scale. It has certainly received it from Gaumont-British which sets out to South Africa and employed thousands of natives in mass scenes of dancing, witchcraft and warfare. Pictorially and dramatically the result justifies the enterprise. “King Solomon’s Mines” is a real entertainment, splendid spectacle. Adventure with a capital “A” against authentic and striking backgrounds of African veldt and mountain. There is everything in it to appeal to lovers of action. As a selling proposition the picture, with the initial advantage that accent in the dialogue is an insignificant factor in a production in which events speak more eloquently than words, has many outstanding points. There are war scenes with thousands of plumed black spearsmen sweeping in long lines from the horizon into breast-to-breast conflict; a grim portrayal of a ceremony of native sacrifice, with a guarded witch-smelling out victims from the circled tribe; a very striking reproduction of the famous episode of the book in which the travellers, in the grip of a sadistic black king, take advantage of an eclipse in order to pretend that they can darken the sun; a fine climax in which the diamond mine is destroyed by a volcanic eruption, which sets the whites imprisoned in the flaming crater.

Paul Robeson, well cast as a big native servant of King in search of his lost country, is a star name, backed by a song or two which, even if slightly out of story, are likely to appeal to his fans.

The story, in which a love interest has been written into the original, centers upon a map, showing the location of the diamond mine supposed to have been operated by King Solomon in the heart of unexplored Africa. An Irish adventurer, O’Brien, and his daughter Kathy obtained the map. The father goes off on a long quest to discover the mine. His daughter persuades Umbora, a native servant, to steal the wagon and oxen of Allan Quatermain, hunter, and go with her in search of her father, Quartermain, with his employers, Sir Henry Curtis and Commander Good, overtake her but finally consent to join her in search.

The party survives a march across waterless desert and, reaching the mountain range in which the mine is supposed to be located, falls into the hands of a warlike native tribe. They pose as “white gods,” and are fearfully accepted at the valuation by the tribe. The King, however, plots to get rid of them with the aid of an aged woman witch doctor who is the guardian of the sacred mine. A savage “hearsy hunt” is about to take place, and the circle this assembled tribe and smells out “evil spirits.” The doomed individuals are instantly speared. When she is about to indicate Umbora, the eclipse comes and the sun is darkened, at the supposed command of the white gods. Umbora is revealed as the rightful king of the tribe. The usurper calls in the aid of neighboring tribes. There is a great battle and Umbora is victorious. He gives his white friends the entire to the mine. They discover O’Brien imprisoned there. The witch-guardian shuts them in the mine, which is situated within a crater of a volcano. An eruption threatens them with death, but Umbora rescues them from the lava and the falling rocks which extinguish the mine. O’Brien’s store is taken from the natives and Henry and Kathy return as affianced lovers.

Romance and thrilling adventure, working to varying degrees, is a feature of the film. The cast includes Roland Young, in a droll ultra-English role, and Sir Cedric Hardwicke as the tactiturn hunter. Anna Lee, too, well deserves her role as the witch of the natives. There is an impressive study of the savage king by Robert Adams, and the natives are magnificent types seen and heard in seemingly authentic dances and chants.

At the trade show at the Phoenix Theatre the reception was understandably enthusiastic. General opinion rated it as an exceptional box-office possibility.

BRUCE ALLAN, London.
Produced by Gaumont-British and distributed by them. From the novel by Sir Rider Haggard. Directed by Robert Stevenson. Running time 80 min. General audience classification.

Umboro: Paul Robeson  
Allan Quartermain: Charles Hardwicke  
Commander Good: Robert Adams  
Henry Curtis: John Loder  
Kathy: Anna Lee  
Kipnie: Markullah Haldi  
Gagool: Sydney Fairbrother  
Indafudos: Ecko Homo Toto  
Twala: Robert Adams  
Seebough Wholesale: Frederick Leister  
Ali Goddard: Arthur Sinclair  
O’Brien: Syd Sylvestra  
Roland Young: All Goddard

Wee Willie Winkie  
(20th Century-Fox)  
Comedy, Romance, Melodrama

“Wee Willie Winkie” is a good audience and exhibitor picture for many reasons. The most important one, and there is no doubt the public will buy this party picture it and upon which managers will be eager to lay their hands, is that in it a new and very different Shirley Temple is presented. No longer is she just a cute youngster, possessed of remarkable talents. Never once is the ranking box office personality called upon to fall back upon her familiar bag of tricks, her singing, dancing and mimicking that have been considered such standby assets in other films. Instead, she is cast in a dramatic role with the sadness in matronly fashion and from which she emerges a decidedly new and different character. The departure presages the plan that undoubtedly will be adopted to permit the little star to continue her already amazing career.

For all of this new Miss Temple and its particular significance to theatre operators, the screen conception of Rudyard Kipling’s robust adventure romance drama is a happy combination of sentiment and comedy. The film compensates comedy with gripping suspense, is interesting. It’s realistic, yet, wisely, it is not without dashes of humor. While human drama is concentrated upon, there is a romantic counterpart which, engaging in itself, does not trespass on the basic motivation. There is good action by Capable Bill, credibly portrayed by Stewart Smith, and the support of the principal trio. Production detail, exterior and interior backgrounds, military pagentry and stirring martial conflict expertly staged and photographed in a sepia tint and the quality of musical accompaniment visibly and articularly augment the power and appeal of the theme center. Box office and production facilities John Ford had a lot available. Placing due stress upon each, he has managed all together. It’s a film merchant in a convincing believable way which goes without saying the public and showmen will appreciate.

Most strictly disciplined British censors guarded India’s Khyber Pass doesn’t promise to be a happy home for homeless widow “Joyce Williams” and her daughter “Priscilla.” There’s always the threat that the rigidly suppressed natives will erupt in cruel fury. Some happenings to “Joyce” romance with “Lieutenant Brandes,” a love which she fears she cannot deny. “Priscilla’s” relations with “Sergeant MacDuff,” who dubs her “Wee Willie Winkie,” and with the members of a soldier, which develop into an affection finer than any physical love are shrewdly handled, which make the plot a show of the sentimental reactions. Her rebuffs at the hands of drummer boy “Mr. Mott” are laughable demonstrations of childish jealousy. But when “Wee Willie” gradually wins the heart of her handsome soldier grandfather, “Colonel Williams,” honest sentimentality reaches its apex. The humanness of the first part of the picture goes way to thrill action when “Wee Willie Winkie” is decoyed into being the medium through which native chieftain “Khoda Khan” escapes. A wild rush of savages into the out-post turns it into a cauldron of danger. At last the natives and soldiers are coming to grips for control of Khyber Pass. The unfortunate who has been treacherously led into “Khoda’s” stronghold, forrests, carnage. Because of a kindness which the child had done him, the occasion of his capture, he listens to her pleas. Hand in hand he leads her down the steps of Khyber to meet the ascending “Williams” and seal a bond of peace.

In every way the picture seems to be that fine kind of screen entertainment that should meet with general approval. Some may find inconsistencies and imperfections, but in relation to the whole, these are very meager. It is quite likely, as in the case here in Los Angeles, that the entertainment worth of “Wee Willie Winkie” will be in the air long before it is available for general presentation. That people
Between Two Women

(MGM)

Romantic Melodrama

Although this title has definite showmanship value for the terse yet complete manner in which it describes the romantic romantic plot of the picture. The story is that of a hospital picture. Maybe the choice of label is wise. Maybe it is not. Either way, proof rests in the manner in which showman elect to handle the production. Considering the picture from the viewpoint of its potentialities as entertainment, it is reasonable to presume that "Between Two Women" will attract attention. Because of the picture's character, however, one must expect that the results will be of interest to the more fannin audience contingents. While it is not devoid of action and thrill, both qualities are present in such a way that those who like to see their entertainment dashing across the screen may have little appetite for it.

The plot is simple and strong. It is also far different, but it has been given several novel twists which set it apart from the routine hospital picture. The emotion stirring quality of the romantic romance and melodrama is accentuated and made more gripping by the way in which the atmosphere of a General Hospital is a background to serve as a background for the motivation.

Early parts of the picture which illustrate hospital operation and activities also inform audience that "Between Two Women" has nothing to do with his life to the easing of human suffering and, further, that he has a friendly personal interest in the story. The patient "Patricia Sloan," falls in love with and marries her. His life with her, pleasant for a time, soon encounters difficulties. An open breach comes when "Meighan" begins to fulfill his duty as a doctor rather than attend social functions. With the death of "Claire's" husband, "Douglas Scott"rafters to her. At this point, "Meighan," who is a socialite doctor, and that life with him would be a shallow future, "Patricia" plans to desert him. She chooses "Woodcott" as the man with whom she will spend the rest of her life. Their love is welcomely wretched. But "Meighan," unaware of the circumstances, performs a

racious operation on "Woodcott" which saves him from being a cripple. "Dr. Webster" operates on "Patricia." At this anti-climax, when "Meighan" leaves the room has just cause for divorce that would open the way for a happier life for him with "Claire," he continues to remain with "Patricia." But he, more through a pathological love that does not belong to her, is determined on divorce. Knowing that there can be no hope of happiness with him, "Meighan," returns to service in General Hospital and to "Claire."

Because of the quality of the story, it seems that it would be unwise to exploit the picture as a hospital story. Naturally, it will be impossible to avoid conveying some hints as to the character of the background, nevertheless, earn- Stokes effort to create the emotion stirring qualities of the motivation. Cooperation from doctors and hospitals is logical, but not altogether necessary.

The cast includes:

CAST

Priscilla Williams...Shirley Temple
Sergeant MacDonald...Victor McLaglen
Colonel Williams...C. Aubrey Smith
Joyce Williams...Jane Lang
George...Lionel Barrymore
Khoda Khan...Cesar Romero
Mrs. Allerdale...Constance Collier
Mallory...Douglas Scott
Captain Biddlebeargh...Gavin Muir
Sergeant Driver...William Farnum
Bagby...Brandon Hurst
Major Lash...Jack J. Clark
Pipe Major Smooth...Clyde Cook
Eliza...Evelyn Keyes
Major General Hammond...Lionel Brabbin
Mr. Lawson...Hiska Salmi
Corporal Tummel...Cyril McLaglen
Sergeant Huntley...Hector Sarno

Forlorn River

(Paramount)

Western

The title has a melodic ring, the running time isn't very impressive, the cast doesn't look like one that might start spectators rushing towards the theatre. However, it is one of the most exciting action and thrill all around pleasing western pictures that has come along in a long time.

Western stories have come and gone; there probably will be no death of them in the near future. Generally there is not much variation in any of them. There are pictures that anyone can see. "Forlorn River" happens to be one of those pictures that follow the usual pattern, yet have entered the entertainment. It's produced with an eye to detail that makes believable all that is seen and with plenty of background atmosphere to give the correct settings for a lot of heroic heroes and suave villany. The backgrounds of rugged scenery, the thrill action and excitement lend a picturesque tone to the plot which revolves around the trapping of a horse rustler.

The cast is entirely efficient. All contribute good performances. Although many times their activities are tinged with hokum and theatricalism that makes the whole thing seem wild and woolly... "Forlorn River" is a "Western" and "Weary" after it's released "Satter's" gang on the proceeds of a bank robbery, "Satter" manages to have them caught by sheriff "Warner." He finds the answer to "Weary's" is to go and defend "Weary's" ranch where old friend "Jim" is holding forth as foreman and romancing with "Ira." As a

dash of comedy concerning "Cook" and pie-eating "Weary" is worked in, "Satter" appears, posing as an honest horse buyer. The ensuing situations are evident and not disagree-
“A FOUR BELL PICTURE! I will see it again because it impressed me deeply. I recommend ‘Road Back’ to everybody!”
— JIMMY FIDLER

“A smashing theatrical attraction! It will pay dividends!”
— HOLLYWOOD REPORTER

“A truly great picture! Has capacity for smash returns!”
— DAILY VARIETY

“It strikes home!” — N. Y. SUN

“One of the finest pictures since ‘The Birth of a Nation’!”
— WILLIAM BOWERS, N. E. A.

“Tensely absorbing!”
— N. Y. EVENING JOURNAL

“Will keep the cash registers ringing with machine-gun staccato and pile up magnificent grosses everywhere!”
— BOXOFFICE

The New

ROAD

Erich Remarque’s successor to “ALL QUIET ON THE WESTERN FRONT”
"A thrilling picture that stirs the heart as well as the mind!"
—LOUELLA PARSONS

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—FILM CURB

"Tense, valid expression of what every sane person today must believe about war!"
—LITERARY DIGEST

"A screen masterpiece!"
—HENRY SUTHERLAND, UNITED PRESS

"Tops 'All Quiet'! Will go on and on to top grosses at the box office!"
—SHOWMAN'S TRADE REVIEW

THE SENSATION OF B'WAY AT $2 TOP!

Universal's

BACK

Screen play by R. C. Sherriff and Charles Kenyon
Edmund Grainger, Associate Producer

A James Whale Production
CHARLES R. ROGERS, Executive Producer
The Hoosier Schoolboy

(Continued from page 45)

The Hoosier Schoolboy (Monogram)

Human Interest Drama

A honey, human and emotion arousing picture of rural life in a small Indiana community that, maintaining continually the human interest element, makes a strong appeal for the family audience.

The story concerns the case of a boy who has a healthy and normal desire for love for his shell-shocked father, but who must face the reality of his father's condition. Despite the difficulties, the boy continues to love his father and tries to help him in any way he can.

The story is set in a small Indiana town and features the characters of the Hoosier Schoolboy. The boy's love for his father is the central theme of the story, and the family life and community relationships are also explored.

The Hoosier Schoolboy is a moving and感人(again) story that is well received by audiences of all ages.
Rhythm in the Clouds

(Republic)

Romance, Comedy

An unpretentious but pleasantly diverting light entertainment mixture of romance, comedy and music that falls short of attaining a higher rating because it lacks good story values. Centered in the realm of broadcasting, as so many stories now are, its chief fault is its lack of organization and development of its various elements. However, if the faults are not taken too seriously the picture will be found to have a number of features, such as good comedy and adequate production features.

The cast seemingly obtain the most from their roles. They are industrious and eager to please but somehow they are unable to inject much life into their proceedings. The leading lady, Patricia Ellis (and Warren Hull have the leading parts and are supported by Willard Water, Marion Martin, Zelma Dennis, Charles Judels and David Carlyle and a number of others.

"Judy Walker" starry song writer, is about to go broke out of the rooming house for failure to pay the rent. She receives a letter from "Phil Hale," ace song writer, which she reads out loud and looks to her song writing when she returns. "Judy" with ink erector erases the message and types a note above Hale's signature which lands her in his apartment. By a ruse "Judy" has her music accepted by a radio agency and then the agency to write lyrics for "Judy's" music. "Judy" and "Bob" become friends. "Judy" has been having quite a run of bad luck and the two of them hanging away on the walls to see who could make the most noise. "Bob" is his neighbor, and "Judy" finds out they become enemies but soon patch it up. Complications arise when jealous "Dorothy Day" points out to "Bob" that "Judy" occupies his apartment. In the end, "Judy" escapes and Mr. "Bob" saves the day and his romance with "Judy" by some quick thinking.

The Circus Comes to Town

(Paramount)

Very Good

What might be called a typical day in the life of a traveling circus is detailed here. It pictures the slant of a typical day in the circus from detraining in the morning to the breakup in the evening and at the end what impresses the reader most of all is how the performances have done a hard day's work. For from the moment the circus detrains its people are continuously busy. In the morning the tents and other paraphernalia are made ready. The parade follows lunch, after which the customers gather on the midway to view the freaks. The performance in the big tent is climaxed with full exhibition by Clyde Beatty, after which the audience leaves and the tearing down begins prior to leaving for another town and another day. Running time, 10 minutes.

Stranger Than Fiction, No. 37

(Universal)

Novelty

Different and entertaining is the material presented in this issue. Clearly shown and skillfully done, the items of oddity include a New York restaurant that is strangely affected by strong magnetic currents coming from a neighboring power plant; a Limehouse lady who has the peculiar assignment of arousing residents in her district by shooting peas at their window panes; an eagle, a horned owl, a hawk and a couple of ravens, supposedly natural enemies, sitting down to a common meal with amusing results; an acrobatically inclined fly-insect named Alvis Hildegarde Spitz and her special dog cart. Running time, 8:55 minutes.

Car-Tune Portrait

(Paramount)

Excellent

A swiftly-paced animated cartoon effectively photographed in color. An all-around concert orchestra attempts to prove that animals can be a musical leader, a million dressed in "tails," opens the proceedings with an address that drags with honey and chiefly notable for the perfect and smooth flow of idea. The orchestra follows and the animals all intent on the score are haled in the serene atmosphere of perfect understanding. The score being done in true and soon let down their hair and engage in a battle royal. A Max Fleischer color classic. Running time, 7 minutes.

The Impractical Joker

(Paramount)

Betty Boop

A cleverly contrived Betty Boop cartoon co-starring Grammy, that genius of mechanical applications. Irving, Betty's cousin and an inverterate practical joker, tries out his bag of tricks on Betty. The Betty girl calls on Grammy for mechanical advice and thorough going machinery into action with disastrous results for Irving. Running time, 7 minutes.

Friml Favorites

(Paramount)

Tunefull

The young and good looking son of the well known composer, Rudolf Friml, gives to his famous father's music a carefully orchestrated and smoothly played treatment. Some of the Friml favorites that are rendered with tuneful results are the melodious "Chanson," "Only a Rose," and "Song of the Vagabonds." Millon, the son, has the Showmen serve as a competent vocal background for the tune parade. The subject should prove especially enticing to his father's fans. Running time, 10 minutes.

The Singing Bandit

(Universal)

Mediocre

Located in a Mexican cafe, a gay, musical and romantically natured badman disports himself in the harem way followed by his profession. That is to say the gentleman sings a love ballad or two to an adoring senorita and in alternate expression looks forbidding or calculatingly dashing. The outcome of it all is standardized and mediocre entertainment. It is the singing which is more importantly concerned with the subject's business. Running time, 10 minutes.

Paramount Pictorial No. 12

(Paramount)

Interesting

Three widely diversified and interesting subjects included in this issue. In the first is seen to what expense and effort wealthy Mexican ranch owners, known below the border as "Charros" go in outfitting them- selves and their costly cattle. Native craftsmen fashion leather and metal into elaborate designs, the complete outfit costing the rancher thousands of dollars, described by Ward Wilson. The next sequence is a camera study, by Robert C. Bruce, in color, of various moods of the sea. The sequence is particularly beautiful. The third subject has to do with the Bureau of Standards in Washington. Besides being an interesting subject, it is informative as well. Described by Alos Havilla. Running time, 10 minutes.

Pan-American Champions

(Paramount)

Interesting Spotlight

The Latin American sport champions seen in this sport revue are Jai Alai players from Havana and some Argentine poloists. Action and slow motion shots abound. Symphonic music and perfection of the games' exponents. Particularly attuned to the masculine taste, the subject should prove excellent for all sportsmen. It should hold general interest. Running time, 10 minutes.

Moe Kohn of the Europa theatre, in Baltimore, with David Brill and Joseph Kruckeck, of New York, have incorporated the Film Arts Theatre, Inc, and will take over the theatre property at 844 North Howard Street, Baltimore, to remodel it.
BUTTERFIELD CIRCUIT
RECORD-BREAKER
PRE-RELEASE AT

FRANK CAPRA'S MIGHTIEST PRODUCTION

LOST

Already played at
grosses to be proud of:
ADRIAN • ANN ARBOR
SAGINAW • CADILLAC
OWOSSO • JACKSON

Now going into:
BENTON HARBOR • MANISTEE • LANSING
TRaverse CITY • HOLLAND • KALAMAZOO
GRAND RAPIDS • ALPENA • PORT HURON
BATTLE CREEK • FLINT • SOUTH HAVEN
PLAYING TO SMASHING BUSINESS IN ADVANCED PRICES!

RONALD COLMAN

ORIZON

TO BE NATIONALLY RELEASED Sept. 1st
COLUMBIA ANNOUNCES 62 FEATURES
126 SHORTS, 4 SERIALS FOR 1938

Harry and Jack Cohn Preside at Company's First Sales
Convention Since 1929, and
Outline New Product Program

Columbia executives and sales delegates, meeting this week at the Ambassador Hotel, Los Angeles, were told that the company’s 1937-38 program would include 62 feature length productions, 126 short subject releases and four serials.

Excelling in scope and budget the most extensive schedule undertaken in the company’s history at least 15 of the features will be of major proportions to be made under elastic budgets and shooting schedules. It was said. In addition to these 15 there will be 25 other features and 22 westerns. The shorts will be released in two series of two reel subjects and 10 series of single reel specialties.

The company’s extensive and expensive library of story properties from which the pictures will be drawn is headed by the Pulitzer prize comedy, “You Can’t Take It With You,” for which $20,000 was reported to have been paid, and includes other well known plays, novels and short stories.

“Lost Horizon,” the Frank Capra feature which has been around the road shown will be released generally September 1st and will be in addition to the regular program and four previous Capra directed features will be reissued. These are “Lady for a Day,” “Broadway Bill,” “It Happened One Night,” and “Mr. Deeds Goes to Town.” Present plans call for the four films to be sold on a special contract basis with new advertising campaigns.

List of Properties

Properties from which the new program will be selected follow:

- The Awful Truth; co-starring Irene Dunne and Cary Grant in the stage comedy success by Arthur Richman, to be directed by Leo McCarey. Screen play by Vina Delmar and Dwight Taylor.
- You Can’t Take It With You; the Pulitzer prize winning play of 1937 by George Kaufman and Moss Hart. Cast and director to be announced.
- Untitled; an Edward G. Robinson production with director and supporting cast to be announced.
- Untitled; two Joe E. Brown productions to be produced by David L. Loew.
- Untitled; a Frances Marion production which will be based on a story of American history by Courtney Riley Cooper and Frank R. Adams.
- I'll Take Romance; starring Grace Moore and featuring Melvyn Douglas in a musical romantic comedy adapted for the screen by Jane Murfin in collaboration with George Oppenheimer. Directed by Edward H. Griffith and produced by Everett Riskin.
- Paris on Broadway; musical written and to be produced by Oscar Hammerstein 2nd, responsible for “Show Boat,” “Rose Marie” and “Swing High, Swing Low.”
- Pentitentiary; an expose of prison life by Courtney Riley Cooper. Built around a criminal who made 2,000 fellow convicts his slaves, it will be produced on a big scale and feature a well known male star.
- It’s All Yours; introducing a new romantic team—Madeleine Carroll and Francis Lederer in the story by Adelaide Heilbrun. Directed by Elliott Nugent, from the screenplay by Mary McCall. The story of nightclub life and its people, set against the background of New York’s famous hot spots. Adapted for the screen by Stephen Morehouse Avery.
- Nobile; based on the life of Alfred Bernhard Nobel, the man who invented dynamite and established the Nobel Prize. A “great life” drama to be directed by Robert Flaherty.
- The Second Mrs. Draper; starring Gloria Swanson in her first Columbia production, from the novel and McClure Magazine serial by Noel Pierce. Frances Marion to produce.
- Miss Quis; from the Broadway stage success by Ward Morehouse and Peggy Wood. The story of a small-town Cinderella.
- The Happening (while starring Richard Dix with Fay Wray in a feature novelty story from the story by Myles Connolly concerning the star of the pictures in a context her cause they look like the stars.) Harry Lachman directed with a cast featuring Charles Arnt, Granville Bates, James Donlan, Franklin Pangborn, and thirteen of filmland’s best known doubles.
- For Tonight Only; a comedy of “professional” experts from the Cosmopolitan magazine story by Oscar Schingall. Screen play by Lee Loeb and Harold Buchman. Produced by Sidney Buchman.
- Absent Without Leave; a marital comedy by Stefan Bolek, written for the screen by Samson Raphaelson. Produced by Sidney Buchman who wrote the comedies “Theodora Goes Wild” and “She Married Her Boss.”
- I Married an Artist; from the Saturday Evening Post story by B. Avery Strakshe. A comedy drama of life in an artist’s studio written for the screen by Gladys Lehman and Delmar Davis. Directed by Marion Gering. Produced by Sidney Buchman.
- Life Begins With Love; from the comedy by Dorothy Bennett, introducing another romantic team—Jean Parker and Douglas Montgomery. Directed by Ray McCarey from the screen play about a girl who is found with a cast headed by Edith Fellows, Leona Maricle, Lumsdon Hare and Herbert Ashley. Produced by Myles Connolly.
- Streetcar Named Desire, the story by Joseph Dineen. Adapted to the screen by Donald Henderson Clarke, author of “Missie” and “Louis Beretti” in collaboration with Richard Wosser. Produced by Myles Connolly.
- Cape or Good Flies; from the European stage success by Laddie Bullock, translated as “Ladies in Love.” Produced by Myles Connolly.
- The Night Before; from the Saturday Evening Post story by Paul Gallico. A comedy of the “mad humor” vogue. Screen play by Eugene Solow.
- Coffin Hero; from the famous Saturday Evening Post story by Corey Ford. Screen play by Eugene Solow.
- Three Always a Woman; from the American Magazine story by Wilson Collison. A murder mystery with a new twist, to be produced with a stellar cast. Screen play by Gladys Lehman and Joel Sayre.
- Untitled; four Jack Holt Productions. Presenting the action star in four pictures of the same calibre story and cast as his previous vehicles.

Three Western Groups

The 22 westerns to be produced will include eight each for Charles Starrett in several of which Donald Greyson will appear as a singing cowboy, six starring Buck Jones and his horse, six starring George O’Hara and his horse.

The four serials will be designed for adults as well as juvenile appeal. Titles and credits will be as follow:

- JUNGELE MANACE; starring Frank Buck and Sasha Siemel, supported by Reginald Denny, William Bakewell, Charlotte Heary, Esther Ralston, Robert Warwick and John St. Polis. Written by Ferrin Fraser, directed by George W. Melford. To be ready for release September 1st.
- THE SECRET OF THE TREASURE ISLAND; for the Argosy magazine serial by L. Ron Hubbard.
- THE GREAT ADVENTURES OF WILD BILL HICKOK; a story of the Indian fighter.

The short subjects will be divided as follows:

Eight “Three Stooges” comedies; 18 all star comedies featuring comic comedians as Andy Clyde, Charlie Chase and Walter Catlett; the “Color Rhapsodies” series in full Technicolor to be produced by Charles Mintz; the “Scrappy” series; the “Krazy Kat” series of pen and ink cartoons; the “Community Sing” subjects; additional “Screen Snapshots”; “New Sport Series” previously others to be written; “World of Sports”; the “Broadway Follies,” musical extravaganzas; “Around the World in Color”; “Columbia Featurettes,” musical novels; the “Strange As It May Seem,” series of John Hix syndicated newspaper features, and the “Happy Hour Entertainments.”

Bob Montana, general sales manager, in detailing the product list for the season announced that the “Three Stooges” will be starred in a feature length comedy with Joe E. Brown, to be released during the coming year, and that Carole Lombard and Loretta Young would also be starred.

Stars, Directors Listed

Among the stars and featured players who will appear in the new season pictures will be: Irene Dunn, Joe E. Brown, Grace Moore, Cary Grant, William Boyd, S. N. Parke, Melvyn Douglas, Madeleine Carroll, Don Ameche (courtesy 20th Century-Fox), Gloria Swanson, Francis Lederer, Dolby Haas, Walter Connolly, Dolores Del Rio, Richard Dix, Luli Deste, Frances Drake, Ralph Bellamy, Jean Parker, Robert Warwick, Delmar Davis, Robert Lowery, Charles Arnt, Delmae, Bus-Fekete, Thomas Mitchell, Fay Wray, Edward Fellows, Lionel Stander, Marguerite Churchill, Buck Jones, Jack Holt, Douglass (Continued on page 54)
NEW TOOLS

LABORATORIES are today doing what was long thought impossible. With the aid of Eastman Fine-Grain Duplicating Films they are producing duplicates of such high fidelity that they equal the originals in quality. These special Eastman films are important new tools that will substantially aid the motion picture industry. Eastman Kodak Company, Rochester, N.Y. (J.E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN Fine-Grain Duplicating Films
COLUMBIA SETS SEASON

(Continued from page 53)


Therefore, the literary and legitimate fields who will be identified with new season productions include: Robert Riskin, Frances Marion, Oscar Hammerstein, 2nd, Samson Raphaelson, Elazar Morehouse, Robert Frank R. Adams, Dwight Taylor, Vina Delmar, Gladys Lehman, Owen Murphy, Richard J. Green, Howard Barnes, Al Bowman, Myles Connolly, Nat Perrin, Ralph Cohn, Henry Decker, Wallace McDonald, Harriet Parsons, Harry Lachman, Ray McCarey, George W. Bailey, Glenda Stuart, Walter Johnson, Jr., Joel Sayre, George Oppenheim, Martin Berkeley, Rose Taylor, Robert E. Cohen, Ethel Hill, Lambert Hillyer, Mary McCarthy, Grace Neville, Fred Niblo, Jr., Ellis St. Joseph.

250 Present

More than 250 executives and members of the sales force were present at the convention. Jack Cohn, vice-president, opened the session on Monday, the day after he had taken over to Harry Cohn, president. Mr. Montague discussed the product currently being released, the new program and the company's sales policies. Joe Monkovich, sales supervisor, made the presentations of awards in the Montague Sweepstakes campaign and Rube Jackter, assistant sales manager, spoke on the importance of the company's power. The general outline of the new product were outlined by Hy Daub, director of advertising, publicity and exploitation, and Bill Thomas, studio publicist director.

Other addresses included those made by J. H. Hillyer, president, of the foreign situation; Lou Rosenfield, on the Canadian offices; Lou Weinberg and Louis Astor, on circuits; Max Weisfeld, on short subjects; Al Seligman, on accessorises; Sam Liggett on non-theatricals, and Maurice Grad, on sales promotion.

Mr. Montague announced that 60 per cent of the country's possibilities had been sold before the convention met, an all time high for advance contracts. Circuit deals completed included RKO, Loew's and the Skouras theatres. The company will continue to hold divisional meetings several times a year, he said, so that the home office sales executives may maintain closer contact with the district managers and salesmen.

With the completion of a million and a half dollar expansion and improvement program the Columbia studios will enter the 1937-38 production season with its capacity nearly doubled. More than 50 per cent of the company's film will be made at the old Hollywood studios with modern structures and more than 50,000 square feet of additional stage space have been added. Among the 17 pictures in work at the studio are three of the important features for next year, "It's All Yours," with Francis Lederer and Madeleine Carroll; "I'll Take Romance," with Grace Moore, and "The Awful Truth," starring Irene Dunne with Cary Grant.

National Decency Legion Classifies 16 Productions

Of sixteen new pictures reviewed and classified by the National Legion of Decency in its listing for the current week, eight were approved for general patronage, six were found objectionable for adults, one was classed as objectionable in part and one was condemned. The pictures and their classification follow:


EXPLORATION DECENTRALIZED

Decentralization of exploitation effort, begun last season, will be continued on a larger scale this year, it was announced at the Columbia sales convention. Immediately after the sales meeting the field exploitation force left for extended tours of key city territories. Each man will contact exhibitors, editors and radio stations in his district during the summer, paving the way for the new product and establishing closer and more continuous cooperation between the theatres and the distributing company.

The starting dates for all important productions will be six months in advance of release and the company will issue preliminary manual of publicity, exploitation and advertising on important features for use prior to publication of standard press book.

Mayor Is Drafting New Theatre Code

Mayor Fiorello LaGuardia in New York was reported this week to be completing a draft of a code of ethics under which theatres that formerly housed burlesque shows might reopen with variety presentations. A code submitted by the theatre operators was found unsatisfactory and was returned. The code was said. An advisory board of six will administer whatever code is approved. One member of the board is to be named by Sam A. Schrins, treasurer of the Actors' Fund of America, who has been hired by the theatre operators as their technical advisor.

Meanwhile, John S. Summer, secretary of the New York Society for the Suppression of Vice, expressed skepticism at the "quick and complete conversion to decency" of burlesque producers in the six weeks since their shows were closed and said that if they do come back they should be "as clean as the music halls of the Weber and Fields era."

Action was also started to clean up theatres in London this week, the New York "Times" reported, with a secret conference at St. James Palace. The idea for the conference came from the Earl of Cromer, the stage censor, who organized the meeting jointly with the London County Council, the licensing authority in the metropolitan area. All agreed on the desirability of "eradicating undesirable elements" evident in certain forms of entertainment, largely the strip-tease, which have aroused hundreds of complaints.

MGM to Make 4 Films in London

Production of the first group of pictures to be made abroad by Metro-Goldwyn-Mayer will start at the organization's London studios in August with Michael Balcon, former production executive for British Gaumont, in charge.

The initial production will be "A Yank at Oxford," adapted from an original story by John Monk Saunders. It is also the first British-made picture to be released by MGM. Also in the first group will be "Closing School" by Tennyson Jesse; "And to Victoria," by Vaughan Williams, and "Good-Bye, Mr. Chips," by James Hilton.

Mr. Balcon, for the last six months, has been at the California studios of MGM where he has been making preparations for the British-made pictures. Ben Goetz, now in charge of the company's activities in London, and Robert Ritchie are making preliminary production arrangements there.

Westwood Appointed U. A. Manager of China Territory

Norman Westwood, for the past 17 years manager for Universal in China, was appointed to a similar post by United Artists this week. Mr. Westwood left New York for China immediately after the appointment where he will open United Artists offices in the territory following the recent decision of Alexander Kheel to return from the distributing agency field and reside in California.
All The Answers

Do you know when the first Technicolor picture appeared?

Do you know what picture has grossed the most money?

What was the first sound on film recording picture and in what year was it produced?

What year was the Motion Picture Producers and Distributors formed?

What European country has issued an edict outlawing the showing of double features?

Name the various Warner brothers and the positions they hold.

Who were the winners of the Quigley Awards for the year 1936-37?

What screen personalities have appeared on the radio during the past year?

MOTION PICTURE ALMANAC

ROCKEFELLER CENTER, NEW YORK
TECHNOCAL

The Bluebook School

**ANSWER TO QUESTION NO. 75**

Bluebook School Question No. 75 was: (A) Explain, in a general way, what a motor control cabinet is and how those having tubes, and those having no tubes, function. (B) Explain centrifugal speed control as used with d.c. motors; also its method of operation.

The following made acceptable replies: C. Rau and S. Evans; D. Danielson; H. Edwards; L. Leavitt; E. E. Dea.; W. Limroth; Oldham; M. and J. Devoy; J. R. Prater; K. and R. Wells; C. Lonie; A. L. Cooper; C. H. Lowrie; L. F. Hayes; H. B. Smith; T. F. Borchert; O. H. Schmidt; C. L. Loft; W. H. Edmonds; J. A. Zachritz; D. E. Birdsong; L. N. Schofield; A. H. Bradley; F. H.; S. and P. Dalbey; B. L. Sanderson; A. W. Baxter; F. L. and L. Saylor; T. and W. Turk; M. F. Robinson and L. A. Beachwood; S. N. Lockard; F. D. Sciblion; J. J. Exline; and E. R. Bolling; R. H. Carter; P. and L. Folt; E. M. Brown and D. Davis; H. Bunker; W. L. Morehouse; T. W. Redhouse; F. P. Maxwell and R. D. Hicks; A. Leonard and G. T. Jones; A. D. Lonby; M. O'Connell; H. T. Plum and D. A. Shea; J. H. Morton; R. S. Welch; M. Dey and H. Latteppe; T. L. Streby; M. L. Grahame; D. and W. Porter; S. H. Billings; W. C. Bant and L. M. Roberts; S. R. Cuddy; G. L. Goss; M. Samuels and O. L. Goldstein; E. F. and M. Wentworth; S. R. Hewitt; K. N. Alberts; R. R. Robbins and W. Winkler; R. R. Jacobs and B. B. Hornstein; B. L. Cooper and T. N. Kent; D. Morgan; L. W. A. Kendall and V. F. Nunn; T. T. Brown and W. V. Henderson; W. R. Matthews and J. R. Davidson; H. T. Todd and L. E. Dobson; C. E. Exline; C. C. Greene; H. T. Randolph; L. F. and G. Brown; S. N. Baxter. J. R. Prater answers Section A. "In general a motor control cabinet is an electrical device consisting of resistors, condensers and sometimes vacuum tubes, transformers and other apparatus, the assemblage being so connected that the speed of the driving motor is automatically and practically maintained at constant value. The Bluebook devotes thirteen pages to a most excellent explanation of such devices. Briefly, the most common type, using vacuum tubes, operates approximately as follows:

Through this arrangement, when the motor is running below normal speed, the plate current of the rectified tubes is increased, which of course increases the saturation of the control coil core, and this reduces its impedance, which operates to reduce the voltage of the rotor and thus causes the motor to speed up. In case the motor speed increases above normal, the action is reversed and the speed is reduced. The use of vacuum tubes, while they are all rectifiers, provides a very sensitive control that is similar in effect to an amplifier by reason of the fact that very slight changes in motor speed cause a relatively great change in the control current. "Control cabinets not employing vacuum tubes are used with motors having a separate a.c. generator similar to that above described. However, the current from this generator acts directly upon the field coil control windings, through a simple circuit employing only one or two resistors, and one, or sometimes two, condensers. The inductor generates a voltage as a speed regulator, since it offers a minimum of mechanical resistance when running at normal speed." Mr. Prater's answer was submitted to the judgment of a motor expert connected with one of the great sound organizations, who pronounced it essentially correct at all points, except that details might vary slightly in different makes of equipment. He pronounced as perfect his explanation of cabinets in which tubes are not used, and also his answer to Section B, which follows:

"(B): 'Centrifugal speed controls, as used with d.c. motors, are operated by the core, and are excited by the field coil circuit and a centrifugal device for making and breaking a short-circuit path across the resistor. In a shunt-wound motor, increasing field current causes the motor to slow down; decreasing it accelerates speed of the motor. When the speed drops below normal, the centrifugal device, or cut out, is energized by the resistor and strengthens the field, whereupon the motor thinks better of it and slows down. As soon as speed diminishes below normal the short opens again, whereupon the current must again pass through the resistor, the motor speeds up, and so on, indefinitely. "Such speed controls make and break rapidly and continuously, and by such action maintain a reasonably constant average speed. Contact adjustment provides a considerable range of normal speeds."

Oldham adds one point, thus: "In d.c. motors of the shunt-wound type speed is controlled by a three-position switch marked high, low and normal. Variation of speed is accomplished by varying the amount of resistance in the field circuit. Constant speed in such motors is accomplished by means of a centrifugal speed device consisting of a stationary contact, a governor-operated moving contact, a slip ring and brush for making contact between moving and stationary parts, and a set of circuit-closing contacts for cutting resistance in and out of the field circuit. "In operation, as the motor speeds up above the designated normal speed, the governor-operated moving contact moves out from the shaft, thus decreasing the distance between it and the stationary contact, which it contacts and short-circuits. This cuts out a portion of the field circuit resistance, with the result that the motor slows down. As soon as speed drops to normal, or slightly below, the circuit is broken and the resistance in the field circuit restored to its former value, which action repeats constantly, so that with very slight variation the motor operates at normal, constant speed." I invite attention to these answers. Unquestionably thousands of men who possessed no more than a rather nebulous understanding of these devices will, upon reading and studying the replies, have a very much better understanding of equipment they must handle.

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**BLUEBOOK SCHOOL QUESTION NO. 80**

(A) Name and explain three principal speaker troubles.

(B) What precautions are needed in speaker transmission and supply lines?

(C) What is meant by 'poiling' speaker units?

---

**F. H. RICHARDSON**

Conducted by

BLUEBOOK of PROJECTION


$5.25 Postpaid

QUIGLEY BOOKSHOP

Rockefeller Center

New York
World Announces First New Films

World Pictures Corporation has announced the first group of the 26 films to be released by the company during the coming season. The pictures are:

"La Tendre Ennemie," directed by Max Opalski, starring Simone Berriau, Catherine Fonteney, of the Comedie Francaise, Georges Vitray and Marc Valhal.

"The Monks," now being completed with the cooperation of Catholic groups. It is a film of monastic life throughout the world, showing motion pictures of the lives and activities of the monks. Prologue of film to be narrated by Rev. Father Michael Ahearn, S. J., of Weston College, Boston.

"The Loves of Beethoven," with Harry Baur, directed by Abel Gance. Also in the cast are Pauley, Jean-Louis Barreuit, Jany Holt and Andre Noy.

"The Ski Chase," filmed at St. Arborg, Austria, with Hannes Schneider.

"Annie Laurie," a modern version of the Scottish classic with Will Fyffe.

"Revolt in Morocco," directed by Jean Benoit-Levy and Marie Epstein, creators of "La Maternelle."


"Ninety Degrees South," motion picture record of the Scott Antarctic expedition.

"My Song of Love," with Tito Schipa and Milly.

"Street Without a Name," with Pola Negri and Constant Rony, directed by Pierre Chenal, creator of "Crime et Châtiment."

Also on the program will be several films pre-released here such as "Masquerade in Vienna," with Anton Walbrook and Paula Wessey and "Slalom," the ski film.

The subjects announced include "Song of Ceylon," documentary film awarded first honors at the Brussels exposition for cinematographic art, and "What the Puppy Said" and "What the Parrot Saw."

The remainder of the program will be announced August 1st.

Tournament Prize Goes to Gluckman

A prize contributed by Quigley Publications for the Monday Knights' second annual golf tournament on Tuesday at Elmsford Country Club, White Plains, N. Y., was awarded to Henry Gluckman, New York, and Philadelphia franchise holder for Republic.

Other recipients of prizes were Harry Schiffman, who won a set of golf clubs and a bag, Henry Brown, a traveling bag, and Leo Justin, a rug.

Each entrant received at least two gifts, presented by various film and equipment companies.

Frank A. Vanderlip Dies

Frank A. Vanderlip, who represented the banking interests on Paramount's board of directors during the company's reorganization two years ago, died Tuesday in New York Hospital. He was 72 years old.

Mr. Vanderlip was president of the National City Bank in New York from 1909 to 1919.

MORE about LIGHTING for the THEATRE

To offer practical suggestions and expert counsel on phases of modern theatre illumination not dealt with in the May 29th issue, wherein architectural lighting was emphasized, the July 24th issue of Better Theatres will be extensively devoted to modern fixtures for theatres, and to marquees and signs.

- Eugene Clute, contributing editor of the publication, Lighting and Lamps, will discuss types of fixtures adapted to the various divisions of the theatre today, in an article profusely illustrated with designs readily available.

- J. T. Knight, Jr., eminent theatre engineer and contributing consultant of Better Theatres, will discuss safe and efficient wiring layouts and mechanical provisions for animated and decorative effects, at the front and in the auditorium.

- Francis M. Falge, theatre lighting specialist of the Nela Park Engineering Department of the General Electric Company, will describe "downlighting" as effectively applied to illumination problems peculiar to the theatre.

- The new forms and illumination methods for marquees and signs will be comprehensively displayed in a pictorial section presenting selected examples of modern front treatments.

To appear in the July 24th issue of BETTER THEATRES
The total of theatre receipts for the calendar week ended June 26, 1937, from 99 theatres in 18 major cities of the country was $1,049,551, an increase of $95,476 over the total for the preceding week ended June 19, 1937, when 101 theatres in 18 large cities aggregated $954,075.

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Average weekly grosses for 6 week period from January 4, 1936, to April 3, 1937</th>
<th>Current Week</th>
<th>Previous Week</th>
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<tbody>
<tr>
<td>Boston</td>
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<tr>
<td>Boston</td>
<td>3,246 35c-45c 7,700</td>
<td>&quot;You Can't Beat Love&quot; (Radio) 7,000 and &quot;Girl Overboard&quot; (Univ.) 35c-45c</td>
<td>&quot;Behind the Headlines&quot; (Radio) and &quot;Elephant Boy&quot; (U.A.) 7,000</td>
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<td>Fenway</td>
<td>1,382 30c-50c 5,300</td>
<td>&quot;Kid Galahad&quot; (W.B.) and &quot;That Man's Here Again&quot; (F.N.) 5,500</td>
<td>&quot;I Met Him in Paris&quot; (Para.) and &quot;That Man May Live&quot; (U.A.) 4,500</td>
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<tr>
<td>RKO Memorial</td>
<td>2,907 25c-65c 13,600</td>
<td>&quot;Slave Ship&quot; (20th-Cent.-Fox) 18,400 and &quot;Meet the Missus&quot; (Radio) 15,000</td>
<td>&quot;There Goes My Girl&quot; (Radio) and &quot;Fire Over England&quot; (U.A.) 12,500</td>
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<tr>
<td>Loew's Orpheum</td>
<td>2,970 35c-65c 14,500</td>
<td>&quot;A Day at the Races&quot; (MGM) 18,000 and &quot;Racketeers in Exile&quot; (Col.) 15,000</td>
<td>&quot;Parnell&quot; (MGM) 10,000 and &quot;Let's Get Married&quot; (Col.) 2nd week</td>
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<tr>
<td>Loew's State</td>
<td>3,537 35c-65c 13,100</td>
<td>&quot;A Day at the Races&quot; (MGM) 16,500 and &quot;Racketeer's Mistake&quot; (Col.) 10,000</td>
<td>&quot;Parnell&quot; (MGM) and &quot;Let's Get Married&quot; (Col.) 2nd week</td>
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<td>Metropolitan</td>
<td>4,332 35c-75c 26,200</td>
<td>&quot;Mountain Music&quot; (Para.) 15,000 (plus stage show)</td>
<td>&quot;Slim&quot; (W.B.) 18,000 (stage: Major Bowes' Amateurs)</td>
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<tr>
<td>Paramount</td>
<td>1,791 30c-50c 8,000</td>
<td>&quot;Kid Galahad&quot; (W.B.) 9,500 and &quot;That Man's Here Again&quot; (F.N.) 6,500</td>
<td>&quot;I Met Him in Paris&quot; (Para.) 7,000 and &quot;That Man May Live&quot; (20th-Cent.-Fox) 9,000</td>
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<tr>
<td>Buffalo</td>
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<tr>
<td>Buffalo</td>
<td>3,489 30c-50c 14,000</td>
<td>&quot;Mountain Music&quot; (Para.) 12,400 and &quot;King of Gamblers&quot; (Para.) and &quot;Tell the Wife&quot; (Radio) 6,300</td>
<td>&quot;This Is My Affair&quot; (20th-Cent.-Fox) 13,000</td>
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<tr>
<td>Century</td>
<td>3,000 30c-50c 7,000</td>
<td>&quot;A Day at the Races&quot; (MGM) 6,600 and &quot;The Go-Getter&quot; (W.B.) 5,800</td>
<td>&quot;Good Old Song&quot; (MGM) and &quot;Midnight Taxi&quot; (20th-Cent.-Fox) 5,800</td>
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<tr>
<td>Great Lakes</td>
<td>3,000 25c-40c 10,100</td>
<td>&quot;The Go-Getter&quot; (W.B.) 5,800 and &quot;Melody for Two&quot; (W.B.) 5,800</td>
<td>&quot;A Day at the Races&quot; (MGM) 10,000</td>
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<tr>
<td>Hippodrome</td>
<td>2,500 25c-40c 9,000</td>
<td>&quot;As Good As Married&quot; (Univ.) and &quot;Night Key&quot; (Univ.) 6,500</td>
<td>&quot;Night Must Fall&quot; (MGM) 5,000 and &quot;These Great Man's&quot; (2nd week) 7,000</td>
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<tr>
<td>Lafayette</td>
<td>3,000 25c 8,800</td>
<td>&quot;This Is My Affair&quot; (20th-Cent.-Fox) and &quot;Go Get It&quot; (2nd week)</td>
<td>&quot;The Man Who Lived Twice&quot; (Col.) and &quot;Girl Loves Boy&quot; (G.N.) 5,500</td>
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<td>Chicago</td>
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<td>Apollo</td>
<td>4,400 35c-75c 7,100</td>
<td>&quot;Mountain Music&quot; (Para.) 11,000 and &quot;Kid Galahad&quot; (20th-Cent.-Fox) 4,400</td>
<td>&quot;A Star Is Born&quot; (U.A.) 7,000 and &quot;Good Old Song&quot; (MGM) 6,800</td>
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<tr>
<td>Chicago</td>
<td>4,000 35c-75c 35,500</td>
<td>&quot;Meet the Missus&quot; (Radio) 2nd week and &quot;The Devil Is Driving&quot; (Col.) 16,500</td>
<td>&quot;This Is My Affair&quot; (20th-Cent.-Fox) and &quot;Elephant Boy&quot; (U.A.) 8,200</td>
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<td>Garfield</td>
<td>900 35c-75c 6,800</td>
<td>&quot;Meet the Missus&quot; (Radio) 2nd week and &quot;The Devil Is Driving&quot; (Col.) 16,500</td>
<td>&quot;Pick a Star&quot; (MGM) 16,000 (plus stage show)</td>
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<tr>
<td>Oriental</td>
<td>3,490 35c-55c 17,600</td>
<td>&quot;Woman Chases Man&quot; (U.A.) 11,000 and &quot;Behind the Headlines&quot; (Radio) 15,500 (plus vaudeville revue)</td>
<td>&quot;These Great Man's&quot; (2nd week) 7,000 and &quot;I Met Him in Paris&quot; (Para.) 6,500</td>
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<tr>
<td>Palace</td>
<td>2,509 35c-75c 19,900</td>
<td>&quot;Parnell&quot; (U.A.) 15,000 (plus stage show)</td>
<td>&quot;Parnell&quot; (MGM) 31,000 (1st week)</td>
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<tr>
<td>Roosevelt</td>
<td>1,591 35c-75c 13,000</td>
<td>&quot;A Day at the Races&quot; (MGM) 14,000 (plus vaudeville)</td>
<td>&quot;This Is My Affair&quot; (20th-Cent.-Fox) and &quot;Go Get It&quot; (2nd week) 7,000</td>
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<tr>
<td>State-Lake</td>
<td>2,776 30c-60c 14,800</td>
<td>&quot;This Is My Affair&quot; (20th-Cent.-Fox) and &quot;Go Get It&quot; (2nd week)</td>
<td>&quot;Behind the Headlines&quot; (Radio) 5,000 (plus stage)</td>
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<tr>
<td>United Artists</td>
<td>1,700 35c-75c 17,500</td>
<td>&quot;This Is My Affair&quot; (20th-Cent.-Fox) and &quot;Go Get It&quot; (2nd week)</td>
<td>&quot;Behind the Headlines&quot; (Radio) 2,500 (4 days) and &quot;Degaserman Courage&quot; (F.N.) 2,200 (3 days)</td>
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<tr>
<td>Cleveland</td>
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<tr>
<td>Allen</td>
<td>3,200 30c-45c 5,700</td>
<td>&quot;Another Dawn&quot; (W.B.) 12,000 (plus vaudeville)</td>
<td>&quot;This Is My Affair&quot; (20th-Cent.-Fox) and &quot;Slim&quot; (W.B.) 14,000 (plus vaudeville)</td>
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<tr>
<td>Hippodrome</td>
<td>3,800 30c-45c 12,700</td>
<td>&quot;Wings Over Honolulu&quot; (Univ.) 15,500 (stage: Roger Pryor and vaudeville)</td>
<td>&quot;A Day at the Races&quot; (MGM) 14,000</td>
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<tr>
<td>RKO Palace</td>
<td>3,100 30c-60c 17,800</td>
<td>&quot;Woman Chases Man&quot; (U.A.) 11,000 (plus stage)</td>
<td>&quot;Turn Off The Moon&quot; (Para.) 4,000</td>
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<tr>
<td>State</td>
<td>3,400 30c-45c 17,200</td>
<td>&quot;A Day at the Races&quot; (MGM) 6,000 (plus stage)</td>
<td>&quot;Woman Chases Man&quot; (U.A.) 4,000</td>
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<tr>
<td>Stillman</td>
<td>1,900 30c-45c 3,200</td>
<td>&quot;The Prince and the Pauper&quot; (F.N.) 5,000</td>
<td>&quot;This Is My Affair&quot; (20th-Cent.-Fox) 2,500</td>
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<tr>
<td>Denver</td>
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<tr>
<td>Aladdin</td>
<td>1,500 25c-50c 3,400</td>
<td>&quot;Woman Chases Man&quot; (U.A.) 5,500</td>
<td>&quot;I Met Him in Paris&quot; (Para.) 7,000</td>
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<tr>
<td>Broadway</td>
<td>1,500 25c-50c 2,300</td>
<td>&quot;I Met Him in Paris&quot; (Para.) 5,500 and &quot;That Man May Live&quot; (U.A.) 4,500</td>
<td>&quot;The Prince and the Pauper&quot; (F.N.) 10,000 (plus stage band)</td>
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<tr>
<td>Denver</td>
<td>2,500 25c-50c 9,600</td>
<td>&quot;Kid Galahad&quot; (W.B.) 19,500 (plus stage band)</td>
<td>&quot;Parnell&quot; (MGM) 8,000</td>
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<tr>
<td>Orpheum</td>
<td>2,500 25c-50c 7,300</td>
<td>&quot;A Day at the Races&quot; (MGM) and &quot;Man Who Found Himself&quot; (Radio) 9,500</td>
<td>&quot;They Wanted to Marry&quot; (Radio) 2,500</td>
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<tr>
<td>Paramount</td>
<td>2,000 25c-40c 3,400</td>
<td>&quot;As Good As Married&quot; (Univ.) and &quot;Night Key&quot; (Univ.) 1,500</td>
<td>&quot;I Promise to Pay&quot; (Col.) 2,000</td>
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## THEATRE RECEIPTS--CONT'D

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
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<tbody>
<tr>
<td><strong>Hollywood</strong></td>
<td><strong>Seats</strong></td>
<td><strong>Price</strong></td>
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<tr>
<td>Chinese</td>
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<td>Pantages</td>
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<td>W. B. Hollywood</td>
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<tr>
<td><strong>Indianapolis</strong></td>
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<tr>
<td>Apolis</td>
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<td>Circle</td>
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<td>Loew's</td>
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<tr>
<td>Lyric</td>
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<tr>
<td><strong>Kansas City</strong></td>
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<tr>
<td><strong>Los Angeles</strong></td>
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<td>Mainstreet</td>
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<td>Midland</td>
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<td>Newman</td>
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<td>Tower</td>
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<tr>
<td>Uptown</td>
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<td><strong>Minneapolis</strong></td>
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<tr>
<td>Four Star</td>
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<td>Hillstreet</td>
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<td>Loew's State</td>
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<td>Paramount</td>
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<td>W. B. Downtown</td>
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<td><strong>Montreal</strong></td>
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<td><strong>New York</strong></td>
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<td>Capitol</td>
<td>2,547</td>
<td>25c-60c</td>
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<td>Theatres</td>
<td>(Average weekly grosses for 6 week period from January 4, 1937, to April 3, 1937)</td>
<td>Current Week</td>
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<td>Average Receipts Per Week</td>
<td>Picture</td>
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<td>Oklahoma City</td>
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<tr>
<td>Criterion</td>
<td>1,700</td>
<td>&quot;Mountain Music&quot; (Para.)</td>
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<td>Liberty</td>
<td>1,500</td>
<td>&quot;Melody for Two&quot; (W.B.) and...</td>
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<td>Midwest</td>
<td>2,400</td>
<td>&quot;Slim&quot; (W.B.)</td>
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<td></td>
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<td>&quot;Captains Courageous&quot; (MGM)</td>
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<td>&quot;As Good As Married&quot; (Univ.)</td>
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<td>Omaha</td>
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<td>&quot;Riding on Air&quot; (Radio) and...</td>
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<td>&quot;The Frame Up&quot; (Col.)</td>
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<td>&quot;Parnell&quot; (MGM) and...</td>
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<td>&quot;Elephant Boy&quot; (U.A.) (3 days)</td>
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<td>&quot;The Go Getter&quot; (W.B.) and...</td>
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<td>&quot;As Good As Married&quot; (Univ.)</td>
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<tr>
<td>Philadelphia</td>
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<td>&quot;Night Must Fall&quot; (MGM)......</td>
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<tr>
<td>Boyd</td>
<td>1,700</td>
<td>&quot;A Day At the Races&quot; (MGM)......</td>
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<td>&quot;3rd week; &quot;The Girl from Scotland Yard&quot; (Para.)......</td>
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<tr>
<td>Earle</td>
<td>3,000</td>
<td>&quot;Kid Galahad&quot; (W.B.)</td>
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<td></td>
<td></td>
<td>&quot;Mountain Music&quot; (Para.)</td>
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<td>Fox</td>
<td>3,000</td>
<td>&quot;Elephant Boy&quot; (U.A.)</td>
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<td>&quot;I've Met Him in Paris&quot; (Para.)...</td>
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<td>&quot;Slim&quot; (W.B.)</td>
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<td>Portland</td>
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<td>&quot;Cafe Metropole&quot; (20th-Cent.-Fox)</td>
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<td>Blue Mouse</td>
<td>1,700</td>
<td>&quot;I Met Him in Paris&quot; (Para.) and...</td>
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<td>&quot;Criminal of the Air&quot; (Col.)</td>
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<td>3,000</td>
<td>&quot;Accused&quot; (U.A.) (2nd week)</td>
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<td>&quot;Riding on Air&quot; (RKO) and...</td>
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<td>&quot;Slim&quot; (W.B.)</td>
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<td>Rivoli</td>
<td>1,000</td>
<td>&quot;Last Train from Madrid&quot; (Para.)</td>
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<td>United Artists</td>
<td>945</td>
<td>&quot;Happy Go Lucky&quot; (Republic)</td>
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<td>&quot;Captains Courageous&quot; (MGM)</td>
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<td>San Francisco</td>
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<td>&quot;Another Dawn&quot; (W.B.) and...</td>
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<td>Fox</td>
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<td>&quot;Angel's Holiday&quot; (Para.)</td>
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<td>&quot;Riding on Air&quot; (RKO)</td>
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<td>Golden Gate</td>
<td>2,400</td>
<td>&quot;Devil is Driving&quot; (Col) and...</td>
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<td>&quot;Mountain Music&quot; (Para.)</td>
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<td>&quot;Outcast&quot; (Para.)</td>
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<td>St. Francis</td>
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<td>&quot;Slim&quot; (W.B.) and...</td>
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<td>&quot;Pick a Star&quot; (MGM)</td>
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<td>&quot;A Star Is Born&quot; (U.A.) (8th week)</td>
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<td>&quot;A Day at the Races&quot; (MGM)</td>
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<td>&quot;Great Hospital Mystery&quot; (20th-Cent.-Fox)</td>
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<td>Seattle</td>
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<td>&quot;Pick a Star&quot; (MGM) and...</td>
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<td>Blue Mouse</td>
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<td>&quot;Slim&quot; (W.B.)</td>
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<td>&quot;Meet the Mantis&quot; (Radio)</td>
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<td>Fifth Avenue</td>
<td>1,800</td>
<td>&quot;Magnificent Obsession&quot; (Univ) and...</td>
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<td>&quot;The Man in Blue&quot; (Univ)</td>
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<td>&quot;Parnell&quot; (MGM) and...</td>
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<td>3,000</td>
<td>&quot;She Had to Eat&quot; (20th-Cent.-Fox)</td>
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<td>Palomar</td>
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<td>&quot;You're in the Army Now&quot; (G.B)</td>
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<td>&quot;A Star Is Born&quot; (U.A.) (7th week)</td>
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<td>&quot;A Day at the Races&quot; (MGM) and 20,600</td>
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<td>&quot;Great Hospital Mystery&quot;</td>
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<td>&quot;Kid Galahad&quot; (W.B.) and...</td>
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<td>&quot;Oh, Doctor&quot; (Univ)</td>
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<td>&quot;Parnell&quot; (MGM) (Para.)</td>
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<td>&quot;Pick a Star&quot; (MGM) (2nd week)</td>
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<td>&quot;A Star Is Born&quot; (U.A.) (7th week)</td>
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<td>&quot;I Met Him in Paris&quot; (Para.) (2nd week)</td>
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<td>&quot;SM&quot; (W.B.) and...</td>
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<td>&quot;Navy Blues&quot; (Republic) (plus vaudeville)</td>
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<td>&quot;A Day at the Races&quot; (MGM) and 12,400</td>
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<td>&quot;The Thirteenth Chair&quot; (MGM)</td>
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<td>&quot;This Is My Affair&quot; (20th-Cent.-Fox)</td>
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<td>&quot;Hotel Haywire&quot; (Para.) (2nd week)</td>
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</tbody>
</table>

Note: The values in the "Gross" column are in dollars.
WHAT THE PICTURE DO FOR ME

Chesterfield


Columbia

CATTLE THEIF, THE: Ken Maynard, Geneva Mitchell—Ken Maynard has never been as good as he is in this film. It has many good days to show. His business on weekends—Harland Rankin, Plaza Theatre, Tillibury, Ontario, Canada. General patronage.

COME CLOSER, FOLKS: James Dunn, Marlan Marsh—Fairly good picture to please business in a long time.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.


THEODORA GOES WILD: Irene Dunne, Melvyn Douglas.—This is a really swell picture that every one complimented us on. In fact, we had more pleasant remarks on this picture as our patrons passed out than has occurred for months. And the second night a lot of people who admitted that they had been ensnared by the fine word-of-mouth advertising which the Sunday night crowd gave the picture.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

WHY YOU'RE IN LOVE: Grace Moore, Ceny Grinnell—In the face of all odds a good picture that drawings do not seem to draw in my town.—Leon C. Bold, Majestic Theatre, Conway, N. H. General patronage.

First National

PENROD AND SAM: Billy Mauch, Frank Craven. Spring Bogging—This one drew extra business and attention in my town.—Leon C. Bold, Majestic Theatre, Conway, N. H. General patronage.

STOLEN HOLIDAY: Kay Francis, Ian Hunter, Carl Rolfe—Where are the Francis fans? This one hardly took in film rental. It was a good picture, too, but not a special by any means. Running time, 89 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Guamont British

HEAD OVER HEELS IN LOVE: Jesse Matthews, Louis Barroll—Just fair.—Leon C. Bold, Majestic Theatre, Conway, N. H. General patronage.

MAN OF AFFAIRS: George Arliss, Rene Ray—Arliss plays a dual role to perfection. Picture entertaining, but Arliss no drawing card.—Leon C. Bold, Majestic Theatre, Conway, N. H. General patronage.


Grand National

GIRL LOVES BOYS: Eric Linden, Cecilia Parker—By all means watch this one. This is a real family picture, and did it take! Many a person reached for their handkerchief and loved it. Running time, 70 minutes. Played June 4-5—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

Metro-Goldwyn-Mayer

BORN TO DANCE: Eleanor Powell, James Cagney—This is a musical entertainment, a picture that will draw and please. The music is beautiful, dancing of the most charming. The comic parts are funny, comical and entertaining worthy of one of Metro’s best pictures.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

In this, the exhibitors own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD

Rockefeller Center, New York

CAMILLE: Greer Garbo, Robert Taylor.—A very fine picture and acting beautifully done. Garbo does not draw in my town.—Leon C. Bold, Majestic Theatre, Conway, N. H. General patronage.

DEVIL DOLL, THE: Lionel Barrymore, Moireen O’Sullivan—This picture proved to be a box office attractor and was enjoyed by the horror lovers. Business satisfactory.—Harland Rankin, Plaza Theatre, Tillibury, Ontario, Canada. General patronage.

DEVIL IS A SISY, THE: Freddie Bartholomew, Barbara O’Neil. Very well. This is a picture that should be given to young and old. The three boys are outstanding. Well produced, a good vehicle for the actors. (it) has comedy relief, a fine moral, and suspense from beginning to end.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

ESPIONAGE: Edmund Lowe, Madge Evans—Above average, but not too much. We’d say it is hardly up to Metro standard. Running time, 65 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ESPIONAGE: Edmund Lowe, Madge Evans—Above average program picture with good comedy. Played to good house, weekend business.—Harland Rankin, Plaza Theatre, Tillibury, Ontario, Canada. General patronage.


GOOD OLD SOAK: Wallace Beery, Betty Furness—Fair only. You have Beery for the draw at the box office. Outside of that, it is just a program picture jarred up into the higher allocation.—A. E. Hancock, Columbia Theatre, Columbus City, Ind. General patronage.

KELLY THE SECOND: Patric Kelly, Pert Kelton—This is an excellent picture for your Saturday night crowd when you are looking for a change from the customary western. Our crowd was convulsed half the time at Pat’s preposterous attempts to look after her pet prize fighter. This is indeed a laugh getter that will please the average picture goer.—Erma L. Raeburn, Arcade Theatre, Newell, S. D.

LOVE ON THE RUN: Joan Crawford, Clark Gable, Franchot Tone—Splendid show, better than some of the previous ones from these stars. Plenty of action and comedy supplied by Franchot Tone. Gable and Crawford provide the love scenes and more serious action, while three stars at their best so far. Thanks, kids, keep up the good work. Running time, 89 reels.—Rudolph Dubbs, Royal Theatre, Kimball, S. D. Small town patronage.

LOVE ON THE RUN: Clark Gable, Joan Crawford, Franchot Tone—Just an average program picture.—Leon C. Bold, Majestic Theatre, Conway, N. H. General patronage.

MAD HOLIDAY: Edmund Lowe, Elisa Landi—I was a little slow in catching on to this picture, because it had no great and well known stars but it was really good and pleasant to watch. Zeke Pitts adds to the fun element of this mystery picture that has just enough, but not too much, comedy and a mystery that is comprehensible and explainable. Nuf

said.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

MAMA STEPS OUT: Guy Kibbee, Alice Brady—They have a very good business and pleased. Played June 11-12.—W. H. Harman, Royal Theatre, Frankfurt, Kan. Small town patronage.


ROMEO AND JULIET: Norma Shearer, Leslie Howard.—They have a very good business and pleased. Played July 11-12. Small town patronage.

Paramount


CLARENCE: Regis Toomey, Kathleen Wynne—A small success. Even now and then a small program picture turns out to be a humdinger for our business.—Harland Rankin, Plaza Theatre, Tillibury, Ontario, Canada. General patronage.


I MET HIM IN PARIS: Claudette Colbert, Melvyn Douglas.—Very good light comedy.—Leon C. Bold, Majestic Theatre, Conway, N. H. General patronage.

I MET HIM IN PARIS: Claudette Colbert, Melvyn Douglas.—A smash hit in any spot. Running time, 80 minutes.—Horn & Morgan, Inc., Strand Theatre, Old Town, Me. General patronage.

INTERNET CAN’T TAKE MONEY: Joel McCrea, Donald Woods—Good show. McCrea very fine actor. Stanswyck acts too much. Be more natural and we’ll like you better, Miss Stanswyck.—Leon C. Bold, Majestic Theatre, Conway, N. H. General patronage.

JOHN MEADES WOMAN: Edward Arnold, Frankie Darro—Minn Library.—Just fair.—Leon C. Bold, Majestic Theatre, Conway, N. H. General patronage.


OUTCAST: Lewis Stone, Karen Maclyn, Warren William—Good program picture. Why are we getting so many such pictures? Most of them are almost alike.—Leon C. Bold, Majestic Theatre, Conway, N. H. General patronage.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—This was a natural for these Western small towns. It did fine business for us. Many thought it would be a better picture if it had not recorded the death of Hopley. Running time, 111 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town business.

SING HIGHL, SWING LOW: Fred MacMurray, Carole Lombard.—Some scenes very good, others terrible.—Leon C. Bold, Majestic Theatre, Conway, N. H. General patronage.

SING HIGH, SWING LOW: Carole Lombard. Fred MacMurray.—Picture pleased but did not draw as well. It is a very entertaining picture.—W. H.
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TURN OFF THE MOON: Charles Ruggles, Eleanor Whitney—Very good comedy which pleased all.


RKO Radio

DANIEL BOONE: George O’Brien, Heather Angel—Poor production value to justify poor recitation of the sort. Some poor sap operator must have dragged this one through. Not very good, but by far the best of the bunch. Played June 15—Rudolph Duba, Royal Theatre, Kimball, S. D. Small town patronage.


QUALITY STREET: Katharine Hepburn, Franchot Tone—Commercial production, Hepburn not an actress. Tone splendid.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

RAINBOW ON THE RIVER: Bobby Breen, May Kohan—A good picture, brought extra business, and in a pinch of waiting, the town. Played most of the depression days. Good for Sunday and any night. Ran June 10-20—Roy Alexander, Royal Theatre, Kimball, S. D. Small town patronage.


SEA DEVILS: Victor McLaglen, Preston Foster—Very good action drama that is concerned mostly with the struggle of man against the sea. The players have been thoroughly satisfied and the picture did average at the box office.—J. H. Hollebecque, Rose Theatre, Sumas, Wash. Small town patronage.


SHALL WE DANCE?: Fred Astaire, Ginger Rogers—Poor production value to justify poor recitation of the sort. The reaction has not been missed. Probably the best of the entire line of productions, the dancing and the talent that has come to the forefront of the picture. The players are the best of the lot and more dancing talent in the shorts that we have played. Public artistic to the picture.—A. E. Hancock, Royal Theatre, Albany, Ore. General patronage.


SMARTEST GIRL IN TOWN: Ann Sothern, Gene Raymond—Good little short program. Good for a double feature program. Comedy all the way through. Some serious spots but most of them are followed by comedy situation. Running time, six reels. Played May 4-13—Rudolph Duba, Royal Theatre, Kimball, S. D. Small town patronage.

WHEN'S YOUR BIRTHDAY?: Joe E. Brown, Marlan Marsh—A very poor brown picture. His last result for me, with very poor ratings. Passed, all. Good programme.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WHEN'S YOUR BIRTHDAY?: Joe E. Brown, Marlan Marsh—Good comedy feature that did not average in business. The general opinion seemed to be that it was better than the two preceding Joe E. Brown pictures.—J. Hollebeck, Rose Theatre, Sumas, Wash. Small town patronage.

WOMAN I LOVE, THE: Paul Muni, Miriam Hopkins—The film holds good on a good picture. With the world in a war, and almost all war in our own country, the public will not support them unless a good picture to be——Green Lantern Theatre, Columbus, Ind. General patronage.

WHEN'S YOUR BIRTHDAY?: Joe E. Brown—Tennis players did average at our showing, so we didn't expect anything and not what we expected. His picture isn't very good, and the same thing to Hatzell, N. D. General patronage.

WOMAN I LOVE, THE: Paul Muni, Miriam Hopkins—When are we going to get this war out of our system? This picture would have been okay 20 years ago, but today it was a flop. The story was nothing to brag about either, a woman falls in love with another man while her husband was fighting for his country. Well acted, and well performed. Played June 13-15—W. H. Hardman, Royal Theatre, Frankfurt, Kan. Small town patronage.


PISKIN PARADE: Stuart Erwin, Patricia Kelly—A very good musical football picture that did us a world of good. Ran most of the week. Played June 11-15—Franklin, Plaza Theatre, Thibault, Ontario, Canada. General patronage.

RAMONA: Loretta Young, Don Ameche—We played this late but our business was a little above the average for midweek business.—Hillman, Plaza Theatre, Thibault, Ontario, Canada. General patronage.

SEVENTH HEAVEN: Simone Simon, James Stewart—This picture is very successful. Started out as one of the best male stars in the business. Simone Simon is very good. Good picture. Played June 11-15—Duba, Royal Theater, Kimball, S. D. Small town patronage.

SEVENTH HEAVEN: Simone Simon, James Stewart—Did below average business. It is a show and well acted, but did not draw.—W. H. Hardman, Royal Theatre, Frankfurt, Kan. Small town patronage.

STRAWAWAY: Shirley Temple, Robert Young, Alice Faye—Very little considered this the best Shirley Temple picture, but our business dropped off about 25%—C. W. Mills, Arcade Theatre, Sudus, N. Y. Family patronage.

STRAWAWAY: Shirley Temple, Alice Faye, Robert Young—Good picture, did above average business, but that makes a great appeal, and is different from the average Shirley Temple picture. Shirley Temple has done some fine work this season, and we do fine for us, and we are sorry he has left Fox for RKO, for that seems to mean that we will have to see without a little more—Ern. L. Rasburn, Arcade Theatre, Newells, S. D. General patronage.


UNITED ARTISTS

BELIEVED ENEMY: Brian Aherne, Merle Oberon—A splendid picture, with very good cast.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.


STAR IS BORN, A: Janet Gaynor, Fredric March—Under Fox's a New, Jean and Clark, but his role in this picture would react the other way. It is an old theme of the Hollywood angle of stars coming up and fadng away. The direction and acting cut it into a piece of work itself, so that it stands out as a very good picture that hits with the audience.—A. E. Hancock, Columbia Theatre, Columbus City, Ind. General patronage.

YOU ONLY LIVE ONCE: Henry Fonda, Sylvia Sydney—Even though it was very uneventful in story, it was wonderfully produced and played. No particular complaint excepts so many expressed the opinion that it should have been widen out, if a little twist or two had been added to give it a pleasant ending. Ran most of the week. Played June 11-15—Franklin, Plaza Theatre, Elm Inc., Star Theatre, Hys Springs, Neb. Small town patronage.

UNIVERSAL

COWBOY AND THE KID, THE: Buck Jones, Dorothy Revier—A Western that is different, and Buck Jones is very interesting. Played June 11-15.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.


OFF TO THE RACES: Fred Quaid, Shirley Deane—Average program offering. Passed those who came but is very well liked on a double feature program.—J. Hollebeck, Rose Theatre, Sumas, Wash. Small town patronage.
COWBOY AND THE KID, THE: Buck Jones, Robert Pennick, Desiree Darian. Sure hit town, needs some support for longer show. We played two comedies and "Custer's Last Stand," serial. Horse riding and gun playing is good, and it will not be a let down. Running time, 60 minutes—Ruff, Roxy, Strand Theatre, Iron Mountain, Mich. Neighborhood patronage.


Warner Brothers


CHINA CLIPPER: Pat O'Brien, Beverly Roberts—One of those take-it-or-leave-it movies. Will do average business in town that has aviation interests. Curiosity will get them in, but they won't come back. When O'Brien carries the show through in a forceful manner. The married life story of Pat and Beverly Roberts is emotional and well played. Running time, 86 minutes—Ruff Bros., Mainstreet Theatre, Logan, Kansas. General patronage.

GOD'S COUNTRY AND THE WOMAN: George Brent, Beverly Roberts—This picture pleased everyone—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GOLD DIGGERS OF 1937: Dick Powell, Joan Blondell—Not a spectacular picture, and reason Blondell is not popular—and Powell has slapped very badly with our fans. The picture is good—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.


GREEN LIGHT: Errol Flynn, Anita Louise, Margaret Lindsay—A grand picture! We can forgive Warner Bros. for some of those cheaply made B pictures also. Well done by this company—Running time, 85 minutes—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Metro-Goldwyn-Mayer


LITTLE MAESTRO: Tabbloid Musicals—Just fair. wrought from home—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

QUINT QUEBEC: FitzPatrick Travel Talks—This is quintessential travelogue in color, and makes the nearest thing to an actual trip that I can imagine, except that the picture has one advantage, it costs less to see Quebec in this way, and one is accompanied by a person of such genial wit and observation as cannot be found in ordinary acquaintances—Erma L. Raehorn, Arcade Theatre, Newell, S. D. General patronage.

SWING BANDITY: Tabbloid Musicals—Very good, a real musical treat—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TENNIS TACTICS: Pete Smith Specialties—Very good, especially for those interested in tennis—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

VIOLETS IN SPLENDOR: A rather high class comedy treatment on the interest in psychology as applied to business and love—Amusing—Erma L. Raehorn, Arcade Theatre, Newell, S. D. General patronage.

Paramount


RKO Radio

CAMP MEETIN': Hall Johnson Choir—Not enough comedy to even make 'em laugh at the darkies. Scratched sound. Running time, 3 reels—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.


GOING PLACES WITH LOWELL THOMAS: No. 15—Just a fair filler like in very bad condition. Should be withdrawn from service. Running time, 1 reel—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Universal

BARNYARD FIVE: Oswald Cartoons—A good cartoon, lots of clever action, and oh boy! will the kids like it and grown ups, too. Running time, 1 reel—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Mascot

ADVENTURES OF REX AND RINTY: Rex King of Wild Horses, Rin Tin Tin—It's a very good serial which is worth selling. Sold to us exceptionally reasonable and are pleased to be playing it—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Gonzaga Honors Crosby

A honorary degree of Doctor of Philos-ophy will be conferred upon Bing Crosby by Gonzaga University, Spokane, Wash., next October. The singer left the college some ten years ago without taking a bache- lor's degree although he had virtually com- pleted his work as well as two years' study in the law school.

Frank Pope Succeeds Stanley

Pressman Made Head Of General Register

Captain P. C. Pressman has been appoint- ed president of General Register Corpora- tion, and Percy Phillipson, who formerly occurred that post, has been appointed chair- man of the board and will continue to take an active part in the operations of the company. Mr. Pressman has been identified with the development and construction of ticket machines for a period of years and assumes his new post from London.

With his appointment, General Register's manufacturing policy undergoes a shift. Practically all of its machines will now be manufactured in the Brooklyn factory, instead of being imported from England.

Nicholas in Theatre Field

N. T. Nicholas, with headquarters in the RKO Building at Rockefeller Center, New York, has extended his road-show program business to include motion pictures. Mr. Nicholas, who heretofore has confined his Nicholas Publishing activities with programs for Ballet Russes, Ballet-Opera, Salzburg Opera Guild, Jous European Bal- let, and the like, is handling the road-show programs for "Golgota," for Capt. George L. M. Baynes and for Universal's "Road Back."

Cut Reel Censor Fees

The Dutch board of censorship at Amster- dam has decreased the fees to be paid for the censorship of newsreels, either domestic or foreign, from three and one-half cents to one cent per meter.

When Speed is needed...call Railway Express by Rail or Air

Pressman Made Head Of General Register
Colin Clive, 37, Dies in Hospital

Colin Clive, English stage and motion picture player, died in Hollywood last Saturday in the Cedars of Lebanon Hospital from pulmonary and intestinal ailments. He was 37 years old. His wife, Jeanne de Casalis, French actress, is in London. Mr. Clive was ill in New York but had refused treatment until he had completed his last screen part in "History Is Made at Night." A little over a week ago he was taken to "Union Hospital" and put in an oxygen tent the night before he died.

Mr. Clive, whose real name was Clive Greig, was born at St. Malo, France, of non-professional parents. He was educated at Stonyhurst College and the Royal Military College, Woolwich, England. Later, he entered the Royal Academy of Dramatic Arts in London and then first attracted international attention by his portrayal of "Captain Stanhope" in the play, "Journey's End." He came to the screen in the same role. One of the early roles in which he was seen was that of the name character in "France." After that he was in "Mad Love," "The Man Who Broke the Bank at Monte Carlo," "The Widow from Monte Carlo," and on the New York stage in "Libel."

Files Bill in Warner Case

Virgil C. Crites has filed a bill of particulars in the federal court at New York in connection with his suit against Warners, the United Artists Corporation, Albert A. Radtke, the Radtke Patent Corporation, Leonard Day and Thomas J. Martin. Mr. Crites is suing to enjoin alleged infringement on patents covering sound recording and reproducing devices originally developed by Mr. Radtke while in the employ of the American Development and Operating Company, which has assigned its rights to Mr. Crites.

Fox Wins Over Circuit

Federal Judge Robert P. Patterson this week ruled in favor of Fox Film Corporation in an action for damages for copyright infringement against Springer and Cocalis, but reserved decision on the amount of damages to be awarded the plaintiffs. The case involved the alleged switching of "Our Little Girl" and "Under the Pampas Moon" from the defendants' Interboro to another theatre operated by them.

Air Races Sues Universal

National Air Races, Inc., has filed suit for $25,000 damages against Universal in Los Angeles charging that footage and sound effects taken at last year's events assertedly without proper authorization from the promoters have been used in feature pictures released by Universal.

Trailer for "Road Back"

Universal will make a special exploitation trailer for "The Road Back," according to Charles R. Rogers, executive producer, in Hollywood. The producer added that an extensive two and four-sheet poster campaign is planned for the key cities. John King, Jean Rouverol and Richard Cromwell are being re-called for the trailer.

IN COURTS

Vacate "Theodora" Injunction in N. O.

Judge Byrnes in New Orleans this week vacated the temporary injunction sought by the United Theatres circuit to restrain Columbia from releasing "Theodora Goes Wild" to any but United houses. As the matter now stands, Columbia can release the film to opposition houses. However, distribution of "When You're in Love" and "Lobby Birds" must await a separate court decision. Costs have been assessed on United.

Endicott Is Chosen As Fox Case Referee

Allen E. Endicott, Jr., well-known lawyer in Atlantic City, N. J., on Monday received from Federal Judge John Boyd Avis his appointment as referee in bankruptcy to continue the bankruptcy hearings involving William Fox. He succeeded the late Robert E. Steedle. Mr. Endicott said that no date had been set for a resumption of the hearings.

Ancillary Receivership Termination To Be Asked

Circuit Judge Martin T. Manton in New York this week authorized Milton C. Weisman as receiver of Fox Film Corporation to attempt to terminate an ancillary receivership pending in Philadelphia, Herbert K. Berk, an attorney associated with Mr. Weisman, filed a report on June 2 that the second mortgage property owned by the Fox Film Corporation in Philadelphia amounting to $4,000,000 and subject to a first mortgage of $1,800,000 was valueless, therefore the expenses incurred by the ancillary receivers were unnecessary. The property has been in default since 1932.

Stay Against Jean Arthur

In a court decision that may have wide repercussions in the film and radio fields of Hollywood, Superior Judge William S. Palmer this week denied Jean Arthur the right to act in radio or stage plays for a period of one year. Judge Palmer held in favor of Columbia Pictures, employers of Miss Arthur. The company brought suit against the actress for an interpretation of her contract and for an injunction to restrain her from making stage or radio appearances.

Healy Gets Cause Order

Ted Healy was ordered by Federal Judge Francis G. Caffey in New York last Saturday to show cause in the federal court on July 16 why his claim against Harry G. Kosh, former receiver for the Roxy, should not be assigned to Benedict Ginsberg, his former attorney, for legal services rendered.

20th-Fox Wins Title Fight

Twentieth Century-Fox has been granted the right to use the title "In Old Chicago" over the protest of Columbia, which has bought rights to "Chicago" from Pathe, under a decision rendered by the Motion Picture Producers and Distributors of America, Inc., title registration committee.

OBITUARIES

J. M. Ensor

J. M. Ensor, 67, pioneer motion picture theatre operator, died Monday at his home in Little Rock, Ark. He had been ill health for the past several years. Mr. Ensor operated the Crescent theatre for the past 22 years. He was one of the organizers of the Tri-State Association of Motion Picture Theatre Owners of America and assisted in the organization of the Independent Theatre Owners Association of Arkansas, which elected him a member of the board of directors recently. He is survived by his wife, one daughter and a sister.

Aaron Dollinger

Aaron Dollinger who, with his son, Irving, operated the Plaza, Linden, N. J., and held an interest in the Ritz, Newark, now under Warner management, died of a heart attack last Saturday at Maplewood, N. J., and was buried Sunday. He was 65 years old. In addition to his son he is survived by his widow, a daughter and a sister.

H. M. Walker

Funeral services were held in Hollywood this week for H. M. Walker, 53, former vice-president of Hal Roach studios, and a screen writer. He died in Chicago of a heart attack last week. Surviving is his widow, Virginia Grose, a dancer.

J. F. Sullivan

John F. Sullivan, 76, retired theatre owner, died last week at North Adams, Mass. He built and operated the Capitol and Empire there, and the Colonial and Majestic in Pittsfield, Mass.

Mrs. Madeline Brandeis

Mrs. Madeline Brandeis, pioneer motion picture producer, died in New York, N. Y., Monday from injuries sustained in an automobile accident. She made a series of pictures in Europe, using children of foreign lands as actors in stories of foreign countries.

William Monay

William Monay, pioneer in the Salt Lake City neon sign business, died in a hospital there Monday following an operation for peritonitis.

Charles Sellon

Charles Sellon, film player, died Monday in Hollywood of a heart attack. He had been ill for 18 months. He was 66 years old.

Launch $2,000,000 Suit

That the forced sale of the Capitol theatre at Wheeling, W. Va., and resultant loss to stockholders was the result of a fraudulent conspiracy was charged in a $2,000,000 damage action filed in the common pleas court at Steubenville, Ohio, against Warner Bros. Pictures, Inc., Cleveland, and Nickitas D. Dipson of Batavia, N. Y. The petitioners are Frank D. Sinclair, Dr. George Gourley, John K. Papalas and other Steubenville businessmen. The property, which cost in excess of $1,000,000, it is alleged, was sold for $375,000.
Top Salesmen Work On Commission

Hours don't mean so much to the average manager. The length of his working day is not as important to him as is an opportunity to increase his earning power. And there are exhibitors too, concerned with the problem of working out a more satisfactory plan of remuneration for it's a cinch that a contented manager makes a better producer. And a better producer, gentlemen, means higher earnings for the exhibitor also.

But how to decide how much an individual manager's efforts count in bringing in those extra grosses and how to compensate him properly for his peculiar talents?

A rise in salary is not the complete answer.

Giving the manager a percentage break has already been proven to come nearer the correction solution. For instance, figure out a yearly expectancy fair to both employer and employee, then give the theatreman a piece of every dollar over that figure at the end of the year.

No, that's not theorizing or just thinking out loud. It's being done and successfully to the satisfaction of both sides.

Recently, the trade press announced a distribution by a representative circuit of an extra week's pay to managers as a bonus. Which of course is all well and good. But no bonus given every now and then, and no matter how sincerely offered does much to settle the argument. It may be a step in the right direction but hardly a long one, or, for that matter, permanent.

Top salesmen in other lines are satisfied to be compensated on a commission basis. Why? The harder they work, the more they sell and the more they sell, the higher the payoff. That makes 'em tops. Your able manager is also a top salesman in his line. He's got to be to get by. And if he is, then why should he not be paid in accordance with his ability to bring in more to the boxoffice than the less skilled practitioner who labors less conscientiously? And if a percentage break will inspire the theatreman to do an even more profitable job for his employer, then it's good business for both sides, isn't it?

Famous Players-Canadian discovered the value of such reasoning some three or four years back and today, the plan originated by N. L. Nathanson and J. J. Fitzgibbons may well serve as a shining example. The procedure has been detailed in the Round Table before. In short, it allows the individual manager a chance to increase his annual earnings in proportion to the increase of his grosses during that time, over and above a set figure.

Every four weeks, the manager receives a home office statement detailing just where he stands and if the theatreman is not satisfied with his showing, well, it's up to him to dig in and do better. And he usually does.

The plan also does away with home office difficulties in determining a manager's exact value, for the figures, fairly arrived at, tell the story in a nutshell. And the plan is of further value to the circuit for it provides for an additional percentage break to the manager in proportion to the savings he is able to effect.

A system of managerial remuneration fair to both sides is the only vital issue in any argument between the man who does a good job and the exhibitor who expects it of him. To theatre executives accustomed to looking further than tomorrow the famous Players-Canadian plan may well be the answer to greater profits and, as important, satisfactory adjustment of these employee-employer relationships.

16, GET OUT AND DANCE

Bernard DeGeorge is 16. He is a high school junior and the full time advertising manager of the Horowitz theatres in Houston, Texas. Bernard turns out all the circuit's display copy and, according to the newspaper story that tells about this talented lad, "when most boys are out dancing, Bernard is poring over theatre ads".

Sixteen, the golden age, when the world is a giant oyster peopled with pearls—when music fills the air with swing—when youth rides high, wide and handsome. Imagine, 16 and no time for dancing.

Bernard, give yourself a break. Get out and step with the lovely girls. The ads will always be there but you'll never be 16 again.

Attests Ray Bell, Loew's Washington publicity head, it happened out front of the house where one of the staff was accosted by a polite individual who asked for 35 cents so he could join his family. When queried regarding the whereabouts of his folks, the honest moocher replied:

"In the balcony of the Capitol Theatre."
EFFECTIVE giant panel in lobby of the Circle Theatre, Indianapolis, used by Frank Moneyham in advance of date on "Mountain Music." Featured were blow-ups in various sizes of scene stills including series of six shown at extreme right of display depicting comedy sequence.

Placed in center of lobby of Schine's Holland, Bellefontaine, Ohio, ahead of "Cafe Metropole" and reported by A. F. Carnes, assistant, was table covered with white cloth on which was lettered title, facsimiles of star signatures, (top left).

Amusing and traffic-stopping window on "Woman Chases Man" at the Oklahoma, Norman, Okla., was devised by Manager H. Arthur Leatherman showing various devices utilized by famed females in corraling the males, at least, according to Leatherman. Among these were the apple that helped Eve land Adam; weapon used in first shotgun wedding; the garter of Mme. Pompadour that captured her royal lover; the skates on which Josephine chased Napoleon and for the topper—the bottle of wine used by Miriam Hopkins to pursue Joe McCrea in the picture.

Leading Muncie, Ind., department store window, one of the 21 similar displays arranged by Leonard S. Sowar and publicist Vic Sicilia on "Shall We Dance" was devoted to artistic showing of dance frocks and plugs for the date. Colored blow-up of Ginger Rogers was used as center piece with title in white cutout letters on light blue background. Scene stills were mounted on silver cards and placard carried copy reading: "Be beautiful for that moment when he says Shall We Dance?"
July 3, 1937 MANAGERS' ROUND TABLE

Silk banners formed the background of artistic lobby display arranged by Mel Lawton, managing director, and Hermann Flynn, publicist, for the date on “Champagne Waltz” at the Prince Edward Theatre, in Sydney, Australia. Title was carried on center piece, stars and featured players on separate hangings and all mounted on white platforms. For further atmosphere, bottles of champagne were placed in foreground. Highlights of the campaign which earned a First Mention for May will be found on a following page.

May First Mention winner George Limerick, found much attention aroused by his decorative cameo front at the Yale Theatre, Cleburne, Tex., on “Romeo and Juliet.” Against background shaded to give an antique Venetian effect, Limerick placed scene stills from the picture surrounding cameo reproductions of the stars. The rest of campaign is detailed on a following page.

Simple, withal compelling, was the cutout lettering of giant letters for advance lobby showing on “Maytime” created by Ernest Crabtree, Great States City Manager, for the date at the Fisher Theatre, in Danville, Ill. Letters were in third-dimensional effect and bordered by five-foot heads of the stars (lower right).

Facade and marquee decorations at the Model Talkies Theatre, in Ahmedabad, India, to advertise the native production “Immortal Flame.” Displays were created by new-member Gunvantray Patel, manager of the theatre.
QUICK REPORTS FROM THE FIELD

Race Track

Tying in with officials at local track, John McManus, Loew's Midland, Kansas City, arranged to have one of the races dubbed "A Day at the Races" to plug that picture playing currently at his house. The Marx Brothers forwarded a fancy horse blanket with tassels 'n everything as their prize for the race. Stunt is reported to have received plenty of publicity in the papers, especially the sports page, plus plugs on Stations WDAF and KMBC.

Bazooka Party

Through the cooperation of the Columbus Dispatch, Johnny Barcroft, publicist, RKO Theatre, Columbus, Ohio, succeed in planting a citywide bazooka contest for "Waikiki Wedding." Paper came through with stories for 17 days ahead. Opening day paper broke with four-column ad and page one story covering the theatre's bazooka party that morning.

House staff was attired in Hawaiian costumes, five-and-tens devoted windows to bazooka displays and Station WBNs used transcriptions in addition to spot announcements ahead and during run.

"Prince" Bally

Street bally for "Prince and the Pauper" created by Hy Gordon, Avon Theatre, Watertown, N. Y., was two lads, one dressed as a prince and the other as the pauper with appropriate back banners. Announcements were made at local arena during boxing matches and special banners were planted on street cars and buses.

Tieup was effected with local jeweler whereby store took page ad in local paper and offered tickets to those identifying their names as listed on easel in jeweler's window.

June Brides

June brides in Long Island have the opportunity of being married on stages of the RKO Madison in Ridgewood and at Keith's, Flushing, according to circuit publicist Johnny Cassidy. It is reported that two couples have already been chosen and both weddings will be elaborately staged with bridesmaids and ushers. Couples will be presented with gifts from the merchants of Ridgewood and Flushing plus honeymoon trips, grocery and butcher supplies for a month, etc.

Bill Dworski Ties Finance Companies

Reported by Dick Wright, Warner Theatres district manager, is a different kind of a co-op ad tiein accomplished by Bill Dworski, at the Madison, Mansfield, Ohio, on "I Promise to Pay." Six-column full display was taken by five loan companies urging readers to see the picture, copy including plug for the advertisers. Banner across top carried theatre credits.

Coronation Tieup

Coronation scenes from "Prince and the Pauper" were reproduced in all ads of leading department stores through tieup promoted by Ed Miller, for date at Warner's Hipp, Cleveland. These ads were the opening announcements in the store's 38th anniversary sale and boxed copy atop all subsequent ads called attention to the coronation windows, with theatre and playdates included.

Schools were contacted on special ticket selling plan under regular Warner benefit agreement whereby the school authorities enlisted the students to sell tickets. Plugs were received on Station WJAR, and special screening arranged for orphans.

Two-Week Program

Smartly put together is recent two-week program forwarded by Manager Barney Gurnette, Theatre Del Mar and the Santa Cruz, both in Santa Cruz, Cal. Printed on light cardboard, size about six by nine, front page is made up as art cover with names of the two houses. Inside spread is two-week calendar of the coming attractions with hole at top so program may be tacked or strung from wall.

Pull Over, Louie

On his "Green Light" date, at the Rialto, Dallas, Louie Charninsky promoted from the police department the use of two traffic signal lights which were suspended from the center of the marquee and operated as the regular street signals. Resulting in confusion to motorists and pedestrians, coppers made Louie hang the lights on both sides of the marquee.

Tops Page One

The fact that the coronation scene in "Prince and the Pauper" were almost alike the ceremonies at the recent crowning of the new British rulers gave R. D. Hutchings a once-ina-lifetime opportunity to land a distinctly unusual page one break to tie in his date at the Portage, Portage, Wis. This was accomplished by submitting his page with three of the coronation scene stills from the picture which the daily made up in a layout atop the front page masthead on opening day of picture.

Captions accompanying the cuts were to the effect that the recent coronation would be similar to the one illustrated, picture and theatre being duly credited.

Screen Test

Associated Theatres circuit in Cleveland tied in with United Artists, Universal Pictures and The News on a movie screen test contest involving six theatres. Each of the houses selected fifteen girls from photos submitted, audiences choosing three from the fifteen by printed ballot.

Contest ran for three weeks with moving pictures of the girls taken from the stage and shown daily. At the end of the contest, the nine contestants at each theatre competed by ballot for first place, the three winners receiving an all expense paid trip to New York via United Air Lines, and a contract to appear in a Universal musical short.

Stilt Ballyhoo

Outstanding stunt of Bryon Lint's "Woman Chases Man" campaign at the Capitol Theatre, Scranton, Pa., consisted of ballyhoo wherein a woman and man staged a chase on stilts through the main streets. An eight column strip was planted for two successive days and full page feature in two neighboring town papers plugging the date.

Safety Campaign

Inaugurated by a preview for police chief, chamber of commerce, American Legion and Boy Scout heads, Andy Talbot's campaign on "Devil Is Driving" at the Iowa, Cedar Rapids, Iowa, also included an opening day auto parade headed by two wrecked cars carrying banners with tie-in copy. Men in red devil costumes rode atop the cars. Tie-in also allowed Talbot to tack "no devil driving" safety cards on traffic posts and corners.
TOP STUNTS OF LATE CAMPAIGNS

Coronation Float

Brampton, Ontario, celebrated Coronation Day with its own parade and ceremonies at local park with Jack Campbell, Capitol, entering theatre float. Front was built around a crest of the King and Queen with flags and bunting, entire body was painted red, white and blue and in a dignified manner Jack managed to plant some attractive star stills along sides of the float.

Puzzle

Minneapolis chain druggist cooperated with E. E. Siebel, Minnesota Theatre, on his “Wake Up and Live” date, planting contest in paper in connection with a full co-op ad. Scattered throughout ads were partial cuts of scene stills from the picture. To those piecing them together to form completed scene and submitting ten word slogan to be used in store’s advertising, tickets were awarded.

Critic Cooperates

Lawrence Lehman, Newman Theatre, Kansas City, Mo. and Lowell Lawrence, picture critic of the local Journal-Post worked out a contest for the showing of “Meet the Missus.” To the writers of the 10 best letters briefly describing masculine mistakes in doing what normally is considered woman’s work, Lehman gave prizes. The funniest letter was published in Lawrence’s column, “Views and Previews.”

Traffic Cards

Through cooperation of Ford, Chevrolet and Plymouth car dealers, Assistant Gordon Carson, Lyceum, Port Arthur, Ontario, reports distributing traffic rule cards to all owners as part of his “Green Light” campaign. For opening of Dick Tracy serial promoted miniature projector machines, badges and other minor prizes are given to kids each week, cooperating merchant contributing window display of the projectors offered.

School Days

It is reported by Harvey Cocks, Strand Theatre, Akron, Ohio, that every kid leaving school at last session before vacation was handed small cards to plug his forthcoming “Angel’s Holiday” attraction. Card carried cut of Jane Withers with copy reading “hurray, hurray, school’s out; celebrate it by seeing my latest picture” etc. etc.

SCHENCK TO PRESENT PLAQUES TO WINNERS

Winners of the April-May exploitation drive conducted by Loew Theatres in the New York metropolitan area, named below, will receive their awards from Nicholas M. Schenck.

Al Weiss, Oriental, Brooklyn; Seymour Mayer, Pitkin, Brooklyn; Allen J. Isaacs, 175th Street, Manhattan; Louis Suess, Fairmont, Bronx; Charles Burns, Yonkers; Grace Niles, Lexington, Manhattan; Harry Brown, Century, Brooklyn.

Song Plug

Contacting local restaurants possessing electrical phonographs, Joe Wolfsohl, Rinko, New Braunfels, Tex., planted songs from “Wake Up and Live” with copy above machines suggesting to patrons that they play the hit tunes from the picture. To further insure the success of the stunt, Joe had his ushers cover the cooperating restaurants at rush hours depositing nickels and playing the advertised records.

Surprise

With his already advertised show yanked suddenly, Pearce Parkhurst, Star Theatre, Dover-Foxcroft, Maine, got out a herald plunging a big surprise show copy reading “What are we playing? We won’t tell you that, but we will guarantee it to be one of the best shows you ever saw. Round up your friends and come to see our big surprise show.”

Contest

Newspaper contest was planted by Ernest Crabtree, Great States City Manager, Danville, Ill., for “Maytime” date at the Fisher in which guest tickets were offered to those who could improve on the sentence “You are adorable, glorious, radiant and an indescribable vision of perfect loveliness,” said by Eddy to MacDonald in the picture.

“Welcome Maytime” stencils were planted on busy downtown streets, tire covers were imprinted, display boards were posted in hotel lobbies. For lobby third dimensional four foot tile letters were spread across foyer with five foot cutout heads of MacDonald and Eddy. (See photo in Round Table picture section.)

Women’s Clubs

To keep within the confines of his limited budget on subsequent run of “Roman and Juliet,” Jerry McWhorter, Beverly Theatre, Chicago, Ill., was able to obtain cooperation of local Better Films Council president who endorsed the film and provided McWhorter with mailing list he would not otherwise have been able to obtain. Letter was mailed to women’s clubs, musical societies, in addition, and prominent club women in his section of town spoke of the picture before various meetings.

McWhorter also built up the student ticket sales buying pupils of Morgan Park Military Academy march to the theatre in formation escorted by members of the faculty.

Hardware Tiein

Forty-page catalogue distributed by Flushing L. I. hardware dealer was utilized by Len Grotte, manager, Loew’s Prospect in that spot to advertise “Roman and Juliet,” selling merchant on idea of making the catalogue more acceptable by an insert on the picture attached to the first page. Hundreds of booklets were distributed house to house all over the section with merchant expressing himself as pleased with the tiein.

In addition to the school tieins and various contests inaugurated by MGM, Grotte also printed and had distributed four page tabloid of his own, cost of which was taken care of by outside advertising.

Skate Matinee

Using the skate sequence in “Shall We Dance” for unique exploitation, Manager T. J. Kempkes and publicist Jimmy Redmond, Bonham Theatre, Fairbury, Neb., advertised special matinee for all school children with lowered admission for those who arrived on skates. Idea went over well enough to earn endorsement of school board and special heralds distributed to the students spread the word. As a further buildup five pairs of skates were offered as prizes.

Another gag was used in lobby of giant government postcard measuring eight by four feet addressed to the stars at the RKO Studios, requesting patrons to fill in their signatures for mailing to Hollywood. Copy was to effect that signers were looking forward to the local date of the picture. Thousands of names were secured and caused sufficient comment to have newspapers carry story on it.
MAY "FIRST MENTION" CAMPAIGN DETAILS

Australian and Texas Members Execute Many Exploitations On Quigley Award Entries

Twelve days ahead of "Romeo and Juliet" opening, George Limerick, Yale Theatre, Cleburne, Texas, started a teaser newspaper campaign with "12 days more to wait for," etc. Cartoon ads also were used and few days ahead, Limerick advertised for the three oldest sets of Shakespeare's works. To the owners, passes were awarded and books formed part of window displays in leading bookstores.

Local Shakespeare Club also publicized the date.

Added publicity was secured when one of George's staff, dressed as "Juliet," called on Mayor Goldsmith and presented him with giant pass to the show. Stories and cut ran in local dailies. Special letters calling attention to the picture addressed to visitors were placed in hotel letter boxes and special communications were also forwarded to teachers and graduating seniors of high schools. Student contest was arranged with tickets to correctly answering list of questions pertaining to the picture.

Next gag was the stamping on bottom of all newly soled shoes, pj-ture title and cast, usher from theatre doing the stamping at all shoe repairing shops. Everything that Limerick could imprint was taken care of. Shirts, shirt boxes, blotters, stuffers, bakery boxes, paper bags, napkins, menus, theatre stationery, etc.

Girl in Window Gag

Window displays were numerous and unusual was display in leading store wherein girl dressed in one of the costumes worn by Norma Shearer was placed in window at telephone calling various numbers. Same girl was also stationed in theatre lobby night ahead of opening distributing promoted roses to women patrons.

Large parade was staged with police escort, headed by boy inside dummie dressed as a mammoth woman, copy on back reading, "I'm looking for a date to take me to see," etc. High school band of 60 pieces participated and was followed by 14 boys each carrying a large four-foot letter spelling out the title.

Giant red hearts stenciled with "Romeo and Juliet is coming soon" were placed in prominent windows well in advance of playdates, on tire covers and in rest rooms of theatre. Large directional arrows were planted on all highways leading into Cleburne, in an effort to cooperated by hanging valance around front and side of store building.

Entire front was covered with picture copy with large cameos of the stars planted on neither side and center of display. The decoration was enhanced by background painted in shaded effects to give antique Venetian effect.

Through tieup with men's haidbasher, store paid for printing and distribution of theatre programme. Front cover carrying merchant's ad and inside spread devoted to rave review.

Dancing teachers throughout Sydney, Australia, were contacted by Manager Mel Lawton, Prince Edward Theatre, and Hermann Flynn, publicist, in connection with contest to sell "Champagne Walts," which was sponsored by leading dance spot. Entry blanks were available at the ballroom and theatre, winning couple presented with loving cup suitably inscribed from Fred MacMurray and Gladys Swarthout. Runners-up received small cup, bottle of champagne and tickets to the show.

Window displays provided smart angle when florist with numerous branches throughout the city cooperated with displays of flowers as suggested by those worn by Gladys Swarthout in the picture. So that all of the stores would make stand-out displays at the same time, the firm itself started a competition in which company window dressers were offered prizes for the best trimmed displays, including advertising for the picture.

Yarn Dealer Tied Up

Knitting mills tied up and arranged for special wool displays as well as knitting instructions as suggested by sweater worn by the star in the film. Various music stores were also contacted for window and counter displays of hit tunes and dance halls supplied with orchestrations.

Girl staff was dressed in formal attire and stationed in lobby distributing special programs, imprinted balloons were also given away and special letter was addressed to theatre's mailing list calling attention.

An intensive outdoor bombing campaign was embarked upon covering downtown areas and extending to outlying districts. For lobby Lawton arranged a display of silk banners carrying title and cast, at bottom of which were placed bottles of champagne.

Photos illustrating expolitations on above campaigns will be found in this week's Round Table picture section.

"Tell Us What You Did"

Stores Aid Redmond On "Waikiki Wedding"

Various merchants cooperated with Jimmie Redmond, Bonham Theatre, Fairbury, Neb., on "Waiiki Wedding," department store featuring window displays of print dresses and wedding finery tying in with the picture.

For street bally Jimmie dressed chaps in tuxedo to parade with banner reading "I am dressed and waiting for the big Wai- kiki Wedding." Beside these claps walked another dressed in tattered overall playing a bazooka; his back banner carried copy "I am playing a bazooka until Bob Burns gets here."

Week ahead lobby was decorated in Hawaiian atmosphere with palms, hula dancers and large comic cutouts of the stars; center of display carried list of song hits together with sheet music and catch comedy line "Sing with Bing."

Unqiue Broadcast Arranged by Wise

The University of Dayton lays claim to the fact that Tyrone Power had attended that school in the Ohio metropolis, which fact, aided Nathan Wise, RKO Theatre publicist in Dayton, an opportunity to tiein with the university's annual June Jamboree for some extra publicity on "Cafe Metropole" at the RKO Keith's. First gag in the campaign was an invitation tendered the star by the college president to be present during the Jamboree which Wise utilized for an opening page one-column story and picture, which was good enough to build up much local attention.

Then finding it impossible to promote the star's attendance, Nathan again contacted the studios and arranged for a long-distance interview between Power and picture editor of the Dayton Daily News, to be held three days ahead of the opening. Permission was also obtained following the interview for station WHIO to broadcast a transcription of the same interview. Paper is equipped with Wirephoto and arranged to have a shot of the star on the phone wired to the local daily where it was run in a three-column cut and detailed story of the tiein. Transcription was made and put on the air right before opening introduced by a program devoted to the star's rise and his new picture.

Program widely advertised in advance as an unusually unique feature found favor with the air-auditing and papers in the drawing area found the stunt interesting enough to run as a feature story.

"Tell Us What You Did"

NEWSPAPER ADS TO THE RIGHT

Origin of ads on next page and who did them are as follows:

One-column type, top left and right, St. James, Wellington, New Zealand, on "3 Smart Girls"; Manager Tamo Fama, State, Dunedin, on "Champagne Walts."

Two-column Beverly, Chicago, Jerry McWhorter; two-column "Wife Vs. Secretary," Garden, Greenfield, Mass., to Wm. T. Powell, Western Mass. Theatres ad head; two-column "Day at Races," Midwest, Oklahoma City, Bert Sterns, Standard Theatres ad head; two-column "Star Is Born," Manager Pat Patchen, Main, Pueblo, Colo.

EVERY WORD OF THIS AD CONCERNS YOU!!

Lest We Forget

CLARK GABLE AND MYRNA LOY WILL THRILL YOU in "PARNELL"

Clarks Gable and Myrna Loy will thrill you in "PARNELL"!

ELEPHANT BOY

STARTS TODAY! CAPITOL

A STAR IS BORN

A Star Is Born

ELEPHANT BOY

READ these RAVES

STARTS TODAY...CAPITOL

Starts Tomorrow!

GAYNOR MARCH

JANET PEKELT GAYNOR

HURRY! HURRY! HURRY!

BEERY in "THE GOOD OLD DAYS"

Don't take OUR word for it!

Here they come...walking straight into your heart!

I Am The Doctor...Fire Over England

MERLE OBERON Brian Aherne

BELOVED ENEMY

UNITED ARTISTS

Starts Today!

Clark Gable and Myrna Loy in "PARNELL"

Starts Tomorrow!

GAYNOR MARCH

A Star Is Born

Starts Today!

CAPITOL

Don't take OUR word for it!

Read these RAVES

The doctor...Fire Over England

They come...walking straight into your heart! Today!

Turn off that Sun

I Am The Doctor...Fire Over England

They come...walking straight into your heart! Today!

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They come...walking straight into your heart! Today!
HARVEY SMITH, manager of the Strand, has been transferred to Winston-Salem, N. C., to manage the Colonial. DAN AUSTELL replaces him at the Strand with R. A. BLALOCK replacing him at the Criterion.

KEN GRIMES, formerly at the Warner Theatre, Morgantown, W. Va., has been transferred to the Warner in Erie, Pa.

M. L. KRESSNER, formerly manager of the RKO Strand, Yonkers, has been transferred to the RKO Park Hill, South Yonkers, N. Y.

DONN WERMUTH, assistant publicity director Warners Theatres, Pittsburgh, has been transferred to the exploitation department and will cover Washington, Cleveland, Buffalo, Albany, Philadelphia and Baltimore. JAMES TOTMAN, manager of the Warner in Erie, Pa., succeeds him.

HARRY ANGER, of New York, has replaced GENE CURTIS as manager of Loew’s, Montreal. The latter has gone to the Capitol in Ottawa.

EDWIN PENTECOST, assistant manager of Loew’s Grand, Atlanta, Ga., will succeed EDWARD J. MELNIKER, resigned, as manager of the house.

SEYMOUR R. MAYER, was recently tendered a testimonial dinner to celebrate his promotion from manager of Loew’s Pitkin Theatre, Brooklyn, to district manager.

W. H. RAMSEY, for five years manager for the Malco Theatres, has resigned to become production director of Station WMC.

JOHN CONCANNON, has been appointed manager of the Bayside Theatre, Boston, Mass.

JOHN DUGAN, former manager of the Hippodrome, Cincinnati, has joined Big Features Rights as assistant to Don Duff, head booker.

CHUCK SHANNON, manager of the Belmar, Pittsburgh, Pa., paid club headquarters a visit.

IRVING COHEN, has replaced JOHN SIRICA as manager of the Rio Alto in New Britain, Conn., the former going to the State Theatre.

ALLAN D. ROBERTSON, has been named to succeed the late HARRY M. DODD as manager of the Savannah Theatre, Savannah, Ga.

FRED BARTON, manager for the Wilby houses in Jasper, Ala., plans to reopen the New Theatre there.

JOHN TUCKER, former manager of the Park, Roselle Park, N. J., is now managing the Manos Theatre in Vandergrift, Penna.

This is not a shadowbox, but rather our genial Round Tabler Jack Purves, Tivoli Theatre, Hamilton, Ont., Can. The old maestro himself is standing beside his Talent Quest lobby display.

WALLACE INGRAM, formerly manager of the Grandview, Columbus, Ohio, has been named manager of the Champion with R. S. PIERSER succeeding Ingram.

RICHARD MCKAY has been appointed assistant manager of the Star, Westbrook, Maine.

JOSEPH REDMOND, manager of the Fox Apollo, Kansas City, Mo., has been shifted to the Fox Tower, succeeding C. C. MURRAY, who goes to Belleville, 111., to manage the Lincoln and Washington Theatres there.

HENRY RODERICK, former chief of service at the Tower, Kansas City, Mo., has been advanced to assistant.

IRV STEIN is now managing the Garden Theatre, Richmond Hill, N. Y.

JOHN TAYLOR has taken over the management of the Piedmont Theatre, Spruce Pine, N. C.

HAL S. ORR, in addition to his duties as manager of the Carolina and Lyric Theatres, Rocky Mount, N. C., will also headquarter at and manage the new Center Theatre there.

ALICE SIMMONS has just opened the new Strand Theatre, Jefferson, Texas. This is the second house owned and operated by Miss Simmons and her sister.

DAVE LUSTIG, formerly manager and publicist with leading circuits has inaugurated a theatre service whereby he will not only take care of special publicity and exploitation campaigns, but will investigate individual theatre problems and suggest remedies for ailing conditions. Lustig is headquarters temporarily at 334 West 44th Street.

JOE RYAN is now managing the Eastman Theatre in St. Cloud, Minn.

A. J. BANDLER, formerly of Washington, D. C., has replaced MILT WINICK as assistant at the Riviera Theatre, Brooklyn, the latter going to the Colonial there.

BILL NELSON has been named assistant manager of the Carolina, Spartanburg, S. C.

T. R. TUBMAN has been appointed Ottawa district manager for Famous Players Canadian with GENE CURTIS transferred to the Capitol in Ottawa.

WALT JANCKE has been transferred to the Rex Theatre in Brighton, Col.

WILLIAM DARBY is now managing the United States Theatre, Paterson, N. J.

ROBERT H. HART is the new assistant manager of Loew’s Grand, Atlanta.
THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Astcrisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Letter in parentheses after title denotes audience classification of production: (A) Adult, (C) General. Numerals following audience classification are production numbers. Daggar symbol indicates picture is of the 1936-37 season.

ADVANCE

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MOTION PICTURE HERALD
July 3, 1937

(THE RELEASE CHART--CONTD)

**DuWorld**

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<tr>
<td>One Mile from Heaven</td>
<td>Claire Trevor-Michael Whalen</td>
<td>June 23, 1937</td>
<td>70</td>
<td>66</td>
<td>(See “in the Cutting Room,” May 15, 37.)</td>
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<tr>
<td>I, a Fugitive</td>
<td>John Dierkes-Kay Johnson</td>
<td>Apr. 20, 1936</td>
<td>99</td>
<td>86</td>
<td>(See production article, June 27, 36.)</td>
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<tr>
<td>The Grapes of Wrath</td>
<td>Joaquin Garay-Kay Johnson</td>
<td>Feb. 7, 1936</td>
<td>137</td>
<td>120</td>
<td>(See “in the Cutting Room,” May 25, 37.)</td>
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<tr>
<td>State of the Union</td>
<td>Spencer Tracy-Katharine Hepburn</td>
<td>June 20, 1940</td>
<td>114</td>
<td>99</td>
<td>(See “in the Cutting Room,” May 15, 37.)</td>
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### PICTURE POST

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<tr>
<td>Our Relations</td>
<td>Anna Q. Nilsson-Michael Whalen</td>
<td>June 17, 1938</td>
<td>91</td>
<td>78</td>
<td>Reviewed June 15, 38.</td>
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<td>The Man from Pleasure Island</td>
<td>Anna Q. Nilsson-Michael Whalen</td>
<td>June 17, 1938</td>
<td>91</td>
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<td>(See production article, June 27, 36.)</td>
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<tr>
<td>The Gentleman from Kenya</td>
<td>Jack Holt-Anita Louise</td>
<td>July 12, 1938</td>
<td>111</td>
<td>96</td>
<td>(See “in the Cutting Room,” May 25, 37.)</td>
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### COMING

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<td>Mary Pickford-John Gilbert</td>
<td>May 25, 1936</td>
<td>116</td>
<td>102</td>
<td>Released May 12, 36.</td>
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<td>California Screen</td>
<td>Rita Hayworth-Joseph Cotten</td>
<td>June 17, 1937</td>
<td>118</td>
<td>105</td>
<td>Released June 17, 37.</td>
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<td>Robert Taylor - Barbara Stanwyck</td>
<td>June 14, 1937</td>
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<td>Hedy Lamarr-Szabo Cascio</td>
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<td>Victory</td>
<td>Tom Tyler</td>
<td>June 13, 1937</td>
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<td>Armored Car</td>
<td>Robert Willett-Judith Barrett</td>
<td>June 27, 1936</td>
<td>72</td>
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<td>(See “in the Cutting Room,” June 15, 37.)</td>
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### AS GOOD AS DEAD

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<th>Running Time</th>
<th>Minutes</th>
<th>Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>As Good as Dead</td>
<td>John Balcon-Doris Nolan</td>
<td>May 9, 1937</td>
<td>81</td>
<td>71</td>
<td>(See “in the Cutting Room,” June 15, 37.)</td>
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<tr>
<td>Beg Rider of Gun Creek</td>
<td>Robert Young-Mervyn LeRoy</td>
<td>Nov. 15, 1936</td>
<td>64</td>
<td>56</td>
<td>(See “in the Cutting Room,” June 15, 37.)</td>
</tr>
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### CALIFORNIA STRAIGHT AHEAD

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<tbody>
<tr>
<td>California Straight Ahead</td>
<td>John Wayne-Louise Latimer</td>
<td>May 2, 1936</td>
<td>67</td>
<td>57</td>
<td>(See “in the Cutting Room,” June 15, 37.)</td>
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<tr>
<td>Confidence</td>
<td>John Wayne-Joe Younger</td>
<td>Nov. 26, 1936</td>
<td>61</td>
<td>55</td>
<td>(See “in the Cutting Room,” June 15, 37.)</td>
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<tr>
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<tr>
<td>Unlucky Giant</td>
<td>John Wayne-Joan Crawford</td>
<td>Nov. 27, 1936</td>
<td>71</td>
<td>57</td>
<td>(See “in the Cutting Room,” June 15, 37.)</td>
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<tr>
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<td>J. Gary Ewing-Joan Fontaine</td>
<td>June 17, 1937</td>
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<th>Minutes</th>
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</thead>
<tbody>
<tr>
<td>Lone Wolf Cub</td>
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<td>June 17, 1937</td>
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<td>79</td>
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<tr>
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<th>Running Time</th>
<th>Minutes</th>
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<tbody>
<tr>
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MOTION PICTURE HERALD | July 3, 1937 | Joe Palooka Is "Third Aide" | June 12, 1937 | Robert-Reynolds-Polka
TOUR ADVENTURE (CinemaScope) | July 11, 1937 | Peacock Pot | Sept. 5, 1937 |
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Northern Lights | Oct. 31, 1937 | "Create a Civilization" | Feb. 27, 1937 |
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Luna Park | (5-13-37) | NEW YORK CRIMES | Sept. 23, 1937 |
.... | | | | |

METAL CLIPS (MORE)

B.A. | July 5, 1937 | HURLERs, THE | June 12, 1937 |

d'Arcy, Pat | July 12, 1937 | Bring It On/Bring It Home | June 25, 1937 |

TURKEY DINER

No. 35—Al "T" We Get Fat | May 1, 1937 |...

THE PERFORMANCE PLANNED FOR THE WEEK

North Beach, The | June 12, 1937 |...

THE LITERARY MAGAZINES

CARTOONS

THESE CARTOONS

NORTH AMERICAN CARTOON NOOK

SOME OF THESE CARTOONS

STAGE AND SCREEN

PORTUGUESE

CARNIVAL

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X. | April 20, 1937 |...

Y. | April 20, 1937 |...

Z. | April 20, 1937 |...
Dear Herald:

Last night, for the third time, we went and saw "The Go Getter" with George Brent, Anita Louise and Charles Winninger. No matter how often this picture is shown, should we be in the neighborhood, we'll go and see it. It isn't often that we go and see a picture more than once, but when we want, can do that time, there must be a reason. The reason for this was the cast, especially Charles Winninger, and another reason was because of the reasonableness of the story and the superb direction of the picture.

Seldom do the critics of pictures give the directors the credit they are entitled to. Busby Berkeley, the director of this one, is entitled to the thanks of the theatre-going public for giving them some excellent entertainment.

As we view pictures it is our conviction that the writer of the story and the director of the picture should receive the same measure of commendation as the players who portray the story. This, we have observed, has been too often overlooked.

To our mind, Charles Winninger carries the banner at the head of the cinema world. When you see him in "The Go Getter" he will make you personally acquainted with old Cappy Ricks himself, and old Cappy Ricks was a "go getter," although George Brent and Anita Louise got the best of him in the end.

The World-Telegram of Omaha prints this from the New York Herald Tribune: "A film authority reports that attendance at the movies is running about 90 millions a week. Out of that number there must be fully seven or eight people who like those pictures of jazz orchestras. Our observation has been that the New York Herald Tribune has placed the number of jazz lovers a little too high.

A man doesn't have to be a musician to play jazz. Anyone, even the driver of a garbage truck, can do that if he can squawk a horn or scrape a fiddle. Those who love jazz will part their hair in the middle, wear spats and chew gum at a funeral.

We just received a letter from Conklin & Neely of the Globe theatre at Griswold, Iowa, enclosing a check and requesting us to send them the Herald. Thanks, boys, we'll do it, that is, we will request Denny to do it. There is something rather peculiar about that boy Denny; we never sent him a request to mail the Herald to someone that he failed to do so. Maybe, though, it was because we always enclosed a check with the request. Somehow checks always demanded attention.

In our 110 years in Nebraska (more or less) we have never seen the crops at this season of the year look any better than they do right now, and if this condition continues until harvest time the government will have to increase the number of alphabetical bureaus to harvest them. The main thing that worries the farmers right now is the fear of the lack of rain and the damage caused by thecutworms. What we are afraid of is grasshoppers. Last year they ate up everything in our garden but our housekeeper's hoehandle.

We have just received a letter from Miss Gwladys Merrion of the Managers' Round Table department of the Herald. Miss Merrion is assisting A-Mike Vogel in editing that department and is collecting theatre passes from theatre boys all over the world—England, Scotland, Wales, Italy, Germany, Australia, the United States, the Fiji Islands, Missouri, and some from Indiana.

Miss Merrion is making a collection of these passes for her scrapbook and I know you boys will be glad to contribute to her collection, so be ready when we call on you over there in Iowa, which will be as soon as we can borrow money enough to buy gas for April Shower. You might even mail one to her in care of the Herald or to us here at Neligh, Nebraska, the cow town of the west, where the roosters awaken us of mornings in time to stop the shtoots before breakfast.

We heard Edwin C. Hill announce that an English caravan transporting several hundred pounds of gold to the Egyptians and about to be attacked by a band of robbers, hid the gold in the desert sand and it was drifted over and lost.

If you boys will send a good stout-handled shovel and a round trip ticket and some sowbelly and beans, we will go over there and dig for it and will give you 50 per cent of what we find. You will find this to be as safe an investment as an election bet. We did.

We hear a whole lot nowadays about old lady "Justice" holding court in this country. This makes us wonder if she ever was inside a court room. We recently read an account of a woman who got drunk, drove her car into a bunch of children, killed one of them and crippled three others. She was convicted of manslaughter, sentenced for five years and then paroled on good behavior.

A man recently was hailed before our local court for drunken driving and for having smashed up another machine besides his own. The court fined him a small sum and then suspended sentence.

Suspended sentences can generally be traced to politics.

Regardless of what you may think about it, politics rather than justice, has gotten the upper hand in this country. Old lady "Justice" is entirely too slow for this generation. We know of a number of boys who were, "justified," shot, in the trenches for something or other who came back home maimed and crippled for life and who are receiving but a scanty dole. They faced the bullets of the enemy in muddy trenches while others wearing epaulets on their shoulders and stripes on their arms were drinking champagne, free from danger, in sumptuous headquarters paid for by the government. "Justice" has her Ndyhark on the other side of the "bar" while politics rules on this side, and our judgment is that there won't be a whole lot of mourning when some people cross the "bar" and our further judgment is that there won't be any epaulets, stripes or stars "Over There."

Maybe we have said enough. Maybe we have said too much already, and maybe we are like old Uncle Leazer back in Indiana. When Aunt Polly asked him if he had washed his feet before coming to bed he said: "By gosh, Polly, I'll be goshed if I know."

Colonel J. C. Jenkins
The Herald's Vagabond Columnist
The Herald Covers the Field like an April Shower.

Two Theatres Purchased
W. N. Youngclaus of Grand Island, Neb., has purchased the Sterling and Lyric Theatres at Superior, Neb., from J. L. Galbreth, Mr. Youngclaus now owns five houses.

Fanchon and Marco has taken over the Uptown and Downtown Lyric Theatres in St. Louis from Clarence M. Turley. Acquisition of the two houses brings to 42 the total number of theatres the circuit is operating
NEW EQUIPMENT

FORTY EXCLUSIVE FEATURES IN NEW S.O.S. audio-matic volume control amplifiers, with RCA metal tubes. 60 models, from $99.50. Free trial offer. S. O. S., 636-AZ Eleventh Avenue, New York.

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UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, motion picture machines, screens, spotlights, stereopticons, etc. Projection machines required. Catalog H free. MOVIE SUPPLY COMPANY, LTD., 844 S. Wabash Ave., Chicago.


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200 USED VENEER THEATRE CHAIRS, $45. WOOLLEY, 33rd, Ill.

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GOOD USED BELL & HOWELL AND MITCHELL motion picture cameras. State condition and lowest cash price. BOX 78A, MOTION PICTURE HERALD.

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BOOKS

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Kinks in the back, accompanied by mental sluggishness, due to the strain of sitting through double feature shows that are too long and lacking in variety vitamins.

Statistics show that four out of five are asking for shows of sane length and variety. Give them a chance to get back to normal. Get set now to show them the Showmanship Shorts with these and many other big hit stars.
What's he laughing at?

The Funniest Picture of the Year!
JEAN ARTHUR, EDWARD ARNOLD in "EASY LIVING"
with RAY MILLAND, Luis Alberni, Mary Nash • A Paramount Picture
Directed by Mitchell Leisen
61 Stories Are Purchased In Month by 19 Producers

British Exhibitors Would Improve Public Relations

Hollywood Backs Stage Despite New Restrictions

Italy Adds More Curbs On American Productions

American Stars Lead in English Circuit's Poll

Crafts Fight Dismissals In WPA Theatre Project

Out Next Week:
THE 1937-’38 INTERNATIONAL MOTION PICTURE ALMANAC
HOT! but "DAY AT THE RACES" packs 'em in. Held over 2nd week and 3rd week! Give it plenty of Extra Time!

HOT! but "CAPTAINS COURAGEOUS" does sensational business in all pop price engagements. It's an extended run attraction!

HOT! but "EMPEROR'S CANDLESTICKS" brings WILLIAM POWELL, LUISE RAINER in their first joint hit since "Great Ziegfeld." It's a honey!

HOT! but CLARK GABLE • MYRNA LOY in your electric lights in their romantic drama "PARNELL" is lovely for romantic summer crowds!

M-G-M NOW!
HOT! but
JEANETTE MacDONALD's glorious musical "THE FIREFLY" is on the way. Her successor to "Maytime" grosses! In mid-summer!

HOT! but
"GOOD EARTH" COMING! Showmen are preparing far in advance for its pop price presentation. Watch next week's trade press!

HOT! but
"BROADWAY MELODY of '38" with ROBERT TAYLOR, ELEANOR POWELL and a screenful of stars is the greatest musical comedy of all time!

HOT! but
HIT Follows HIT! Flash! "BETWEEN TWO WOMEN" and "TOPPER" just previewed on coast are two more Big M-G-M Summer Sensations! (Are you listening 1937-1938?)

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"Little Caesar"

THEY WON'T FORGET
"Public Enemy"

THEY WON'T FORGET
"I Am a Fugitive"

THEY WON'T FORGET
"42nd Street"

THEY WON'T FORGET
"G-Men"

THEY WON'T FORGET
"Bullets or Ballots"

THEY WON'T FORGET
"Marked Woman"
And Again from WARNER BROS.

comes the companion-epic to these memorable milestones of screen success—a vivid, living drama sure of universal acceptance and certain to be remembered forever—the mightiest of all MERVYN LEROY PRODUCTIONS

"THEY WON'T FORGET"

AUGUST 1937
“SLAVE SHIP”

Held for 4th Week in NEW YORK (Broadway’s current long-run champ)! Held over in DENVER, MONTREAL, INDIANAPOLIS (after pre-release run hold-overs in BOSTON, BALTIMORE, KANSAS CITY)! Topping 20th’s biggest in TOLEDO, DETROIT and SPRINGFIELD, ILL. Sockeroo in TORONTO, SEATTLE, PORTLAND, ME. Trust 20th to give you the hits...summer, winter...all the time!
PROGRESS!

R. ADOLPH ZUKOR, who is as much of a seer as there may be in the world of the motion picture, is either predicting or promising that the bigger pictures of the coming season will be having extended runs, five weeks, perhaps, instead of the two weeks or occasional three that weightier attractions have been enjoying in larger centers.

This is a ready consequence of, or rather a part of, a trend that has been on the way since the screen assimilated sound.

The tendency has been most continuously toward bigger pictures, more costly, winning greater grosses and greater individual production profits—or losses.

Showmen, perennial optimists, perennial expansionists, are always addressing themselves at the bigger and better, or at least the bigger whether it is better or not.

Today it is being contended in many quarters that there should be much fewer pictures, bigger pictures, and that there is no place in the world for what is called "B" product, meaning anything that costs less than a million dollars.

RAPIDLY the motion picture tends toward a pattern that partakes considerably of that of the stage of two and three decades ago. In the era of Klaw & Erlanger dominance, with Shuberts rising, and with theatre domination an important inter-acting factor, the Broadway-and-road show runs made an amusement map, while smaller and less complex in its ramifications, which had many aspects of identity with that made now by the usurping industry of the screen.

What would have happened to that map of then in the world of the handmade drama of the stage never happened because the motion picture came along to absorb lower strata markets and eat up "the road."

Stage shows of Broadway origin were after all too big and expensive to penetrate the provinces beyond certain concentrations of population and buying power. Out beyond in the hinterlands, and down below in the cities, the motion picture began its attrition, the march on the capital.

Now the motion picture rules the amusement world. But it seems possible that the bigger-and-bigger program may yet so concentrate on the keys that the frontiers will be left open.

TEMPLE The motion picture came to greatness in and through periods of vastly less competition than now, and on a basis far less costly to the consumer. There was no place else to go and you could go for a dime. Today there is everywhere to go, motor cars to go in, and besides there's a continuous flow of show radioed into the home if you do not want to go. There is also a flood of better, cheaper printing, purveying all possible, and many impossible, forms of entertainments in type and pictorial.

Afloat, sometime, not now, is television, which if it arrives will proceed against the motion picture even as the motion picture proceeded against the stage. Television will, by all indications, start lower in the intelligence scale than the motion picture level of today, and it will likely reach farther into the back country than the screen.

Just now, more importantly, there are the beginnings of 16 millimeter showmanship in little Ford car roadshow equipments, traveling the dirt roads and taking entertainment to the far and small places. The various economies of non-inflammable, cheap and unrestricted 16 mm. film showings will be spreading thus in the remote regions, can be the start of a movement which will again make the motion picture a low priced entertainment, for millions, requiring no such vast machinery of presentation and piles of architecture on costly land as the theatre necessary to today's distribution to the consumer.

In all our pride at the greatness and vastnesses of the motion picture of today, it will be seemly to remember that things can get too internally big.

EVERY now and then it is wholesome to turn to "What the Picture Did for Me" pages of Motion Picture Herald, and note that there are many places, large areas of the United States in the aggregate, where Buck Jones is more than a Barrymore, where Gene Autry is greater than a Garbo. And it is to be remembered that Miss Gracie Fields rose to unprecedented star-grosses in the dialect service of a British region that could be lost in Coconino county.

It would be pessimism indeed to dispute that there is not to be a place for the greatest and most imposing motion pictures that talent can produce. It is, however, just possible that there can be too much competition for the top brackets, for address to a world market of too many pictures.

Plainly enough we are now in an evolutionary state due to the rise of walls of nationalism and the creation of indigenous motion picture arts behind them.

Not much farther away is the inevitable classification of regions, social strata, audiences, and theatres in the home market of the United States.

If the process must happen to the existing motion picture institution, it may be costly. But if the motion picture industry makes it happen it may be profitable. It is inevitable.

EMPTY MONOPOLY

CONTINUING some of last week's thoughts about the motion picture industry and the causes of education, it is to be remarked that all programs addressed at trying to keep camera and screen exclusively under control of "the industry" are solicitations of trouble.

Monopoly of the art would imply expensive responsibility.

A large proportion of the external difficulties of the motion picture industry have been from pressuring groups and persons who want things done on the screen that have nothing to do with entertainment.

These pressures will be relieved in ratio as it is made possible for those who want pictures to say something to be able to say it for themselves, with pictures, at their own expense.

The motion picture industry of today means really the amusement picture. That is its job. It is in no manner equipped to tend to other jobs and never should be.

The linotype and printing press afford another, older way of saying things. They have become available to everybody. That saves printers and publishers a lot of trouble.
This Week

61 Stories Bought

While the last of the sales organizations of the large companies were meeting in annual conventions and receiving lists of the pictures they would handle in 1937-38, Hollywood producers continued to add properties to their lists chiefly for inclusion in the coming season's schedule. During the month of May, some 19 producers bought 61 vehicles from the regular sources. A full list of the purchases, with all available production credits, is found in the story on page 13.

Trouble in Paris

The Paris International Exposition of Arts and Crafts has brought alarm and serious dissection to the French motion picture industry. Exhibitors, facing loss of revenue because of competition from the Exposition itself and from the free showing of foreign feature pictures before general release, say they may have to close their theaters. A large section of the industry, represented by the Confederation of the French Cinematograph, has withdrawn its support from the Exposition because French production was not given the prominent place it was thought to deserve.

Pierre Autre, in a story on page 58, reports the dispute and describes the extent of motion picture participation in the Exposition.

On the Road

Equipped with fountain pen and blank contracts salesmen for the distributors are on the road prepared to supply exhibitors with full details of the virtues of a total of 159,723 productions to be released during the 1937-38 season. The figure will be increased by further lists from Gaumont British and from the independents, many of whose plans are not completed. Post convention product plans are listed on page 44.

Italian Decree

Italy has made its initial move toward an apparent plan to eliminate American pictures from the Italian market. A decree has been issued increasing the dubbing tax and also the number of films which may be dubbed free of tax in return for producing Italian films. The law also provides for a larger appropriation for prizes to producers of Italian films, and Italian theaters now are required to show one national film for every two foreign films shown. In a story from Rome, it is reported the decree makes it difficult and costly for the American industry to remain in business in Italy. The effect of the decree is described on page 67.

Union Contracts

Tentative contracts have been completed for new exchange unions in 14 cities and distribution and labor executives continued their discussions of proposals for agreements in other territories. Arbitration also was the means employed by the Screen Actors' Guild and the Painters' Brotherhood in ironing out minor differences with employers.

The labor horizon is scanned on page 37.

Strike Newsreel Shown

Paramount Newsreel has voluntarily released its voluntarily suppressed "horror" pictures of the Memorial Day steel strike riot in Chicago, where police are charged with shooting nine and injuring scores of picketers. The company acted after the films were shown before the Civil Liberties Committee of the United States Senate, in Washington, last Friday, and before a "packed house" on Capitol Hill.

Repercussions from the films in governmental and press channels are described on page 27.

British Poll Leaders

Norma Shearer and Gary Cooper are the most popular motion picture stars in England, according to a survey conducted in the Bernstein theaters in London and the British provinces. The poll, based upon the votes of 159,723 patrons of the theaters, also showed that adventure and society drama are the best liked types of production, that double programs are preferred, and that 60 per cent of the patrons like colored features. Other facts the study disclosed are published on page 61.

Protest Theatre Ax

David Niles and Mrs. Ellen Woodward, deputy administrators of the Works Progress Administration, were visited by a delegation of seven representatives of theatrical unions who are protesting against discontinuance of Federal Theatre Projects. The WPA officials, after hearing the protest of the delegation, promised to take steps, if possible, to minimize distress.

Details of the conference are reported on page 82.

Back to the Stage

The stage of Broadway finishes its 1936-37 season this month, with as much dependance, if not more, than heretofore, on Hollywood's producers for financial support, Hollywood taking 16 of the biggest plays, and paying an average of $7,750 per manuscript, in a season that was remarkably low in stage producing activity.

The year on Broadway and its relation to Hollywood is described on page 35.

Roxy Plan Approved

The proposed film franchise between the Roxy Theatre and Twentieth Century-Fox was approved in the U. S. District Court by Federal Judge Francis C. Caffey this week at a hearing of the mooted Roxy reorganization plan. Formal approval of the plan is expected at the next hearing, Friday. Closing of the contract between the Roxy and Twentieth Century-Fox has been deferred until August 1.

Monopoly Denied

American and Mexican representatives of distributors of Hollywood pictures stoutly denied to a Mexican federal district attorney that their domination of the motion picture market particularly in Mexico City and Monterey, constituted a monopoly and was, in effect, stifling domestic production.

The hearing and the charges, first of their kind in Mexico, are reported by James Lockhart on page 75.
Protest Meeting

United Motion Picture Theatre Owners of Pennsylvania called for a mass strike meeting in Philadelphia to draft plans in its fight against Paramount for the allegedly unfair tactics of withholding six pictures listed for release during the 1936-37 season. The Pennsylvania organization already has voted to picket any theatre playing Paramount pictures during August.

Additional information about the contemplated strike is on page 38.

Aristocratic

The aristocratic New Amsterdam playhouse in New York has taken its place in the list of legitimate theatres which have been converted into motion picture houses. The theatre is now operated by Cinema Circuit Corporation.

Details of the change are on page 62.

CB Convention

GB Pictures will assemble in annual sales convention in New York from Friday through Sunday, to hear Arthur A. Lee and George W. Weeks outline program and policies for 1937-38.

The official GB convention program appears on page 38.

Stock Transfers

Stock ownership changes, some of them considerable, in eight motion picture companies are reported by the Securities and Exchange Commission at Washington, involving Warner Brothers, Paramount, Columbia, Educational, Loew, Pathe Film, Twentieth Century-Fox and General Theatres.

The transfers are described on page 30.

Public Relations

That British exhibitors' relations with the public press could be improved to advantage through the establishment of a Press and Propaganda Bureau was the outstanding topic at the open session of the Cinematographic Exhibitors' Association at Harrogate.

Bruce Allan's news from England is on page 41.

Circuit Convention

All division operating heads, film buyers, chief bookers, and home office representatives of National Theatres (Fox-Chase circuit) will attend a three-day convention at the Hotel Broadmoor, Colorado Springs, Colo., next month for discussion of new product deals and management problems. The tentative date set is August 10-12.

Facts and Figures

"Where a Hollywood Million Goes," by Terry Ramsaye, is the title of an article which sets the pace for the compilation of facts and figures and general and personal data which comprises The 1937-38 International Motion Picture Almanac, a Quigley publication which comes off the press this weekend. The contents of the book, in the aggregate, constitute an imposing record of the empire which is the motion picture industry.

The unique plan is explained on page 82.

Village Theatre

The village of Utica, N.Y., is an exhibitor partner. The merchants, anxious for a theatre to attract trade, persuaded the village fathers to invest the public funds. This stake, increased by the purchase of a PCA regard and bond issue was used to build a house which will be operated for the village by C. N. Howe & Sons of Sturgis, S. D.

Kansas Victory

The Kansas City, Kan., Chamber of Commerce and a committee of the Theatre Owners' Association, to the accomplishment of loud acclaim from the Kansas City Kan., announced a victory in a rousing civic drive to place their city on the same first status as Kansas City, Mo. "Abatement of the discrimination is in sight," Ray T. Willette of the Chamber of Commerce said after an official visit to distributors' offices where it was indicated a reduction of the present-day 28-day clearance would be considered.

The story of a militant city's drive for equality is on page 37.

On the Up

Loew's, Inc., parent of the Loew theatre and Metro-Goldwyn-Mayer producing and distributing companies, released on Thursday the following comparative earnings statement for all of the units for the 40 weeks ended June 3, 1937:

- 40 Weeks Ended
- June 3, 1936

- Company's share operating profit after
- subsidiaries' preferred dividends ..... $17,018,081
- $11,488,106
- Depreciation and taxes, 5,503,359* 4,097,611
- Company's share net profit .................... 11,714,722* 7,390,495
- Per share, preferred stock ................. $85.68
- Per share, average common stock .......... 7.07 4.47

*Without provision for surtaxes on undisbursed profits.

At the Fair

Participation by the motion picture industry in the New York World's Fair of 1939 is undecided as to extent and form, although many plans for such participation have been advanced. Indirectly, however, the screen will have an important role in the Fair program through its employment in many of the industrial and scientific exhibits. See page 58.

Wall Street Angel

Still in the rumor class but apparently capable of substantiation is a report that the New York legitimate stage will receive new life through an injection of financial aid, specifically Wall Street underwriting. Leading bankers are reported interested in investing a comfortable sum in legitimate production.

The report is treated in the general survey of the stage at the close of its season which appears on page 35.

Five young New York stage stars who scored in "Dead End" have been given contracts for the screen version of the play by Samuel Goldwyn. On the threshold of Hollywood they are, from bottom to top, Bobby Jordan, "Angel"; Bernard Punsley, "Milty"; Leo Gorcey, "Spit"; Huntz Hall, "Diphy," and Gabriel Dell, "T. B."

Marvin McIntyre accepts for his chief, President Roosevelt, ticket No. 1 for the Washington Variety Club charity fights on July 20th. Arthur DeTitfa, political editor of Movietone News, presented the ducat.
SYBIL JASON, young Warner Brothers star, turns the first shovelful, in this case a steamshovelful, of earth for a new $300,000 theatre to be built by the Warner circuit in Shaker Square, exclusive Cleveland residential suburb. Presiding at the ceremony and watching both the steamshovel and Sybil to make sure she doesn't take too big a bite is Nat Wolf, zone manager for the company in Cleveland.

Stuart F. Doyle, whose retirement from participation in the affairs of Greater Union Theatres in Australia brought wide speculation as to its possible effect on the extension of the General Theatres merger with Hoyt's under which a major sector of Australian exhibition is controlled, is devoting his time to his radio and television interests and to a production project in England.
Nearly every mail brings reports of a new medal, award or certificate presented to David O. Selznick for his Technicolor feature, "A Star Is Born." The producer is shown receiving a bronze plaque, in recognition of the film of course, from the Hollywood Chamber of Commerce. Otto K. Olesen, right, president of the Chamber, and Carl Busb, left, secretary manager, are making the presentation.

Jules Levy, general sales manager of RKO Radio Pictures, is shown with the immensely pleased Milton Berle, star of "New Faces of 1937" at the premiere of the picture in the Radio City Music Hall, New York.

Robert O'Donnell, executive of the Interstate circuit of Texas, was happy to initiate Ned E. Depinet, RKO Radio distribution chief, into the Texas Rangers, an honor similar in kind if not in degree to a Kentucky colonelcy. Shown at the Texas Pan American Exposition where the ceremony took place are, left to right, Mr. O'Donnell, Mr. Depinet and Colonel Paul L. Wakefield of the Rangers.

The M & P circuit of New England annually plays host at an outing for friends and employees. Martin J. Mullin and Samuel Pinanski, the M. and P. of the company, are shown seated in the center of the first row, in a picture taken at this year's affair.
61 STORIES PURCHASED FOR FUTURE PRODUCTION

Hollywood Producers Buying Additional Properties to Round Out Uncompleted Schedules for the New Season

As the last of the producing and distributing organizations finished their annual conventions and announced a large number of releases for the coming season, their Hollywood producers are buying additional stories for release in 1937-38.

Some 19 producers bought 61 properties in May, with Sol Lesser, head of Principal Productions, leading with a total of 20 purchases. Nineteen of these were original stories by Edgar Rice Burroughs, however, and the other will be used to star Bobby Breen.

Metro-Goldwyn-Mayer made six purchases and Twentieth Century-Fox and Radio each bought five.

A breakdown of the source of supply shows that, besides Mr. Lesser's 19 original stories and one book, MGM took two originals, two books and two plays; Radio, four originals, one play; Monogram, three originals; Warners, one original and two plays; Grand National, two originals and one book; B. P. Schulberg, two originals; Paramount, two originals; Samuel Goldwyn, one original and one play; General Pictures, one original and one book; John Ford, one book; Leo McCarey, one book; Crescent Pictures, one book; Selznick International, one original; Republic, one original; Universal, one play; Major Productions, one book, and Walt Disney, one novel.

The purchase by Mr. Lesser of the Edgar Rice Burroughs works was first announced a month ago when the producer secured an option on a large list of the author's stories. No titles were announced, however, and it was only last week that Mr. Lesser made his selections. No announcement has been made as to which distributor will handle the film versions, but it is expected that either Twentieth Century-Fox, or Radio, through which Mr. Lesser now distributes, will release.

Derr Buys 17 Properties

The purchases in May by E. B. Derr, head of Crescent Pictures, totaled 17 properties in all from Major R. T. Anson, Inc. The novels and stories included in the deal all have to do with the character, "Secret Service Smith," who will be the leading character, as well, in the six features Mr. Derr hopes to produce with the detective, Aurelius Smith, as the leading character. It was reported that Mr. Derr paid $60,000 for the stories.

Radio also attracted considerable attention with the official announcement of its purchase of the current Broadway legitimate play, "Room Service," Warner Brothers, through its affiliation with producer George Abbott, had a financial interest in the show and entered bids for the properties with the producer as well. Radio, however, topped all bids with an offer of $250,000. This price was reputed to be the highest ever paid for the screen rights to a play, with the exception of Anna Nichols' "Abie's Irish Rose," for which Paramount paid a reported $300,000.

The titles of the 61 original stories, magazine yarns, books and plays bought by Hollywood producers during May, principally for 1937-38 release, together with all available production credits, is as follows:

AUXILIARY WIFE, a story written by George Breen, announced as a release for Paramount.

AND THERE CAME THE CURTAIN, musical original by Angela Sherwood and Rudolf Friml, bought by Paramount to star Bing Crosby opposite Francesca Gai,

APACHE DEVIL, the original by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions,

AT THE EARTH'S CORE, original by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions,

AVIARY FLIGHT, original by Dick Grace, stunt flyer, bought by Monogram. Dick Merril, trans-Atlantic flyer, will have a featured role in the picture,

BABY FACT, magazine story by George Bruce, bought by MGM,

BABY, novel by Felix Salter in which the chief character is a deer, purchased by Walt Disney for production in color as a feature-length cartoon,

BAND OF HELL'S BEND, THE, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions,

BEWARE, original story by Edgar Rice Burroughs, bought by Sol Lesser, executive of Principal Productions,

BIG CITY, original by Norman Krasnia, bought by MGM to star Spencer Tracy and Luise Rainer,

BONANZA, original story by director Rowland Brown, bought by Monogram as a starring vehicle for Jackie Cooper.

BREAD, BUTTER AND RHYTHM, original story by Milton Sperling and Boris Ingster, bought by Twentieth Century-Fox to star Sonja Henie, Callan Young, Level, with Edward Frank and William Brown Moloney, bought by Emanuel Cohen as a starring vehicle for the child players, Kitty Clancy. Release will be through Columbia.

CAVE GIRL, THE, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions,

DAMSEL IN DISTRESS, original story by Morris Ryskind, bought by Radio to star Fred MacMurray, Christine Cabot, with Toots and the O'Keefes. Musical score will be written by George and Ira Gershwin.

Duchess of BROADWAY, original story by Ben Travers and Robert Andrews, bought by Samuel Goldwyn for release through United Artists.


ETERNAL LOVE, THE, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.

EXCERNION, current Broadway play, by Victor Walfson, bought by Sol Lesser.

EX-Hero, original story by George Auberbach, bought by B. P. Schulberg for release through Paramount.

Face the Facts, magazine story by Clarence Budington Kelland, bought by National to star Stuart Erwin. Richard A. Rowland, will direct.

FIGHT FOR YOUR LADY, original story by Jean Negulesco and Isabel Leighton, bought by Radio to star Herbert Marshall, Jack Oakie and Margot Grahame will also have featured roles. Ben Stoloff will direct.

Finger of Fate, original story by Edward S. Anthes and Frederick James Smith, bought by Warners.

Follow the Sun, original story bought by Twentieth Century-Fox to star Annabella and Romney Brent and Paul Lukas. The picture will be made in England.

Goldfinger, current London play, bought by Warners.

Girl from PULLER, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.

Orignals by Burroughs

Girl from Hollywood, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.


Hill on Wheels, magazine story published in the Saturday Evening Post, written by Thornton Martin, bought by MGM.

H.R.H. THE RIDER, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.

I'd Give a Million, play produced in Italy, written by G. Savallini and G. Mondaini by Twentieth Century-Fox.

Joe and Josette, play by George Fraser, German playwright, bought by Twentieth Century-Fox as a vehicle for Simone Simon.

Jungle Girl, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.

KAZENIKUSIK, European best-selling novel by Felix Salter, Miller, bought by Sol Lesser to star Bobby Breen. Release will be through Radio.

Land That Time Forgot, original story by (Continued on following page)
19 BURROUGHS STORIES

(Continued from preceding page)


Lost Horizon, play by Harry Segall, bought by MGM. Charles MacArthur will write the screen play.

Making the Mark, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.

Making It Happen, original story by Dixie Willson, bought by Republic.

Monster Man, The, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.

Moon Man, The, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.

Murder in the Air, original story by Edward Lansing, bought by General.

No Man's Land, original story by James Street, bought by Selznick-International for release through United Artists. The screen play will be written by Ben Hecht.

Outlaw of Terror, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.

Pellucidar, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.

Professor Challenger of Pondek, original story by Edmund L. Hartmann, bought by Radio.

Room Service, current Broadway hit by John P. Murray and Allen Boretz, bought by Radio for $2500.

Secret Service Smith, series of novels and stories, numbering 17 in all, by Major R. M. Scowcroft, bought by E. R. B. Film. Crescent Pictures plans to get at least six features for this season out of the properties.

Stage to Lordsburg, magazine story by Ernest Haycox, bought by John Ford.

Substitute Prisoner, novel by Max Marcin, bought by General Pictures.

Suez Canal Story

Suez, original story dealing with the construction of the Suez Canal and the career of engineer, Count Ferdinand de Lesseps, bought by Twentieth Century-Fox to star Simone Simon.

Sworn Land of Liberty, the play of the Federal Theatre Project by George Bradshaw and Joseph Bigelow, has been bought by Samuel Goldwyn for release through United Artists. The film will be a musical built around the original Federal Theatre Project.

Tanor of Pellucidar, original story by Edgar Rice Burroughs bought by Sol Lesser, head of Principal Productions.

Two Well-Dressed Men, original story by Jack Neville, bought by Monogram.

Ugly Duckling, original story by Florence Ryerson and Edgar Allan Woolf, bought by MGM. M. A. Selznick, bought by E. R. B. Film. The original story will be divided as follows: Germany, 17; Italy, 12; Austria, 10; Belgium, 14; Czechoslovakia, three; Norway, four; Switzerland, two, and one each for Finland, Denmark, Luxembourg, Hungary, Yugoslavia, Sweden, Russia, Japan and India.

Ungilted Original, by Benny Rubin and Bert Granet, bought by Radio to star Wheeler and Woolsey.

War Chief, The, original story by Edgar Rice Burroughs, bought by Sol Lesser, head of Principal Productions.

White River, original operetta by Betty Laird, bought by Joe Rock in London. Release will be through Grand National in America.

Without Warning, play by Spenser Zink, bought by Warners.

Yellow Nightingale, original story by Herman Bahr of the Mississippi River showboat era, to be Paramount to star Gladys Swarthout. John Boles and Adolph Menjou will appear in the two leading roles.

**ORIGINALS STILL MAIN SOURCE**

According to statistics compiled by Metro-Goldwyn-Mayer, in 1936 nearly 70 per cent of all motion picture stories were originals written by studio writers. In 1935, these stories represented only 50 per cent of Hollywood's output.

Novels seem to be falling off, the report also says, as a source of story supply for, whereas 142 were made into pictures in 1935, only 92 reached the screen in 1936.

Stage plays continue to hold their own since there was no decrease in the supply of plays and short stories from authors. However, these still form only a minority among all material used.

The MGM report concluded that in 1936 no less than 371 original stories written for the screen were produced.

**Paramount Suits Up for Settlement**

Conferences having an out-of-court settlement as their aim have been opened by the Paramount reorganization trustees in their two suits to recover alleged damages and losses sustained by officers and directors of the company. The trustees' reorganization suit, which was started in 1934, charge losses of several million dollars resulting from excessive sums paid to company executives, scoffed profits made by the defendants out of an employees' stock purchase plan, and fulfillment by the company of the agreements for stock repurchase.

Discussions were reported to be in the early stage, with no definite proposals made as yet. Indications pointed, however, to mutual desire between Root, Clark, Buckner & Ballantine, attorneys for the plaintiffs, and counsel for the 24 defendants that out-of-court settlement be made in preference to costly litigation.

Defendants in the first action include Paramount's board of directors from 1927 to 1931. They are: Jules Brulatour, Harold B. Daniel, Maurice de Sausmarez, Samuel Katz, Sidney R. Kent, Ralph Kohn, Jesse L. Lasky, the estates of Elek J. Ludvig, Maurice Newton, Sir William Wiseman, Herbert Whobber, Adolph and Eugene Zukor.


**Germany, Italy Seen Continuing Congress Control**

by PIERRE AUTRE

in Paris

Continued control of the International Film Chamber by Germany and Italy and use of the group as an instrument for propaganda by the two countries seemed apparent at the annual meeting in Paris this week.

Georges Lourau, vice-president of the French Cinema Confederation and manager of "French Films Sonores Tobis," was named president of the Chamber to succeed Oswald Lehnic, president of the Reichs Filmkammer. At the conclusion of Mr. Lourau's term the presidency will be given an Italian, thus destroying all hopes for changes in control from the hands of Germany, Italy and their supporters, which include all countries in Central Europe, even Poland.

Before the Chamber convened it had been the hope that its composition would change sufficiently to induce the United States and England to participate in its activities. The election of Mr. Lourau gave rise to the belief because of his position in the French branch of Tobis, that Germany would continue its leadership of the Chamber.

In formal opinions were that France, Belgium and Luxembourg sought to gain control through the entrance of the United States and England.

Besides the official delegations the majority of those attending the meetings were Germans, Italian and Central Europeans. Luigi Freddi, Italian cinema chief, was present as a visitor.

In addition to the French Confederation members who acted as hosts, 17 other nations were represented with delegates divided as follows: Germany, 17; Italy, 12; Austria, 10; Belgium, 14; Czechoslovakia, three; Norway, four; Switzerland, two, and one each for Finland, Denmark, Luxembourg, Hungary, Yugoslavia, Sweden, Russia, Japan and India.

Neville Kearney, secretary of the Film Group of the Federation of British Industries, attended the meeting as a member of the authors' rights commission, the first session of which was attended also by Harold Smith, European representative of the Motion Picture Producers and Distributors of America, to whom the copyright situation is of interest.

Fanchon and Marco Polo

Four St. Louis Houses

Nine theatres in St. Louis are involved in a pooling agreement made this week by Harry C. Arthur, executive operating head of Fanchon and Marco, with Bess Schulte and Albert Papand. The F and M's houses are Granada, Maplewood, Kingsland and Shaw while the Schulte-Papand units are the Avalon, Roxy, Whiteway, Columbia and Powerhouse.

Under the agreement, which gives F and M 47 theatres in the St. Louis territory, the F and M circuit will do the buying and will supervise operations.
PARAMOUNT rings the box office bell four times in two months with its big SUMMER pictures.
"I MET HIM IN PARIS" does smash business to start summer off with, doing 130% above average business in 30 key runs.

Second Weeks, Hold-overs, Carry-overs, Extended playing time in almost every house.

Look at the record:

<table>
<thead>
<tr>
<th>City</th>
<th>First Run</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seattle</td>
<td>first run 5 weeks</td>
</tr>
<tr>
<td>Portland, Ore.</td>
<td>first run 4 weeks</td>
</tr>
<tr>
<td>San Francisco</td>
<td>first run 3 weeks</td>
</tr>
<tr>
<td>New York</td>
<td>first run 3 weeks</td>
</tr>
<tr>
<td>Brooklyn</td>
<td>first run 2 weeks</td>
</tr>
<tr>
<td>Rochester</td>
<td>first run 2 weeks</td>
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<td>Washington</td>
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<td>Columbus</td>
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<td>Cincinnati</td>
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<td>Dayton</td>
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<td>Cleveland</td>
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<td>Boston</td>
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New Orleans . . first run 2 weeks
Chicago . . . . first run 2 weeks
Indianapolis . . first run 2 weeks
Kansas City . . . first run 2 weeks
Denver . . . . . first run 2 weeks
Louisville . . . first run 2 weeks
Oakland . . . . . first run 2 weeks
San Diego . . . . first run 2 weeks
Hartford . extended playing time
New Haven . extended playing time
Memphis . extended playing time
CLAUDETTE COLBERT
in
"I MET HIM IN PARIS"
with
Melvyn Douglas • Robert Young

Produced and Directed by Wesley Ruggles
Two weeks after "I Met Him in Paris"

PARAMOUNT releases "MOUNTAIN MUSIC" to do the Top Summer Business of any picture, doing 150% above average business in 18 key runs at the box offices already and going higher every day.

Look at the record!

Seattle . . . . first run 3 weeks
Chicago . . . . first run 2 weeks
Indianapolis . . . first run 2 weeks
San Francisco . . . first run 2 weeks
Los Angeles . . . first run 2 weeks
Louisville . . . . first run 2 weeks
San Diego . . . . first run 2 weeks
New York . . . . first run 2 weeks
Rochester . . . . first run 2 weeks
Cincinnati . . . . first run 2 weeks
Hartford . . . . first run 2 weeks
Dallas . . . . first run 2 weeks
Columbus . extended playing time
New Haven . extended playing time
Memphis . extended playing time
Knoxville . extended playing time
Bob Burns and Martha Raye in "MOUNTAIN MUSIC"

with John Howard • Terry Walker

Directed by Robert Florey
And right on top of "Mountain Music" comes "EASY LIVING"... we say it's the Funniest Picture of the Year... and so do all the trade papers!

"'Easy Living' farce smash Headed for smash business wherever it plays. Designed for the sole purpose of giving the public exactly what is wanted. It's roughhouse. It's slapstick. It's a long howl" — Hollywood Reporter

"'Easy Living' is healthy boisterous entertainment. Promises to be one of year's outstanding pictures. Ace entertainment" — Hollywood Variety

"For all-around, all-audience amusement 'Easy Living' will give any picture competition" — Motion Picture Daily

"'Easy Living', directed by Mitchell Leisen, is replete with speedy action and glorified slapstick. The results are dynamic for humor and the prescriptions seem right for today. The production should follow successfully after 'I Met Him in Paris' on the Paramount schedule"— Edwin Schallert, Los Angeles Times
JEAN ARTHUR and EDWARD ARNOLD in "EASY LIVING"

with RAY MILLAND

Luis Alberni • Mary Nash • Screen Play by Preston Sturges
Based on a Story by Vera Caspary • Directed by Mitchell Leisen
And two weeks after "Easy Living" comes "EXCLUSIVE"... the reports on this picture (and they are reliable) indicate that this is one of the top melodramas of this or any time... a melodrama with comedy, romance and pace that leaves you breathless...a melodrama with three top names...a picture that is PARAMOUNT'S Fourth Summer Smash in a row.
Fred MacMurray
Frances Farmer
Charlie Ruggles in
"EXCLUSIVE"

with LLOYD NOLAN
Fay Holden • Ralph Morgan • Screen Play by
John C. Moffit, Sidney Salkow and Rian James • Directed by Alexander Hall
GET THIS STRAIGHT

May 28th "I MET HIM IN PARIS"
— a definite hit at the box office

June 18th "MOUNTAIN MUSIC"
— a definite hit at the box office

July 16th "EASY LIVING"
— rave reviews predict it a big hit

July 30th "EXCLUSIVE"
— keen showmen call it a smash

4 smashes in a row from PARAMOUNT
...and in Summer!

But that's not all...
SMASH!

PARAMOUNT opens the last summer month AUGUST (and the first month of its 1937-38 season)

WITH 3 MORE SMASHES
JACK BENNY in
"ARTISTS and MODELS"
with Ida Lupino, Richard Arlen
Gail Patrick, Ben Blue, Judy Canova
The Yacht Club Boys, Louis Armstrong
Specialties by Martha Raye, Andre
Kostelanetz and His Orchestra, Russell
Patterson's "Personettes" Judy, Anne and
Zeke, Connie Boswell
Directed by Raoul Walsh

BING CROSBY and MARTHA RAYE
"DOUBLE OR NOTHING"
with Andy Devine, Mary Carlisle
William Frawley, Fay Holden, Samuel
S. Hinds, William Henry, Benny Baker
Directed by Theodore Reed

GARY COOPER and GEORGE RAFT
in "SOULS AT SEA"
with Frances Dee, Henry Wilcoxon,
Harry Carey, Olyma Brada,
Robert Cummings, Porter Hall,
Virginia Weidler, Joseph Schildkraut
Directed by Henry Hathaway

...AND
THE PARAMOUNT PARADE
WILL BE CONTINUED
New Financing is Consummated by Condor Pictures

Financial and executive reorganization of the comparatively new Condor Pictures was effected this week, following the continued inaction by the Securities and Exchange Commission on Condor's applications for approval of a proposed stock issue. The company, producing for RKO Radio and Grand National, issued the following statement on Tuesday:

"Following meetings which have taken place during the past two weeks, negotiations were consummated yesterday with a strong financial group which has joined in the financial operations and policies of Condor Pictures, Inc.

"The resignation of Mr. George A. Hirliman as president and Mr. F. H. Hirliman, Jr., as executive vice-president of Condor, has been accepted with regret by the board of directors. Mr. Hirliman has withdrawn from the company entirely and will produce independently under the name of Richard Hirliman.

"Mr. H. Hoffman has been appointed executive vice-president in charge of production. Mr. Hoffman will start immediately to take complete charge of production, where he is completing the remaining pictures of this year's schedule.

"The company's production program for 1937-38, for which national distribution has already been arranged, comprises 20 features and 20 shorts. Of this schedule four features and three shorts have been completed.

"Mr. Frank M. Snell has been elected treasurer and Mr. W. H. Smith has been appointed to take immediate charge of the West Coast office as the chief financial officer on the West Coast of the corporation.

To Produce on Coast

"All business and production activities will be centered in the West Coast with the exception of sales and exploitation, which will be maintained in New York. Mr. Amedee J. Van Beuren, chairman of the board, will continue to make regular visits to New York.

"Mr. Edwin N. Clark of New York, a newly elected director, has been chosen chairman of the executive committee. Mr. Clark has served extensively as counsel to several New York investment trusts and has been a financial adviser in connection with various companies in which they had an interest. Mr. Clark will serve as chairman of the executive committee will take complete charge of the financial operations of the company and will shortly leave for the West Coast to undertake the purpose of formulating complete plans for the future operations of the company, particularly as they relate to the 1937-1938 season.

"At a special meeting of the board of directors of the company held July 6th, Messrs. Harold H. Anderson of Chicago, a director of Northwestern University; Edwin N. Clark of Robbins, Clark and Bernett, attorneys of New York; George A. Fry of Booz, Fry, Allen and Hamilton; and Harold Kleber of Chicago and the Lewis C. George of B. E. Buckman and Co., investment bankers of Madison, Wis., were elected directors.

"The new financial group is not replacing the original underwriters of the company, Messrs. B. E. Buckman and Co and is retaining its position and interest in Condor as its underwriters."

Arnow in Charge of Talent

Max Arnow, for five years casting director of Warners, is succeeded by Steve Trilling, having been appointed assistant in charge of new talent. Mr. Trilling was for 12 years in charge of booking for Warners.

Paramount News

Paramount, after withholding its pictures of the Memorial Day steel strike riot in Chicago for one month, has released the film with the explanation that feeling over the labor question is not at the fever pitch it was immediately after the shootings occurred.

Previously the company refused to have the film exhibited on the ground the "horror" of the contents might incite riots in theatres.

Says Tension Has Eased

Following exhibition of Paramount News-reel's pictures of the Chicago steel strike riot before the La Follette Committee last Friday in the Senate Office Building, Washington, A. J. Richard, Paramount newsreel editor, ordered the general release and issued the following statement today:

"Paramount News is releasing its pictures of the Memorial Day clash between strikers and police at 32nd and Dearborn to all of its theatre clients throughout the country.

"More than a month has elapsed since the riot pictures were made. A month ago more than a quarter of a million strikers felt the strike a real thing, the feeling ran at white heat. Today, generally speaking, conditions have changed for the better and the feelings of yesterday have subsided.

"Moreover, the pictures have been presented as evidence at a public hearing before the La Follette committee in session at Washington, D. C.,

"For these reasons Paramount News now releases the pictures, undertakes and exactly as they came from the camera, as a matter of public service."

Paramount alone obtained the pictures of the riot in which several were killed and scores injured, near the Republic Steel Plant, South Chicago. In a subsequent statement issued by Paramount, announcement was also made that Paramount News will continue to make its newsreels an "extra" edition, Number 95-A, and that "the pictures of the clash, made before and during the trouble, are shown exactly as they came from the camera without editing."

Paramount also released a statement by Senator La Follette, of Wisconsin, chairman of the strike investigating committee of the United States Senate, as follows:

"Following the Memorial Day clash between strikers and the police in Chicago, the Senate Committee requested the Paramount News to furnish it with a print of the pictures they had made on the spot. The committee has taken testimony from police officers, from strikers and from others who were present at the time this incident took place. These pictures, therefore, are not a complete portrayal of all the incidents leading up to, nor of the events which took place on that day. They have provided, however, an exhibit which has been of great value in bringing the conditions detail by detail to ascertain all the facts relating to this particular phase of the investigation. Senator Thomas and I wish to extend our appreciation for the cooperation of Paramount News in making this picture available to the committee. This film having been offered in evidence at a hearing before the subcommittee now becomes a part of that committee's public record and as such merits the attention and study of all citizens of this country. There is strong likelihood, however, that the films will be independently screened by communities and local boards in some places. Police Lieutenant Harry Conklin, of Chicago, acting as Police Department censor there, banned the exhibition of Paramount's riot reel, on the ground that it "violates a local ruling which stipulates that pictures likely to incite passions cannot be shown." Chicago's police are seen in the pictures wielding clubs and shooting strikers.

Andrew Rooney, of East Chicago, where the steel strike activity was centered, declared that the film Louis Post-Disciples, that was a typi-cal press opinion with the remark that those who saw the film "were shocked and amazed by the scenes showing scores of uniformed policemen firing their revolvers pit, point blank into a dense crowd of men, women and children and then pursuing and clubbing the survivors until they were made frantic efforts to escape."

A resolution that the newsreel be exhibited to all members of the House of Representatives was introduced last week by Representative Teigan, of Minnesota, after Senator La Follette got possession of a print. The Senate Civil Liberties Committee showing was said to be the first instance where the newsreel picture was introduced into a Congressional investigation as definite evidence. The darkened, velvet-draped LaFollette Senate hearing room was packed with about 500 spectators as the newsreel was shown.

Fred Wiedencheck, president of the MPAA of Missouri and Illinois, announced he would advise exhibitors in the three states against exhibiting the pictures, and L. C. Hill, of Paramount's Chicago and Marco theatres, declared it will not be shown in F. and M. houses.

Agreement Awaited

On Recording Fees

Negotiations have been in progress for more than a year between Motion Picture Re-search Products, Inc., and eight major producing companies with the view of reducing charges of recording license agreements. No definite understanding has been reached as yet, but negotiations are expected shortly.

It is said that reductions may be as much as one-third. Charges are expected to continue on a per reel basis, but with the rate reduced by cost of the individual production.
Federal Taxes Take 10 Per Cent 'Off the Top', Says Terry Ramsaye in 1937 - '38 Edition, Out Next Week

When Hollywood makes a million dollar picture, federal taxes take about 10 per cent of the cost "right off the top"; what with income taxes payable to the United States treasury ranging up to and even in excess of 50 per cent of the star salaries, and assessments against executives' pay checks also figuring in the "indirect costs". Of the outlay of one-fourth of the picture's budget for the cast, $200,000 of this goes into the so-called star salaries. The 10 per cent lopped off by federal tax collectors in these classifications represents, furthermore, only "the beginning of the tax items that contribute to screen costs".

The foregoing facts, and quotations, are from an article on "Where a Hollywood Million Goes," by Terry Ramsaye, editor, in the 1937-38 edition of The International Motion Picture Almanac, a Quigley Publication, out next week.

"Everywhere there is a factory chimney smoking there is something being made that will sell to the movie mills of Hollywood," writes Mr. Ramsaye. That the motion picture "contributes vastly to the building materials industry, with its large component of labor costs," is reflected in the fact that "lumber of all sorts, metals, structural and electrical, glass, oil, paint, hardware, chemicals, electrical machinery, fabrics, plumbing, make-up materials, carbons, rubber and plaster are consumed by the train and shipload." An illustrative detail is this: nearly 40 per cent of the world's output of a certain class of synthetic, and specially treated woods and wall boards is consumed in the making of pictures.

Besides the contributions of the industry toward meeting the costs of operation of federal as well as state and local government, and making work for others to satisfy its demands for raw materials, the motion picture enters directly into the business of writing larger figures into the pay envelope of Mr. Citizen by the expansion of the industry in the past year, says the Almanac.

There was an increase of 9,500 permanent employees, to an estimated total of 282,000 persons directly employed in one or another of the three general branches of the industry, production, distribution and exhibition. By far the largest number of these, 241,000, were concerned with the final step in the course of a production, the presentation of it on the theatre's screen. The fact that 4,500 individuals were added to exhibition's payroll is evidence in itself that more theatres have returned to operation and new theatres have been built.

With a ten million dollar expansion in picture production costs, the spreading out of activity at the studios, particularly in the direction of concentration upon larger pictures, there was over the year a $7,800,000 rise in the payroll of Hollywood alone, to a total of $85,800,000 a year, according to the Almanac estimates. In terms of persons employed, production ranked second to exhibition. At the end of the period there were 28-

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<table>
<thead>
<tr>
<th>BUDGET $1,000,000</th>
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<tr>
<td>Cast ............... $250,000.00</td>
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<tr>
<td>Extras, bits and characters ............... 50,000.00</td>
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<tr>
<td>Director ............ 100,000.00</td>
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<td>Director Assistants 20,000.00</td>
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<tr>
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<td>Sets and art directors 125,000.00</td>
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<tr>
<td>Sound—Engineering and negatives .... 31,000.00</td>
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<td>Publicity, transportation, research, technical, miscellaneous 20,000.00</td>
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<tr>
<td>Indirect costs ........... 150,000.00</td>
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<td>TOTAL ................ $1,000,000.00</td>
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FOURTH OF FILM BUDGET TO CAST, SAYS ALMANAC

Where a Hollywood Million For a Picture Is Spent

With a budget of $1,000,000 for production of a motion picture, the disbursement of the money is as follows, as presented in Terry Ramsaye's article on "Where a Hollywood Million Goes," in The 1937-'38 International Motion Picture Almanac:
000 holding jobs in the production field, as against 12,500 in distribution and the 
241,000 in distribution. The business of 
selling the picture to the showman added 
4,500 names to the bookkeeper’s ledgers. 

Studio capital investment, estimated 
roundly at an increase to a hundred mil-

lion dollars, represented one-twentieth of 
the investment in the industry as a whole 
in the United States, which was in turn 
four-fifths of the total the world over. 
The studios in this country, which is 
practically to say in Hollywood, put that 
capital to work on an outlay of approxi-

mately $135,000,000 for production for 
the 1936-37 season.

38 More Theatres

New employment ranged from an in-
crease of 18,436 placements of “extras” 
by the Central Casting Corporation in 
Hollywood, for a total of 268,436, to the 
4,500 more employees in theatres. The 
records showed 880 more houses operat-
ing than a year ago.

In theatre construction, with all the 
wide range of labor involved, there were 
465 new theatres built during April of 
1936 and June this year. In dollars, from 
1929 on, a new theatre construction, in-
cluding remodeling, brought an expenditure estimated at $424,914,000, 
amost a half billion dollars.

Increased attendance and increased ad-
mission prices together showed the pro-
gress made in the year. The ALMANAC 
records an average advance of one and 
one-half cents in the prices charged pa-
trons, to a general average of 22 cents a 
ticket. With the total number of pur-
chased tickets estimated within the range 
of 83,000,000 to 88,000,000 a week, in 
the United States, gross annual admissions, 
in dollars, were placed upward of nine 
hundred million dollars. World attend-
ance weekly was approximately 215 to 
220 million persons.

Most of the tickets were bought be-
tween 7:30 and 8:30 in the evening, but 
ought everyone living within the bor-
ders of the United States set out to at-
tend the theatre at exactly 7:30 p.m. the 
same day, that would be a problem for 
the exhibitors, though one they would en-
joy experiencing, because the ratio of 
population to seats in 93 cities of more 
than 100,000 population averages 8.9. For 
the country as a whole, exclusive of the 
large cities, 14.4 persons, in the declina-
tions by statistical fractions, would be 
trying to get into the same seat.

14,640 Names

Approximately one-half of the 1,378 
pages in this season’s edition of The In-
ternational Motion Picture Al-
manac are given to biographical infor-
mation regarding persons in and close
to the industry and of sufficient impor-
tance to warrant individual mention.

There are 14,640 names in the Al-
manac’s Who’s Who, including stars, 
players, producers, directors, technicians, 
company executives, exhibitors, motion 
picture journalists and newspaper critics, 
and leaders of other societies and associa-
tions indirectly allied with the business 
which is the motion picture.

The international character of the Al-
manac is reflected in two special divi-
sions of information, one on the British 
market, the other on the world at large.

World Problems

Despite the increasing motion picture
consciousness of men in high places in 
other countries, with economists and poli-

ticians alike saying in the theatre screen a
powerful ally, the one to a national income, 
the other to propagandistic outpourings, 
productions from Hollywood represented
65 per cent of world output in motion 
picture production volume and 85 per 
cent in value, according to the Almanac.

However, in individual articles by corre-
spondents of Quigley Publications 
throughout the world, as well as in re-
sumes of annual compilations by attach-
es of the Department of Commerce for the 
Motion Picture Division at Washington, 
the growth of the quota movement in 
principal nations and others of less im-
portance on the world scene reflects the 
tightening competition.

A complete summarization of the year’s 
earnings statements of companies in pro-
duction, distribution and exhibition, also 
in theatre equipment and other concerns 
serving the business, is made in one of 
the 68 sections of the Almanac.

Among the sections are listing of prod-
uct of the past season, with the most im-
portant credit details, both by company 
and alphabetically, and the titles of all 
features released in this country since 
the advent of the talking picture. Con-
comitantly, there is a list of stories and 
plays purchased in the past twelve 
months, some already made into pictures 
for the season now ending.
MOVIETONE NEWS—No. 84, Vol. 19—Franklin D. Roosevelt, Jr., went on a trip to Europe. The Boeing XB-17, new aerial fortress, makes trial flight. . .

...Boy Scouts' jamboree held on the banks of the Poconos River at Washington, D. C. . .Gilders in Elgin start off new name for Record News, the "Willy Winkie" . . .Grand Prix motorcycle race in Australia provided thrill . . .Malcolm-Shorts film on the slopes of Mt. Lassen in California.


NEWSPAPER NEWS—No. 99, Vol. 8—Dupont-Roosevelt wedding. . .Art display: Sixteenth centuries tapestries exhibited at Princeton University. . .latest modern art displayed in New York. . .Me. and Mrs. Harry Fitch present their unique family, six sets of twins with a singleton thrown in for good measure. . .Good news for the war. . .Full moon over grasshopper season. . .Members of the 100th Medical Regiment give demonstration of how wounded are cared for in Czechoslovakia. . .Air mail address in Washington. . .

NEWSPAPER NEWS—No. 100, Vol. 8—Francois
data search made for Earhart and Noonan—Glen Cunningham where he is. . .120-foot aerial. . .Fly in the Ohio Valley. . .Survey flight for new sky route across the states. . .Original who played the role of the Duke of Windsor and Mrs. Simpson comes to America. . .police and war veterans clash during protest parade.

Herald Tribune—Mr. von Schrader, Jr., marries Ethel DuPont in modern Rome. . .Russian fashion. . .Boy Scouts hold their giant meeting in the shadow of the Empire State Building. . .584 assorted jungle animals landed in New York. . .Latest beach hit a rolled copper bathing suit. . .The President appeals to the C.I.O. to halt strike violence. . .Graduation day at Bing for the first class to complete state's course for girls. . .Female jockeys at Roughrider Downs. . .Judge Pregerson in controversy. . .Catalan plague ravages farms in North Ontario, Canada. . .Soviet rebels, who spanned the Polar regions from the Arctic to the Atlantic, have crossed the line as the natives of Martinique have. . .

COLUMBIA PICTURES, through their Educational Pictures, Bruno Weyers, New York, disposed of 100 warrants for common stock, holding 1,540 at the close of May. Through liquidation of his holding company, Arthur M. Loew acquired 2,196 shares of Loew's common during the month and disposed of 1,901, holding 295 shares at the close of the period.

By FRANCIS L. BURT

SEC REPORTS STOCK CHANGES IN 8 UNITS

Warner Brothers Sell Preferred; Hertz Disposes of Paramount Stock; Loew Buys Common

The Securities and Exchange Commission reported this week considerable activity by officers and/or directors of motion picture companies in changes of stock ownership, particularly in Warner Brothers, Paramount, Columbia, Educational, Pathé Film and General Theatres.

Disposition by Renrow, Inc., (the Warner's private holding company), of 858 shares of Loew Brothers preferred stock; and, by each of the three Warner brothers, 286 shares of preferred, through their holding companies, was reported by the Commission in its first May summary of stock transactions. During the month, S. P. Friedman, New York, acquired 5,006 per cent Warner debentures.

At the close of the month Renrow, Inc., held 13,500 shares of preferred; S. P. Friedman, 3,400,000 debentures and, through his holding company, 10,618 shares of preferred and 1,530,000 debentures and, through holding companies, 5,988 shares of common and 39,240 shares of Warner preferred and 296,460 debentures; H. M. Warner, president, directly, held 62,860 shares of common, 10,618 shares of preferred and 1,532,000 debentures through the holding company, 4,500 shares of preferred.

Hertz Releases Shares

A report from Paramount showed the disposition by John D. Hertz, through Warner Brothers, of 6,000 shares of common stock, 2,500 shares of preferred stock and 55,000 three and one-quarter per cent debentures, holding, at the close of May, some 5,500 shares of second preferred and 32,000 debentures. The report also showed that Maurice Newton disposed of 400 shares of Paramount common and acquired a like number of second preferred, directly, and, through Hallgarten and Company, disposed of 200 shares of common; at the close of the month he held 8,118 shares of common and 2,813 shares of second preferred directly, and 200 shares of first preferred and 97,000 debentures through Hallgarten and Company.

2,196 Shares to Arthur M. Loew

In Columbia Pictures, Harry Cohen, pres- ident, disposed of purchase warrants covering 18,587 shares of common voting trust certificates and at the close of the month held 1,639 shares of common and 67,127 common voting trust certificates.

In Educational Pictures, Bruno Weyers, New York, disposed of 100 warrants for common stock, holding 1,540 at the close of May.

Warning on Fight Films

Violators of the federal regulation prohibiting transportation of the Louis-Braddock fight pictures across state lines will be prosecuted in Alabama, James C. Smith, United States attorney of Birmingham, warned theatre owners.

Newsreel Theatres will open its third newsreel house in New York September 1st. It will be located on East Fordham Road, the Bronx, and will bring the total of this type theatre in New York to five.

Kincey Doubts Value Of Higher Admissions

Increased admission prices in the South- east would bring no increase in gross profits, H. F. Kincey, cooperator with R. B. Wilby of one of the largest circuits in the south, said when he arrived in New York to confer with Frank Freeman, Paramount theatre head.

Attendance, Mr. Kincey said, would be cut in proportion to the increased price. The Wilby-Kincey circuit, composed of 70 theatres in North and South Carolina, Virginia, West Virginia, Alabama and Georgia.

Representative Named

Barnette Pomerantz, for the last 15 years in charge of the construction and moderniza- tion of many theatres for independent operators and for Warner Brothers, is new New York representative of Amusement Supply Company, 341 West 44th Street, New York. Mr. Pomerantz is supervising the theatre construction, modernizations, furnishings and equipment departments.

MOTION PICTURE HERALD

July 10, 1937

IN THE NEWSREELS

IN THE NEWSREELS

IN THE NEWSREELS

IN THE NEWSREELS

IN THE NEWSREELS

IN THE NEWSREELS

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IN THE NEWSREELS

IN THE NEWSREELS

IN THE NEWSREELS

IN THE NEWSREELS
These Shorts Have No Tops!

That's What They're Saying about Warner Bros.' New-Season Set-Up for VITAPHONE
Out in Front

With an Astonishing Parade of Feature-Strength Values, in Variety-Packed

VITAPHONE SH
BROADWAY BREVIETIES

Biggest things in 2-reel shorts—winners of both the Academy Award and Jay Emanuel’s Exhibitor Trophy for the year’s best! The series will this year offer—

TECHNICOLOR PRODUCTIONS

Continuing the ‘Give Me Liberty’ tradition with ‘Man Without a Country,’ ‘Remember the Alamo,’ ‘Belle of New Orleans,’ and more ‘Changing of the Guard’ type of musical. All filmed at Warner Bros., giant West Coast studios!

BROADWAY HEADLINERS

Vitaphone combed stage, radio and nightclubs for top performers! Featuring Eddie Leonard, Georgie Price, Yacht Club Boys, Hal LeRoy, the Freiser Sisters and others!

ALL-STAR REVUE PRESENTATIONS

Comedy and music combined with a $6.00 revue feel and names like Bernice Claire, Donald Novis, Bob Hope, Georgie Tapps!

VITAPHONE COMEDIES

Ken Murray & Oswald from radio, Joe & Asbestos from Ken Kling’s famous comic strip, Joe Palooka, from 250 key newspapers!

VITAPHONE GAY-ETIES

A whale of a new entertainment feature which will hit an all-time high for screen farce. Watch this one carefully!

LOONEY TUNES

New ideas in black and white cartoon animation—with the greatly augmented Vitaphone Orchestra and brand new story innovations for Porky Pig

PICTORIAL REVUES

The magazine of the screen—with the same mass human appeal of the major national publications. Thrills, sports, novelties and leading film stars in every issue!

VITAPHONE VARIETIES

Charlie McCarthy & Edgar Bergen, Mr. & Mrs. Jesse Crawford at the organ—The Radio Ramblers, The Unreal Newsreel, Salici’s Puppets in color and 100 different novelties including four Vaude reels!

AND THIS SENSATIONAL PLUS+

ORTS for 1937-38
It's a Scoop!
It's Got Scope!

"The HEADLINE HUNTER"

Your True ADVENTURES

Presents

Every story a true story—and every re-enactment will out-thrill anything on your bill! A tremendous drawing card even without this backing—it's super-colossal with it!

EXTRA! EXTRA!

Thrill-Story Contest!
Thousands of dollars for picture audiences of the U.S. and Canada in Floyd Gibbons' 'Thrills Contest' for best true adventures submitted from Sept. 1, 1937 to May 15, 1938.

Contest to be conducted at your theatre. Details of unprecedented radio, newspaper and dealer activities in the big press book now being mailed!

THESE 2 BIG PRIZES!
A $1,000 for the best True Adventure Story submitted.
B A TRIP TO NEW YORK and return via one of the American Airlines 'Flagship' planes, a visit to the Eastern Vitaphone Studios and 2 days at a leading New York Hotel.
In Addition
C $250 for every True Adventure Story submitted that is used as the basis of a Vitaphone True Adventure Picture. These also will be eligible for the grand prizes.
D $25 For every True Adventure used for broadcast by Floyd Gibbons on the Colgate Palmolive-Peet program.

Warner Bros. Pictures and Vitaphone Shorts Greater Than Ever!

On the air every Thursday night—for the 7th year!... In 500 newspapers daily and Sunday reaching 20 million readers!... Over 1,000,000 members in the 'Floyd Gibbons Adventurers' Club' right now!
HOLLYWOOD STILL BIGGEST BANKER OF STAGE, DESPITE RESTRICTIONS

16 Plays, Averaging $75,750, Bought by Films in '36-'37, When Broadway Production Hit a New Low for a Season

by FREDERICK W. AYER

The 1936-37 legitimate theatre season, now drawing to a close, has demonstrated more clearly than ever before just how much the Hollywood stage has come to depend on Hollywood financing of plays in addition to the technical and creative talent of the film studios. Although Hollywood has this season paid more for the film rights to Broadway plays—an average of $75,750 for each of the 16 plays purchased of the past season's crop—production on Broadway hit a new low with only 90 plays and musicals as against 90 in the previous season and 120 during the 1934-35 cycle.

The total number of productions during 1936-37 would have been considerably larger, it is agreed, if Hollywood had participated as freely as it ordinarily would have done had not the stiffer contractual rights insisted on by the Dramatists Guild a year ago been put into effect at the beginning of this season.

The result of this has been, of course, that the motion picture interests were discouraged from entering financially into Broadway theatrical production and this is borne out by the fact that film money was involved this season in only 13 productions compared with more than twice that number during 1935-36 in spite of the fact that there were indications that the trend was toward even larger production until the dramatists' action.

For more than a year Hollywood has abided by its agreement not to finance Broadway plays—those which were so financed this season being previous commitments—and the consensus along Times Square now is that shortly Broadway and Hollywood will get down to round table discussions of ways and means of counteracting the situation created by the new Minimum Basic Agreement of the Dramatists Guild.

It is true, of course, that the immediate occasion for the dramatists' stipulations was the same kind of mercenary consideration which prompted the objections thereto, both in Hollywood and Broadway managerial circles. Regarding the fact which the dramatists themselves probably would not deny trouble, the legitimate theatre as an institution would seem to have been saved a few possible headaches.

Use of Hollywood Financing

"While the public may regret any factor which curtails the selectivity and quantity of dramatic entertainment, it is fitting that the public remember at the same time that under the prevailing circumstances a large-scale investment of motion picture backing in legitimate theatre enterprises could easily have the effect, say, of controlled inflation," observes Silvertown, editor of Wall Street on Stage, "I am speaking now of the effects on product. And the reason is not prejudicial to Hollywood methods as such but only to their possible misapplication in the legitimate theatre at this particular time. For the motion picture interests would be investing in a Broadway product for the benefit of the motion picture industry, which is naturally their first concern, rather than in the interest of the best possible entertainment for the public.

Mr. Bowen points out that such an investment would entail a measure of authority, as in any other commercial enterprise and that, due to the problems of motion picture production, the influence presumably would be toward haste.

"There are a few theatrical managers who have succeeded in using Hollywood financing to fine purposes," says Mr. Bowen. "In these instances the managers and everyone else, including the public, have been the beneficiaries. It is easy, however, to imagine an instance in which a legitimate management in seeking to absorb such financing would find the arrangement detrimental to the product. No one would be particularly to blame, but there might be impaired the singleness of purpose which every worthwhile stage presentation requires.

"There is no reason why motion picture capital should not be invested in the future in good Broadway productions to the advantage of all parties concerned. Hollywood, for example, finds it profitable to buy the rights to Broadway plays without financial participation in advance. Thus far, however, there is lacking a sufficient understanding and agreement on all sides of the underlying factors involved in such a partnership.

From Artistic Viewpoint

Br. Bowen's plea for further film financing of Broadway is made purely from the investment angle and it remains for an official of the motion picture industry itself, to come to the defense of film participation in the Broadway scene from an artistic, as well as commercial, standpoint.

Says Jacob Wilk, eastern scenario chief of Warner Bros.: "There are still many plays produced without any mention of film possibilities. There are still producers who play the theatrical production game by its own rules, taking care to avoid their legitimate merits and regarding any Hollywood vetting of gold that may later be tagged as 'gravy.' This way of producing plays is, of course, a gamble. It always has been. It was a gamble long before the movies began their portentous flickering. It is today as it was then. I submit that the blame lies rather in the over-mounting costs of theatrical production that any door in Hollywood will open.

"As for the economic influence of the movies," Mr. Wilk continues, "there have been excellent plays of late years that might never have reached the boards but for the backing of motion picture firms. The obvious retort to that is, I suppose, that these plays were brought out as mere by-products of the Hollywood victories preliminary to their incarnation in celluloid.

"But producers—take heart," Mr. Wilk concludes. "Let them nourish a faith in the ability of a good play to stand on its own feet. That is really the view that Hollywood 'money-grabbers' take, and they are right. Because of their selections, a Broadway production can be carried farther than any other. An inferiority complex is a deadly thing, and a certain number of stage producers, a minority, I trust—are suffering from one.

Another Source

Meanwhile, another possible source of financing for stage productions, made known this week when it was reported, unofficially, that a group of Wall Street financiers are considering the formation of a corporation with the specific purpose of investing in the legitimate theatre's production branch.

It is said that, during the recent convention of the American Theatre Owners in New York, the president of one of New York's largest banks attended unobtrusively various business sessions and absorbed the information—drew upon the legs of the speakers—that the cardinal problem of show business is lack of suitable or sufficient backing. As things stand now, it is understood a group of financiers will form a corporation, charging the manager six per cent for the money, plus a share in profits to be settled on. There will be no stock sold. According to report the corporation will have an investment fund of from $500,000 to $1,000,000, and it furthermore is asserted that these financiers business with producers on an individual basis only, it being recognized that successful producers are at their most efficient peak when they are working as individuals.

Film Rights

With respect to motion picture rights, it is understood the organization would require the producer to keep his play running three weeks, so that, in the event the production fails, there would be a reasonable chance for the backers to balance their losses with film money. (N. B.: Under the terms of the Dramatists Guild the management of a Broadway play does not participate in the sale of film rights unless the play runs either three weeks in New York or for 75 consecutive performances on the road.)

Prognostications of financing and other plans for the theatre generally are rife, however, at the conclusion of each season and seldom, if ever, amount to anything. For the season just closing, no matter whether fewer plays were produced, whether there was a greater proportion of successes and failures, or whether Hollywood backed fewer plays than ever before, it cannot be denied that the 1936-37 season did prove that theatre still is a theatre-going public, not only in New York, but on the road as well.

Probably the most remarkable feature of this season was the fact that Shakespeare came into his own commercially and artistically, with two smash hits to his posthumous credit: "Hamlet," as portrayed by John Gielgud and presented by (Continued on following page)
WALL STREET STAGE INVESTMENT

(Continued from preceding page)

Guthrie McClintic, and "Richard II," enacted by Maurice Evans and produced by Eddie Dowling and Bill Rohmer.

It also should be noted that one of Hollywood's favorites, Leslie Howard, attempted a production of "Hamlet" and while Mr. Howard's production in many ways overshadowed that of the Gielgud-McClintic combine, it was duly recorded that Mr. Howard's histrionic ability could be compared with that of Mr. Gielgud.

Of interest, too, is the fact that whereas the McClatchy schedule from the majority of those cost in the neighborhood of $100,000—and Mr. Howard's, also—Mr. Dowling-Smith's production of "Richard II" actually cost only $23,000. The latter production cost, roughly, $6,500 weekly to operate and, for 16 weeks, grossed $285,000. The figures on the two "Hamlets" are so fascinating that if we do learn that those of "Richard II," which will reopen in September for a limited New York engagement, originally cost a road tour of 26 weeks.

With the Broadway season on the wane for the past few weeks of the hot weather period, Summer stock, as its annual habit, again steps into the theatrical limelight, a limelight which this year do not seems as potent as in seasons past. Last season saw the demise of many summer companies within a brief period of their earnings and this, together with the fact that Actors' Equity has "cracked down" hard on the fly-by-night companies, has marked this phase of theatrical activity in the past.

Fewer Summer Productions

In any event, there are far fewer companies planning summer productions this season and thus far it has been impossible to obtain tentatively schedules from the majority of those contemplating the usual ten-week season, even though the commencement of the season is only a few weeks away.

Steady growth of summer theatre activities in the past five years has unquestionably established the more responsible operators as an important factor in the theatre business. The expansion process a great many irresponsible persons have been weeded out and thrown into the discard. For this reason it is thought that while the year there may be fewer theatres operating in the "cow-barns," there will be more dependable operators, running their enterprises on a sound, businesslike methods, than ever before.

Interest in the summer theatre season was slight until this year when expansion hit a new record. Actors Equity evinced interest when it found that the summer enterprises were affording more employment to more actors than the road. Action immediately was begun to organize groups, resulting in regulation of salaries, conditions, expenses, number of performances, and other guarantees and the number of Equity members used in each company. All of these factors have this year been calculated to eliminate the responsibility of former years.

Federal Theatre Factor

In a discussion of the Broadway theatre during the 1936-37 season the Government's Federal Theatre Project can scarcely be overlooked in a discussion of great importance in the Broadway scene.

Whether or not the complaints of Broadway's legitimate managers that the Federal Theatre is "unbusineslike," enterprise are justified may now be more adequately aired, comparative attendance figures now being available among the companies.

Since the Federal Theatre's drama units began to function in New York in December, 1934, and up to January 1, 1937, the WPA presented 12,362 "professional productions" for a total of $1,262,000; a total amount of $1,262,000; a total audience of 2,161,452. According to a previous checkup on Broadway, theatre attendance records as indicated by statistics on the distribution of The Playbill, 18,000,000 programs were distributed during the combined 1934-35 and 1935-36 seasons, and while the Playbill distribution is not to be taken as an exact indication of Broadway attendance, it is a close approximation.

Creating New Audience

One important factor to be considered in connection with the Federal Theatre's statement that it is creating a new audience is not cutting into the commercial theatre is that houses used by the FTP are not concentrated in Midtown areas, as the Times-Herald review on the fringe of this season, some of them being completely outside it, though still in Manhattan, and others being in Harlem and Brooklyn. On the other hand, the FTP consistently has increased its production rate, 11 plays being produced between January 1, 1937, and the beginning of May.

Although accurate figures on grosses of the Federal Theatre are not available, officials of the government agency claim 80 to 90 per cent of attendance at their "professional productions" are paid admissions.

Second Play Competition

The second play competition of the Bureau of New Plays for college students and recent graduates was announced by Theresa Helburn, director. The terms and requirements were decided after a series of preliminary meetings held by Mr. Helburn, the Advisory Council—Walter Pritchard Eaton of Yale, Chairman; Frederick H. Koch of the University of North Carolina and Kenneth Row of the University of Michigan—and the representatives of the seven major motion picture companies sponsoring the Bureau of New Plays. These last are listed as follows: United Artists Corporation; J. Robert Rubin, Metro-Goldwyn-Mayer Corporation; Russell Holman, Paramount Pictures, Inc.; Leda Bauer, RKO Radio Pictures, Inc.; Edwin P. Kliroo, Twentieth Century-FOX Film Corporation; Charles Beahan, Universal Pictures Corporation; Jacob Wilk, Warner Brothers Pictures, Inc.

The Bureau of New Plays was founded May 4, 1936. The purposes of the bureau are to associate with Theresa Helburn to discover and encourage young playwriting talent for the theatre and to assist authors, not only with financial aid but also in advancing toward a professional goal at a difficult period in their careers. To this end funds have been appropriated for college cash awards, as well as for scholarship and fellowship awards.

Awards May Be Increased

Awards of $500 will again be made to the authors of the six best plays submitted in the competition. At the discretion of the Bureau of New Plays, and on the basis of future promise and financial need, these awards may be increased to scholarship awards of $1,250 or to fellowship awards of $1,500 to $2,500. More awards may be granted if the material submitted justifies it, or if in the opinion of the judges a sufficient number of those submitted does not justify the full quota of awards, the Bureau reserves the right to grant only as many as they recommend.

The recipients of such scholarship or fellowship awards will be expected to submit at least two plays within the year's tenure of the scholarship or fellowship. After this period the awards will be made to the next eligible, and in case of production of one or both of such plays, part of the scholarship or fellowship awards will be increased by a percentage of advices on royalties to be retained by the Bureau of New Plays for the maintenance of awards.

It is decided to open this second competition October 1, close it December 15, and announce the awards not later than March 15. This change in dates from last year's competition is made to allow students who may have written scripts this summer to revise them with the cooperation of the drama department in their respective colleges or university, or college, or who has attended such an institution at any time since September 1, 1931, whether or not he has completed, is eligible to compete for the awards.

Plays must be full length, original, unpublished and unacquired by any professional theatre, and must have written recommendation by the head of the English or Drama Department or his authorized representative, of the college or university attended by the author.

Miss Helburn says, "The colleges are showing a great deal of interest already. The professors of playwriting report that their students are even now planning what plays they wish to submit in this competition. A great many of the competitors in last year's competition who received encouragement and advice on their manuscripts are working on new plays which they expect to submit in this second play competition." A committee of judges selected from a panel of leading producers, directors, educators, actors, critics, etc., headed by Mr. Helburn, will, in addition to making the final decisions in the second play competition, designate the names to be announced.

Motion picture rights to plays produced on Broadway this season hit an all-time high last week when RKO-Radio paid to producer George Abbott and co-authors Allan Boretz (Continued on following page).
FEDERAL THEATRE AS A FACTOR

(Continued from preceding page)
and John Murray the sum of $255,000 for their smash hit "Room Service." Like "Abie's Irish Rose," "Three Men on a Horse" and many other subsequent smash hits, "Room Service" had been peddled for several months to Broadway producers. Rejected repeatedly it finally went up last year by Sam H. Harris, who, with MGM backing, produced it in Philadelphia, put Pulitzer prize-winner George S. Kaufman to work on it and dropped it, reputedly taking a loss of $27,000 on the tryout.

Master-mind Abbott bought the play, tried it out in Baltimore a few weeks ago and opened in New York to praise of praise from the critics and substantial lines at the Cort Theatre box-office. Since the play opened in New York it has maintained a steady average weekly gross of $18,000—considered phenomenal for this time of the year. It is unfixed if it might stay at the Cort for at least two seasons.

Hollywood buys of plays produced this season follow, listed according to prices paid:

<table>
<thead>
<tr>
<th>PLAY</th>
<th>COMPANY</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Room Service</td>
<td>RKO-Radio</td>
<td>$255,000</td>
</tr>
<tr>
<td>You Can't Take It With You</td>
<td>Columbia</td>
<td>$200,000</td>
</tr>
<tr>
<td>Stage Door</td>
<td>RKO-Radio</td>
<td>$130,000</td>
</tr>
<tr>
<td>Excursion</td>
<td>MGM</td>
<td>$125,000</td>
</tr>
<tr>
<td>The Women</td>
<td>Gordon-Goetz</td>
<td>$125,000</td>
</tr>
<tr>
<td>Yes, My Darling Daughter</td>
<td>Warner Bros.</td>
<td>$100,000</td>
</tr>
<tr>
<td>Having Wonderful Time</td>
<td>RKO-Radio</td>
<td>$82,500</td>
</tr>
<tr>
<td>The Amazing Dr. Clitterhouse</td>
<td>Laemmle</td>
<td>$55,000</td>
</tr>
<tr>
<td>Night Must Fall</td>
<td>MGM</td>
<td>$40,000</td>
</tr>
<tr>
<td>Spring Dance</td>
<td>Gemini</td>
<td>$25,000</td>
</tr>
<tr>
<td>Swing Your Lady</td>
<td>Warner Bros.</td>
<td>$25,000</td>
</tr>
<tr>
<td>Double Dummy</td>
<td>MGM</td>
<td>$15,000</td>
</tr>
<tr>
<td>Miss Out</td>
<td>Columbia</td>
<td>$10,000</td>
</tr>
<tr>
<td>A House in the Country</td>
<td>RKO-Radio</td>
<td>$10,000</td>
</tr>
<tr>
<td>Chalked Out</td>
<td>Warner Bros.</td>
<td>$7,500</td>
</tr>
<tr>
<td>Without Warning</td>
<td>Warner Bros.</td>
<td>$2,000</td>
</tr>
</tbody>
</table>

TOTAL $1,217,000

The above listing represents the outright purchases of plays by Hollywood. It should not be confused with those, however, that Warner Bros. bought two productions not listed. These were "White Horse Inn" and "Tovarich." Both of these were unusual in that, in consideration for [using Gilbert M.ua. $100,000] for "Tovarich," Warners agreed to finance the production of "The Amazing Dr. Clitterhouse" and "Promise." The loss on the two plays has been estimated at $40,000 and it is reported that Warners also secured the film rights to "White Horse Inn" gratis in return for financing the stage production, the loss on which is estimated at $76,000.

The 12 plays listed above make up the total of plays purchased by Hollywood from the 1936-37 harvest, but during the season the motion picture companies also bought several plays which were produced last season and, in three instances, two and three seasons before.

The list follows:

<table>
<thead>
<tr>
<th>PLAY</th>
<th>COMPANY</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boy Meets Girl</td>
<td>Warner Bros.</td>
<td>$175,000</td>
</tr>
<tr>
<td>Idol's Delight</td>
<td>MGM</td>
<td>$135,000</td>
</tr>
<tr>
<td>First Lady Takes It with Her</td>
<td>MGM</td>
<td>$75,000</td>
</tr>
<tr>
<td>On Your Toes</td>
<td>Warner Bros.</td>
<td>$50,000</td>
</tr>
<tr>
<td>Yellow Jack (1932-33 season)</td>
<td>MGM</td>
<td>$20,000</td>
</tr>
<tr>
<td>Lost Horizon (1933-34 season)</td>
<td>MGM</td>
<td>$15,000</td>
</tr>
<tr>
<td>Jezabel</td>
<td>Warner Bros.</td>
<td>$10,000</td>
</tr>
<tr>
<td>Moon Over Malbury St.</td>
<td>Blackstone</td>
<td>$1,000</td>
</tr>
</tbody>
</table>

TOTAL $481,000

K. C. FIGHT OVER CLEARANCE EASES, CHAMBER SAYS

"Abatement of the discrimination is in sight," said Ray T. Willette, manager of the Chamber of Commerce of Kansas City, Kan., after a committee of the Theatre Owners' Association of the city last week called on distributors at nearby Kansas City, Mo., relative to quicker first runs. Members of the committee who called on the local exchange managers were George Baker, Electric; Charles Vaughan, Art, and Fred Meyn, Pershing.

Said the Kansas City Kansas, which is backing the fight for first runs to the finish: "Last week's call on the distributors, 13 of whom office on film row in Kansas City, Mo., was the second indited in by the local Theatre Owners' Association, following the insistence of Kansas City, Kansas, theatre patrons that this, the largest city in Kansas, should be permitted to see new films as early as they are shown in other first-run communities throughout Kansas."

Because distributors said they would have to confer on the matter with home office executives, the Kansas went on, "the claims were not pressed with the distributors during the interim of several weeks to permit them to confer with their company superiors. But last week, at the insistence of the Chamber of Commerce that ample time had passed, the T. O. A. group returned to learn what prospects are in store for Kansas City, Kan., in the new film year that is approaching."
GB Convention Opens Friday in New York

Product for New Season To Be Outlined and New Sales Policies Defined by Lee

The 1937-38 sales convention period ends officially this week with the meeting in New York of the St. Moritz, of GB Pictures, sales agency in this country for the parent Gaumont-British product of England.

Some 14 home office executives and 37 field representatives will hear the new product and new policies outlined by Arthur Lee, head of GB in this country, and George Weeks, sales manager here.

Home office representatives attending also include Clinton M. White, assistant general sales manager; Albert Margolies, publicity director; Al Selig, advertising and exploitation manager; Arthur Greenblatt, circuit sales manager; Charles Weiss, secretary; Reg Wilson, Kenneth Hodgkinson and William Berry, special sales representatives; Claude Macgowan, comptroller; C. E. Schwengeler, head of the print and negative department; B. J. Kearney, purchasing agent, and H. William Fiston, counsel for the company.


The complete convention calendar follows:

FRIDAY
10:30 Roll Call by Clinton M. White, chairman.
10:45 Addresses of welcome by Arthur A. Lee and George W. Weeks.
11:15 Address by Clinton M. White on exchange matters, including physical handling of pictures and exchange routine.
12:00 Talk by Claude Macgowan, comptroller, on exchange accounting.
12:15 Address by Budd Rogers, B. P. I. P. representative.
1:00 Lunch.
2:30 Discussion by George Weeks on unreleased remainder of 1936-37 program.
3:30 Comments by Arthur Lee on unreleased remainder of 1936-37 program.
4:30 Screening of "King Solomon's Mines."
6:30 Dinner.
8:00 Screening.

SATURDAY
9:00 Roll Call.
9:15 Discussion of new program for 1937-38 and GB's new Sales Policy, by George Weeks.
11:00 Conference by Arthur Lee on new program and new sales policy.
11:30 Addresses on publicity and advertising

That all exhibitors throughout the United States refuse to play any Paramount pictures during August and for such longer period as the Washington meeting may, by its future action, decide upon.

That all exhibitors refrain from entering into any 1937-38 contracts with Paramount after this time and during the duration of the strike.

That all 1936-37 contract holders make a demand for the release of the six pictures involved.

That the action be called a "buyers' strike" or a "sit-down strike" of exhibitors against Paramount.

The six films which the exhibitors charge should have been released are "Souls at Sea," "High, Wide and Handsome," "Angel," "Artists and Models," "Sap on the North," and "The Count of Luxemburg."

MPPDA, Eight Companies Charged with Bias

Charging conspiracy and violation of antitrust laws, the Gary Theatre Company, of Gary, Indiana, has filed a suit against the Motion Picture Producers and Distributors of America, Balaban & Katz, and eight major producers in Indianapolis, asserting that the defendants had been discriminatory in refusing to sell them pictures. The complaint alleges that the defendant companies have "maintained by agreement among themselves clearances of protection, refusing to sell films until they had been shown in one or more Chicago theatres in the Loop and by one or more outside it."

Alleged is that Gary, situated but 30 miles from the Loop is unable to obtain first-run films and thus is placed at a handicap. In addition to Paramount, which is accused of owning B & K by stock control, other defendant producers are Columbia, M-G-M, Twentieth Century-Fox, United Artists, Universal, and Warners.

National Decency Legion Classifies 13 Productions

Of 13 new motion pictures reviewed and classified by the National Legion of Decency in its listing for the current week, 12 were approved for general patronage and one was classed as objectionable in part. The picture and classification follows:


Class B, Objectionable in Part—"It Could Happen to You."

Japanese Enjoy Tarzan

Tarzan pictures are so popular in Japan that exceptions are made in their favor in booking arrangements and they receive greater playing time than any other American pictures, David Lewis, former manager for Metro-Goldwyn Mayer in that territory said on his return to New York.

Of the 1,600 theatres in the country, there are only 250 possibilities for pictures made in the United States Mr. Lewis said.

An annual convention of managers will be held by Fox Midwest Theatres, Inc., at Kansas City September 21st and 22nd.
SHE WON THE LOVE OF A MAN WHO HAD SAID . . . "MY MONEY CAN BUY ANYTHING"
Frenzied financiers stage mass march against Jim Fisk.

The romance of the peddler who became one of the world’s richest men, and of the girl who was the “Toast of New York”... told as part of one of the greatest dramas of all time—the story of America’s awakening... of the days when money flowed like water... in the battle of the giants for possession of a nation.

EDWARD ARNOLD... CARY GRANT... FRANCES FARMER... JACK OAKIE...

DIRECTED BY ROWLAND V. LEE
AN EDWARD SMALL PRODUCTION
Screen Play by Dudley Nichols, John Twist, Joel Sayre
Odlum Explains Increased Asset Value of Atlas

Atlas Corporation showed a gross increase of $56,067,000 in asset value from 1930 to 1937, Floyd B. Odlum, president, revealed in a table displayed at the Securities and Exchange Commission hearing on investment trusts in Washington.

The largest item in the gain, $17,700,000, according to the table, was the result of the acquisition of other investment trusts at below asset value.

Atlas is the owner of 50 per cent of RKO Radio and holds an option to purchase the remaining 50 per cent from Radio Corporation of America. In addition, Mr. Odlum’s firm also has variously owned large blocks of Paramount and other motion picture securities.

Mr. Odlum, in answer to questions put to him by David Smucker, SEC counsel, voiced opposition to compulsory governmental regulation of investment trusts.

Figures in the table introduced by Mr. Odlum revealed the 22 small investment trusts acquired by the corporation originally had a net contributed capital of $600,000 but when Atlas took them over the total had dwindled to $174,400,000.

In describing the methods used by Atlas in acquiring National Securities Investment company from its owner, A. G. Becker and Company, in 1931, Mr. Odlum said the preferred stock of National Securities had an asset value of only $80 per share although it was a $100 par stock.

A. G. Becker and Company, Mr. Odlum explained, held a majority of the common stock but the preferred stock was in the hands of the public. Atlas bought the common stock for $3 a share on the condition A. G. Becker and Company buy up the preferred stock on behalf of Atlas, Mr. Odlum said.
Artists and Models
(Paramount)

Romantic Comedy, Music, Spectacle

Comment: the title suggests that "Artists and Models" is going to be the best musical it ever produced. Most studios, when they have an important picture in hand, sometimes result in the anticipation of this kind of picture, but the public interest in "Artists and Models" is certainly what one should expect. Simultaneously, however, there are those who are not convinced that this picture will be as entertaining as entertainment, or that the public will be satisfied with what has gone into it.

For principal names it will offer Jack Benny, Ida Lupino, seen at her best undoubtedly in "The Gay Desperado"; Richard Arlen, Gail Patrick, Beatrice Lillie, writers is the studio's new comedy may Judy Canova, the Yacht Club Boys and Louis Armstrong. Martha Raye is down for a specialty, as are Andre Kostelanetz and John Hopper, Reicher's "Scream, the Man" returns, with Judy, Anze and Zeko and Connie Boswell. Then, and it appears to be an interesting departure, a group of the world's leading artists, Peter Arno, McClelland Barclay, Arthur William Brown, Rube Goldberg, John LaGatta and Russell Patterson, will be presented. Among the local artists will be the handpicked models, costumed and presented against spectacular backgrounds which are the last word in modernistic design and construction, singing and dancing.

The story is comedy romance, two girls wanting to marry two men, and none of them quite sure which one she or he wants. Everybody wins. But Cecil Cunningham, Hedda Hopper, Sandra Storm, Donald Meek and Nick Lukas have everything to look forward to. Sig Herzig and Gene Hackley are credited with the original. Walter DeLeon and Francis Martin and Eve Greene and Harlan Ware combined to evolve the screen play and adaptation. Raoul Walsh directed. Half a dozen or more composers and lyric writers are listed as having participated in the musical numbers which Boris Morros directed. LeRoy Prinz was responsible for the spectacular dance arrangements.

Comment: producer Lewis E. Gerler, an imposing array of creative talent has contributed to the picture. Unquestionably Paramount has done its part. If exhibitors do theirs, and there does not seem to be any lack of tools necessary with which to work, no one should be disappointed.

Release date: August 6.

Flight from Glory
(RKO Radio)

Melodrama

It is true that the title suggests a war picture more directly, because, by the initial word, aviation adventure is logically anticipated. This is correct. Thereupon, regardless of the entertainment possibilities, inasmuch as similarly conceived pictures have been presented more than once, MGM and Universal, itself, having established an aircraft series and the like, one may expect the exhibitor's problem is how he can re-create interest in the subject.

The locale is the Andes Mountain country. For one reason or another a lot of blacklisted flyers have sought sanctuary there. Into it comes another man without a country, a flyer, and his bride. His morale is shattered. His wife, falling in love with another, finds her original love turning to pity. The weakening is a hero whom his fellow outcasts consider a traitor. It would be contrary to the public picture ethics did not the girl find comfort in association with the story's leading sympathetic character.

Chester Morris, now in "I Promise to Pay" and "The Devil's Playground," is the sympathetic character. A Hollywood newcomer, Bogart, later in "Hecht and MacArthur's "Crime Without Passion" and "Once in a Blue Moon," is the girl. Van Heflin, the man against whom the last is supposed to be written, has been seen with Katharine Hepburn and in "Outcasts of Poker Flat." Others representing presumed name value are: Ossie Davis, Douglas Walton, Rita LaRoy, Richard Lane, Paul Guilfoyle, a definite prospect; oldtimer Walter Miller, and, freshly new to the screen, the comic Sonny Ward. The picture has been directed by Lew Landers, before credited with "Border Cafe," "The Man Who Found Himself," "Night Waiters" and "Without Orders." Robert Andrews, who did "Jailbreak" and "Little Big Shot," wrote the story.

Release date: September 1.

Fit for a King
(RKO Radio - Loew)

Comedy

Joe E. Brown is the star of this production. Other entertainment and commercial qualities, value of supporting name, quality of production and appeal of story as far as audience is concerned, will be acknowledged meritorious, the fifth ranking name choice, according to "Fame," is the immediate showmanship asset.

Besides Joe E. Brown exhibitors will have Helen Mack, Jack Kehoe, Warner Baxter, and Edward Setton, all "No Name of the West;" which were the subject matter, according to "Fame," and the immediate showmanship asset.

They may tell their clientele if they wish, that this is the third picture Brown has made for Loew. "Red's Birthday," "Riding on Air," "Edward Sedgwick." In the Brown's in the Loew's venture, is credited with the screen play. The story, as he usually is, is farce. It is also topical. The situations in which an American newspaper reporter finds himself, while the affairs of state present themselves, and immediate romantic and historically dramatic events intervene, are recent headline material.

Release date: August 6.

100 Men and a Girl
(Universal)

Comedy-Melodrama

Universal is supposed to be planning some radical departures from formula in this production. Whether are they will become evident is what character they will assume is being held a close secret. Whatever may be done and how, there are certain evident facts associated with the film that should make it the subject of more interest than ordinary interest.

The star of the picture will be Deanna Durbin. Few if any players have been as fortunate as the Durbin for the fast public favor. It may have been the all-around character of her first picture, "Three Smart Girls," her personality or singing ability. Nevertheless, Miss Durbin almost immediately became Universal's top ranking name. In this production she will be given full opportunity to demonstrate, and it is expected that she will sustain a premise shournicn and exploitation value.

Although the limited featured cast includes such capable players as Adolph Menjou, Mischa Auer, Eugene Pallette, Billy Gilbert, Alma Kruger and Frank Jenks, the next most important personality is Leopold F. Faron. Noted musical conductor, seen in Paramount's "Big Broadcast of 1927," his name is a potent commercial asset, particularly as it may appeal to the "upper class" patrons.

The story is comedy. An impoverished musician, played by Menjou as the father of Miss Durbin, unsuccessfully attempts to get a job with Stokowski's orchestra. Finding a sum of money, he deceives his child into believing he's working. The deception is discovered in a rather tragic way by the girl. But meanwhile Menjou and Auer have been rehearsing a group of unemployed musicians. Miss Durbin prevails upon Stokowski to listen and hear her sing with them. The climax is happiness all around.

The story is by Hans Kraly and the screen play by Charles Kenyon. The producing and directing combination of Joseph Pasternak and Harry Koster, which scored with "Three Smart Girls," again is functioning.

Release date: tentatively September 6.

Danger—Love at Work
(20th Century—Fox)

Romantic Comedy

According to a studio publicity announcement, "Danger—Love at Work" is one of the finest all-star casts of farceurs and comedians in Hollywood. It identifies them as Jack Haley, "a smashing hit" in "Wake Up and Live"; Ann Sothern, outstanding in "Fifty Roads to Town" and many RKO-Radio films; Mary Boland and Edward Everett Horton, who are well known; Margaret Sieden and Margaret McWade, the "pixilated sisters" of "Mr. Deeds Goes to Town"; Walter Catlett, "Wake Up and Live" and "Banjo on My Knee"; John Carradine, remembered for "Ramona," "Prisoner of Shark Island" and "The Garden of Bath," and Etienne Giradot, Benno Breitbar and E. J. Clay. Additionally there are Maurice Cass, Franklin Pangborn, currently in "Easy Living," Hilda Vaughn and Charles Coleman.

While much is said about personalities, practically nothing is said about story. That may be due to the fact that it would require the talents of a very expert word painter properly to describe the plot and theme and all their garrulity. It concerns the adventures of a young lawyer, with all the care and instinct against him and up against one of the craziest families that anyone ever visioned, who attempts to put over a business deal with the girl of his choice. It looks to be quite a
Idol of the Crowds

(The Universal)
Topical Action Melodrama

Topical sport pictures, according to custom, are reserved for the latter part of the year, with the interest in the sport treated at its height. But in moving pictures, as well as almost everything else, customs are made to be bent. Consequently and in due schedule, which means almost immediately, exhibitors who, during the summer months, make a great to-do of informing patrons that it's warm weather and the lawn outside will also have an ice hockey picture with which to further the illusion or realism of the advertising and also entertain the customers.

In theme, "Idol of the Crowds" is romance melodrama against the background of action ice hockey. The plot follows the familiar format, the great player burns up the ice. An original story by George Waggner, who was aided in preparing the screen play by Harold B. Clurman, "Idol of the Crowds" is being directed by Arthur Lubin. John Wayne, currently well received in "I Cover the War," Sheila Bromley, Chester, Brokaw, Billy Barty, Eddy Byrnes, John Huntley Gordon, Frank Otto, Russell Hopton, Virginia Brissac and Hal Neiman are the production's principal personnel.

Mr. Dodds Takes the Air

(First National)
Comedy Romance with Music

The plot of this production concerns what happens to a country boy who is both a singing and elevator expert whom he has to combat the insanities of his friends and well wishers as well as defeat the selfish romantic and business conspiracies of a lot of city slickers. It appears to be composed of the elements that make for popular entertainment and, as it is being produced by Mervyn LeRoy, it can be expected that it will have these qualities necessary to make it such an attraction. Mr. LeRoy's two pictures, "The King and the Chorus Girl" and "They Won't Forget," denote that his finger is on the pulse of public entertainment taste.

The story was written by Charles Budning, who has many of the popular weekly magazine. The screen play is by the humor specialist writers, William Wister Haines and Elamine Ryan. Music and lyrics are by Harry Warren and Al Dubin, who have contributed to many outstanding Warner musical pictures, and Alfred E. Green is directing.

Kenny Baker, starred on Jack Benny's radio broadcasts and featured in "Turn Off the Moon" is "Mr. Dodds." While a promising newcomer, Jane Wyman, is the center of romantic interest, the principal supporting cast lists many of familiar names. Among those who will be seen are Gertrude Michael, Alice Brady, Frank McHugh, Luis Alberni, Donald O'Neill, John Eldredge, Cliff Souhier, Sybil Harris, Ferris Taylor, Maidel Turnerly, Harry Davenport and Linda Perry.

Reading the script and also watching some of the action indicated that comedy will be the dominating showmanship feature, with Baker's singing the next alternative.

The Sheik Steps Out

(The Republic)
Comedy Romance

Comedy, romance, action adventure and menacing, appearing melodrama in European capitals and on the Sahara Desert are the principal entertainment elements being blended into this forthcoming production. Basically, as the title indicates, it's a sheik story. One time this form of entertainment was much in demand, so much so that Rudolph Valentino's memory is still held in the highest esteem, however, there haven't been very many of them around.

In the martial and desert pictures that have been presented, the glamorous and exotic sheik has been a part of the formula and consequently there is more than a possibility that the time again is ripe to follow the adventures of a caustic Arab during the civilizing and a compelling nomad chieftain.

So that she may not have to marry a fuddy-duddy English peer, she makes a bet that she can get a race horse that will beat his. Arabian horses are the fastest so she will have an Arab. Into the desert she goes and a sheik poses as a mental patient, designs her, he desires her, and causing his followers to simulata a raid, he forces her to go through a native wedding ceremony so that the savages will think she is his wife. It's nice at first, but it doesn't look so good when they get back to civilization. And to justify the situation a surprise and logical climax is developed.

The cast contains a lot of familiar faces and several fresh ones. Ramon Navarro is the sheik, Leo Carillo, the girl. Others of importance are Gene Lockhart, Kathleen Burke, Stanley Fields, Billy Bevan, Charlotte Treadway, Robert Coote, Leonid Kinsky and Georges Renavent.

The story is an original by Adele Buffington, long a contributor to the screen and recently credited with the adaptation of "Michael O'Halloran." Irving Pichel is the director.

Wild and Woolly

(20th Century - Fox)
Comedy

The rapid rise which Jane Withers has made in the public eye is likely will be considered the showmanship keynote of this production. Since her featured debut as a minor girl in a Shirley Temple picture, Jane has had some good pictures also she has had some that were not so good. Nevertheless this looks like the best vehicle she has had to date. In the story, as the top supporting and possibly the most important comedy, interspersed with romance and action melodrama.

The main plot centers around Jane, Jackie Searl, still a boy, but one who has been around so long that he seems like an old timer and Douglas Scott who was the boy "Horatio Nelson" in "Lloyds of London." A fourth important character in the juvenile goings on is Carl ("Alfalfa") Switzer, long time member of the "Our Gang" comedies crew. Romance in the story is featured as "Charlie Chan At The Olympics," who appears as Jane's teacher and Robert Wilcox, recently in Universal's "Man In Blue," presented as a newspaper publisher. Comedy melodrama feature Walter Brennan, outstanding in "Barbary Coast," "Come And Get It" and "Banjo On My Knee" and Bertone Churchill, Donald O'Neill is the focal point of straight menacing drama. Less important personalities are Lon Chaney and Sid Saylor.

Alfred Werker is the director. The story is an original in which several writers participated in writing and adapting, but because of the recently set up codes, exact credits are not yet definite. Music and lyrics, however, are by Sidney Clare and Harry Akst.

Release date: Not determined, but after August 1.

First Lady

(Warner)
Modern Political Melodrama

The part that women have come to play in the national scene and the influence that they, one in particular, have in American politics, is the subject matter of this production. Washington, D. C., is the locale and the atmosphere and mood of the story is of the glamour, action and comicalities which columnists, authors and special writers have made so familiar to the populace. Although the characters are anonymous, audiences should have no difficulty in relating them to prominent personalities as the events unfold and the backgrounds for their action also elevated many new well known personalities to prominence.

Originally "First Lady" was a successful and much appreciated stage play and authentic and cleverly veiled idea caused it to be considered an anthological chronicle of events in national life and of those who participated in them. The play was produced of the imagination of the playwright George S. Kauffman in collaboration with Katherine Dayton, who were recalled as the author of humorously satiric political articles occasionally published in Saturday Evening Post. Screen play is by Rowland Leigh and Stanley Logan is directing.

The central figure in the plot is a granddaughter of a late President. Possessed of a political instinct she is actively engaged in all the social and political intrigue that goes on in Washington. Forestalling the ambition of a Supreme Court justice to be president because of a woman's desire to emerge politically triumphant over his husband and her rival, she booms successfully the candidacy of her own protégé.


Sack Amusement Enterprises of San Antonio has acquired distribution rights in the South for three all-Negro features produced by Harmony Pictures Corporation. The pictures are "The Vicious Circle," "Children of Circumstance" and "Harlem Hell-Cat."
SALES MEETINGS END; 593 FILMS ANNOUNCED

GB and Independent Releases May Bring Final Figure to 700; Salesmen Starting Rounds

With the conclusion of the Gaumont British convention in New York this week, a report which appears on page 38, exhibitors will have all advance information available on product for the 1937-38 season. Salesmen for 11 distributors already are on the road, eager to furnish further details with contract and fountain pen easily at hand.

Columbia with 62 features announced at its sales meeting last week brought the estimated product total for next season to 593 and it is estimated that the GB and independent films to be released may bring this to 700.

Meetings of branch managers and the western sales division representatives brought the Columbia sessions in Los Angeles to a close last Thursday. Sightseeing trips to the studios and Hollywood occupied the remainder of the day and the convention special left for the east on Friday.

That the company is giving consideration to following the plan of other large distributors in making all necessary accessories on a rental basis was indicated by Abe Montague, general sales manager, before the convention adjourned. Further discussions on the matter will be held at the regional meetings in October and final decisions made at that time, Mr. Montague said.

Delegates were told that the next convention will be held in New York and that it will be international in character. Regional meetings will be held throughout the year.

The company will produce a feature starring Carole Lombard, and will borrow Loretta Young from Twentieth Century-Fox for a feature to be directed by Al Hall.

Atlantic Films

Two new productions one in Technicolor, will start this month by Atlantic Films, producers of "Thunder in the City" which Columbia is releasing. The Technicolor production is "Canyon Country." It will be a costume picture.

Best Film Company

Best Film Company headed by Rene Huisman, distributors of "Cloistered," plans foreign branches in London, Paris and Warsaw. Mr. Huisman will leave New York in August to open the new offices. He also is seeking foreign distribution rights for American features.

Grand National


Metro-Goldwyn-Mayer

William F. Rodgers, general sales manager of MGM, is on a tour of exchanges on which he will meet managers in Cleveland, Chicago, Minneapolis, Omaha, Salt Lake City, Denver and San Francisco. The company will reissue a feature one month during the summer period. "Trader Horn" and "Hall of Mirrors" were released in May and June, and "Manhattan Melodrama" and "Naughty Marietta" will be released during July and August.

Following long preparation, the company last week announced its plans for production in England had been completed and that Louis B. Mayer will go to London in August to launch the first of four pictures, "A Yank at Oxford," with Robert Taylor. The other three will be "Finishing School," "To Victoria" and "Goodbye, Mr. Chips." Michael Balcon, former production manager of GB, will be in charge.

Buster Keaton has been signed as a short subject actor at the MGM studios. Although a star for many years, it will be his first direction venture.

Monogram


Paramount

Paramount's sales policy for next season provides for 37 pictures on percentage and the balance of 21 which includes six westerns by Harry Sherman, on flat rentals. The top group will include four features at 35 per cent. The second group will be eight pictures at 30 per cent. In the third group there will be 10 films at 25 per cent with a reversion clause to 25 per cent if the stipulated figure is not reached. The last and lowest rate, is 15 per cent. The company will have only one reissue on next season's program. The revival, "Lives of a Bengali Lancer," will be sold on a separate contract. "Beau Geste," listed as one of the big pictures on the 1937-38 program, will be a release.

Barney Balaban, Paramount president in Hollywood, with Stanton Griffis, chairman of the executive committee, last week said: "There are larger theatre audiences than ever, but they are audiences for good pictures. What the public wants and what it will crowd the theatres to see are pictures of the caliber of "Walkie's Wedding," "Mountain Music," 'High, Wide and Handsome" and "Souls at Sea." All of these pictures cost in excess of a million dollars each. This is a lesson that the next few months of watching box office graphs has taught every executive in the business. Paramount is geared to hand out schedules of 20 or even triple the number of such films we've made in the past.

"Consequently, as Adolph Zukor announced at the recent Paramount convention, we will make 20 or 22 pictures costing in the neighborhood of a million dollars each in our new program and it is to help map that program that Mr. Griffis and I have come to Hollywood."

RKO Radio

Mr. Balaban's views were echoed by Sam Bliskin, production chief of RKO, when he announced that his company will spend $15,000,000 on production for 1937-38, an increase of $3,500,000 over the current season.

"Starting color and increased production of 'A' pictures explain the budget boost," Mr. Bliskin said. "Star salaries have never been so high and there are all too few of these kinds of pictures. Production of 20 'A' pictures is planned for next season.

"The quality of motion picture production is improving and this is attested by the fact that there are more hit pictures today and more big gross pictures than ever before."

Warner Brothers

The fourth and final regional meeting of Warner Brothers bookers and ad salesmen, which was held in New York, was postponed indefinitely. Earlier meetings were held in Oakland, New Orleans and Chicago.

The company will send stars and feature players to England from time to time for pictures to be made by Irving Asher, production head at Teddington Studios, where from 16 to 20 features will be produced.

Imports Valued

At 81,784 Pesos

Official foreign trade statistics place Colombian 1936 imports of motion picture equipment and accessories at 10,323 kilograms valued at 81,784 pesos, according to a report by Assistant Trade Commissioner Jack B. Neathery at Bogota. Of the total, 8,902 kilograms worth 74,099 pesos came from the United States and 638 kilograms valued at 3,879 pesos from the Netherlands.

Total film imports from the various countries were:

<table>
<thead>
<tr>
<th>Country</th>
<th>Kilograms</th>
<th>Pesos</th>
</tr>
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<tbody>
<tr>
<td>Germany</td>
<td>607</td>
<td>12,332</td>
</tr>
<tr>
<td>Argentina</td>
<td>167</td>
<td>3,800</td>
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<tr>
<td>Spain</td>
<td>201</td>
<td>7,351</td>
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<tr>
<td>United States</td>
<td>11,047</td>
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<tr>
<td>France</td>
<td>540</td>
<td>13,984</td>
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<tr>
<td>United Kingdom</td>
<td>367</td>
<td>6,887</td>
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<tr>
<td>Mexico</td>
<td>290</td>
<td>3,307</td>
</tr>
<tr>
<td>Others</td>
<td>1,520</td>
<td>9,794</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>15,362</strong></td>
<td><strong>201,511</strong></td>
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Hill School Operators

The Iowa Association of State Employees and Projectionists at Des Moines plans an educational campaign discouraging the operation by pupils of school projection machines, as untrained operators do not know what to do in the event of fire.
“LOVE ME AND THE WORLD IS YOURS!”

JIM FISK KNEW HOW TO MAKE MONEY!
“If we work together we can become the richest men in America!”

A sensational picture as big as the times in which its mighty drama is told... those blazing days of young industrial America, when rich men's fortunes were founded... when lavish display reached its peak... when men and women loved as intensely as they lived!

EDWARD ARNOLD... CARY GRANT... FRANCES FARMER... JACK OAKIE...

The Toast of New York

DIRECTED BY ROWLAND V. LEE
AN EDWARD SMALL PRODUCTION
Screen Play by Dudley Nichols, John Twist, Joel Sayre
ASIDES and INTERLUDES

Now that the courts and the licensing authorities have stripped the Minsky Brothers of their "strip-teasers," and hundreds of strippers do not know which way to turn, Ted Cook is starting a campaign for the relief of unemployed strip-teasers. He's going to ask Congress to work out some sensible plan that can be applied before the girls catch cold.

Meanwhile, a frantic appeal will be made by radio to the public. Anyone wishing to donate penthouses, champagne, mink coats, cosmetics or bear skin rugs is requested to get in touch with any of the Minsky Brothers.

Simile:

Phonex as the applause of a radio studio audience watching a dazzling Hollywood beauty chip sweet nothings on a guest broadcast.

Universal's current "Stranger Than Fiction" reel shows a restaurant in New York which is hard on watches and cutlery, what with a huge air-conditioning machine blowing watches and having the tableware cutting up all kinds of capers—knives and forks sticking together, or whirling about.

The third alarm clock of London's dark and eerie Oriental quarter is shown in the same reel. It's Mrs. Molly Moore, and she goes around the district in the dawn, waking up her customers in time to go to work. Mrs. Moore gets 'em up by blowing peas at their windows with a pea-shooter!

A New York survey indicates that one out of every 22 persons is a mental case, and that everybody will be insane within 200 years.

Which makes it all seem so useless—this worrying about trivial things such as chance games and giveaways and double and triple bills, when, almost before we know it, everything will be decided in padded cells.

Clark Gable was having himself a bachelor evening down in Los Angeles' Mexican quarter when Jimmy Fidler caught up with him. Of course, the lovely Spanish dancer, Estalita, was "gaga" at sight of Hollywood's "Number One lover," and her face brightened perceptibly when Gable asked her to sit at his table. "Are you from Mexico City?" Clark asked, just to be friendly.

"Oh no! I'm from California," Estalita beamed.

"I've always wanted to shake the hand of a native audience dancer," admitted Gable, suitting the words to the action.

"In fact," the girl added, "I was born right here in Los Angeles." At that Gable leaned across the table with: "Now that calls for something more than a handshake," and kissed the girl gingerly on the forehead. Estalita was beside herself with joy, but she was thinking fast. Suddenly she said, coyly:

"Yes, I was born just around the corner!"

Add headlines of the week:

BARRYMORE'S ELAINE WINS RIGHT TO UNDRESS

¡Ayayay! and ¡Caramba! Manrique's Whiskers!

Forcible barbering of an ex-Hollywood extra's luxuriant jet black whiskers has Mexican national political circles agog. The beard was the joy of Professor Aurelio Manrique, outstanding intellectual, quondam state governor, linguist and movie player, who is now running for the Mexican congress, besides being director of the National Library, Mexico City.

During his enforced residence in California for his participation in the ill-starred military uprising of 1929, Mr. Manrique met up with some of that irony that life is so fond of disposing: his intellectual gifts could only gain him a mere handout pittance as translator and interpreter. But Hollywood producers were willing to give him something worth pocketing because of his swell beard. So, Manrique and beard played in several pictures.

Now the beard is no more. The Professor's luxuriant mustache and hair have likewise been snipped. While he was making a speech in San Luis Potosi City, territory of his political foe, General Saturino Cedillo, minister of agriculture, a hairdresser took umbrage at the Professor's remarks, mobbed him, and though Manrique has Sandow strength and licked several of his assailants, they beat him up and barbered him to the accompaniment of fired shots which wounded 15 bystanders.

Manrique came to Mexico City with a bath towel wrapped around his head, and the parts where the glorious beard had been. His many supporters are plenty sore. The complications have been lodged with President Lazaro Cardenas. The outrage and the whiskers have become a national political issue.

Ned E. (Edward Everett) Depotin, vice-president of RKO Radio, was the guest two weeks ago, of the pictorial pages of Motion Picture Herald, in which his photograph appeared showing him in true Texas style, with ten-gallon hat, wide leather belt, gun and holster, boots and bandana. He had stopped off for an hour with RKO's salesmen, at the Dallas Exposition of Billy Rose's, while en route home from the company's convention in Hollywood.

What we neglected to say in the caption accompanying the picture was that the ten-gallon hat was presented to him by Bob O'Donnell, the gun by Claude Exell, the belt by Bill Underwood, the boots by Pierre Levy, the holster, Circuit manager in Dallas, and a Mickey Mouse sweater by Walt Disney. The pose and the pants were by Mr. Depotin. (Texas Ranger rides again, on page 12).

Dave Palffreyman, that chubby exhibitor contact for Will Hays, and all of the legion of motion picture travelers who route their cross-country trips via New Orleans to satisfy their epicureanism, are hereby informed that the city now is flooded with rattlesnake meat. It's brought in from the Texas-Pan American Products Corporation offering canned rattlesnake with supreme sauce. Have yourself a snake snack.

Ann Sothern still is blushing. To hear Whitney Bolton tell it, Miss Sothern had been seated at the RKO convention luncheon in Hollywood, next to a man in black clothes. All the other delegates had on white suits. Nor did he have a name button pinned on. She figured he was just a studio stooge, or a salesman, and, to make conversation, she began complaining about how she was overworked by RKO, was put into too many pictures, asked him if he didn't think she was getting a raw deal. "Well, I don't know, really," he said. She figured he probably didn't know enough about pictures to know what she meant. "By the way," she quelled, "what's your name?"

"Leo Spitz," he replied, meekly.

Sobering influence item in the New York Daily Mirror:

"The stork is winging around the home of a certain film writer in Hollywood. Inside, carpenters are working like mad remodeling the barroom into a nursery."

John Chapman offers proof that this country is undergoing a vast upheaval. He cites the face of John (CIO) Gable's eyebrows are now more famous than Joan Crawford's eye-lashes.

We ceased using double-billing title oddities some time ago, but the fact that it was the Cunninghams, asked in Cunningham, Kansas, prompts us to indulge just this once with their billing of the following:

THE MAN WHO FOUND HIMSELF WITH TOO MANY WIVES

"Bug's" Baer doesn't have much sympathy for those W.P.A. Federal Theatre actors who are bickering because the project is being liquidated. He reminds them that the economic troubles of the actor in his own day were really something.

"In our days," remembers Baer, "we trooped with a company that was so hungry the bloodhound ran away because Eliza bit him twice. We had to play Shakespeare because nobody had any pants, and at one time we had 12 Romes on the balcony.

The London Eura reports that so many salesmen from one distributing company called on an exhibitor that when the tenth was departing he asked for an explanation. "They've started a sales-training course," said the salesman, "and you're Lesson No. 1—The Tough Egg."

Cecil B. DeMille in Hollywood refuses to be made an exhibitor at the British Coronation banquet of James the Second, there were 1,245 items on the menu, in addition to 99 cold dishes.

by JAMES P. CUNNINGHAM
RIGHT!

... WHAT THE NEW

AND SCO ARE PROVIN

AN EDWARD SMALL PRODUCTION

DIRECTED BY LEIGH JASON

SCREEN PLAY BY NAT PERRIN • PHILIP G. EPSTEIN • IRY S. BRECHER

RKO-RADIO PICTURE

with these famous entertainers,

PARKYAKARKUS • HAN

JEROME COWAN • TH
SCREEN NEEDED WAS

FACES!

RES OF FIRST-RUNS

G IT!......

ACES OF 1937

ners JOE PENNER * MILTON BERLE
R IET HILLIARD * WILLIAM BRADY
LMA LEEDS and a hundred NEW FACES!
SHOWMAN'S REVIEWS

The Life of Emile Zola

(Warner).

At the end of the showing of "The Life of Emile Zola," the audience staged one of the most unusual demonstrations ever in Hollywood. It refused to leave the theatre. Choking the aisles, foyers and lobbys, it seemed to be on a mission to express its appreciation of the picture it had just seen.

When Paul Muni appeared, spied by some one who called it "The Poet," it was the object of handclapping and cheering. This enthusiasm was accepted as a sample of the influence "Zola" may be expected to exert wherever and whenever it is presented. The reception of Muni's work was symbolic.

Had the preview been an invitational affair with the object only of testing the television, it probably would not have been considered a true reaction. But Warners, very likely with considerable interest, will go in for invitation previews. Consequently, with the exception of the working press, studio officials, several of the cast and others associated with the making of the production, the vast majority of the audience was composed of ordinary picture enthusiasts who had paid their admission.

As was "The Story of Louis Pasteur," another Muni vehicle also directed by William Dieterle, "Zola" is a very different kind of story and a different kind of action. It is elevating the most desirable variety. That it might be so, some romantic license was taken, although historical details are authentic.

The picture is a sympathetic biography of Emile Zola, whose gift of prophecy is discovered and his art is grounded in the truth and exposed falsity and hypocrisy. His story becomes tensely interesting through the intelligent approach that has been made and the judiciousness with which the action has been handled and in action, calculated to impress both the intelligent and obtuse mind. Several chapters in the story are charged with the tension inherent in two and a half centuries, centurion upon the first. The details the early years of Zola, spent in poverty but dedicated by him to the creed of telling the truth. It culminates with the success of his novel "Nana," which brings down upon him the wrath of hypocritical officialdom. Weathering the storm, producing one great book after another, Zola and his family rise to influence and wealth.

Then the Dreyfus scandal explodes; an innocent officer, accused of treason, is railroaded to Devil's Island. The conspirators, inspired by religious bigotry, scrupling that the honor of the Army must be saved, go free temporarily, yielding to the appeals of "Mme. Dreyfus," Zola, who knows the truth must be told, publishes his famous "I Accuse." Arrested for libel as the French populace erupts in fanatic fury, Zola's trial is a travesty on justice. The Army and those who have something to hide can do anything. Sentenced to prison, he is sent to England as the officials he accused are exonerated.

But Zola's friends do not fail him. A new regime comes into power, the true circumstances are brought to light. Zola returns to France to be acclaimed a national hero. The old man's hour of triumph is short and hollow. He is accidentally asphyxiated by a leaking coal stove. As Dreyfus, a man Zola never saw, stands in humble reverence, Zola is posthumously honored by the French government as Anatole France delivers the eulogy.

"The Story of Emile" is a picture which managers should urge their patrons to see. There is a wealth of material with which to work. From a historic viewpoint, Muni, Donald Crisp, Joseph Schildkraut, Gale Sendaroand, Gloria Holden, Henry O'Neill, Morris Carnovsky, Grant Mitchell, Louis Calhern, Robert Barrat, Vladislav Sokoloff and Harry Davenport are all that anyone could desire. Production support and directorial technique, especially as they embellish thematic content with the action of little mud, brutal soldiery and callous judges, create the required movement. Musical accompaniment, as it has been included either as comic or alloy emotional reactions, is dramatically valuable in establishing the various moods.

The picture is valuable screen merchandise and proper showmanship treatment should make it one of the season's outstanding commercial successes.

Previewed in Warner's Hollywood theatre.

GUS McCARTHY.


CAST:

Emile Zola, Paul Muni; Lucie Dreyfuss, Gale Sondergaard; Capit, Albert Dreyfuss, Willis; Associate, Joseph Schildkraut. Blanke; Jules, Bernard Cribbins; Nana, Erinn O'Brien-Moore; Maitre Charpentier, Charles Talbert; Maitre Muni, C. Aubrey Smith; Colonel Picquet, Henry O'Neill; Nana's mother, Helen Carver; M. Major Dort, Louis Calhern; Commander of Paris, Ralph Morgan; Major Walser-Kempf, Edward Keane; Paul Cezanne, Vladimir Sokoloff; Georges Clémenceau, Frank Fegley; Chief of staff, Harry Davenport; Minister of War, Robert Barrat; General M. Delsorgue, Charles Richman; Mayor of Paris, George Meunier; Colonel Sandberg, Walter Kingsford; Assistant chief of staff, Paul Kerverton; M. Covigne, Montague Love; M. Von Bay, Donald Meins; Mr. Richards, Lumsden Hare; Helen Richards, Marcia Mae Jones; Madame Zola, Florence Roberts; Pierre Dreyfuss, Dickie Moore; Jeanne Dreyfus, Edna Gourvitch.

Love in a Bungalow

(Universal)

Comedy-Romance

Scaled to accommodate the desires of some segments of the family trade, "Love in a Bungalow" calls for the type of exploitation that should arouse the interest of those classes. Fortunately, for that purpose, an idea has been included in the production, one that is somewhat novel and sets the whole picture apart from a routine comedy romance is available for adaptation. It's a gag stunt dealing with what happens to two unmarried persons who win a contest for the best letter explaining why they consider themselves the world's happiest husband and wife.

The prolonged and somewhat irrelevant situations, action and dialogue leading up to the real meat of the story are fairly amusing. "Mary Caliban" is housed in a really promotion model bungalow, into which brazen but likable "Jeff Langan" injects himself. His charming personality and somewhat eccentric ways cause "Mary" to forget her anger at the intrusion. One thing and another, especially a visit to a food fair, kindle the spark of romance. Then they hear about the contest, enter it and as a lovers' spat ensues, separate and forget it. Adjudged winners, "Mary" is in a predicament.
Ruslers Valley
(Paramount-Sherman)

Hopalong Cassidy

It is said that the more experience a person has with a thing the better he does it. Producer Harry Sherman has had much experience in bringing the Clarence E. Mulford "Hopalong Cassidy" stories to the screen. Continual personal renewal and diversity of "The Picture" itself means that the public has been satisfied with his efforts. One would apparently be lacking in the facts if he ventured that the producer does not know that this condition was not the dominant exploitation value associated with this or any other series with a similar theme, that the producer might make.

Although the series started with James Ellison as the third number, somehow or another, this producer has linked William Boyd and George Hayes, nobody, either manager or patron, seemed to feel that the quality of the product suffered when Russell Hayden took Ellison's place. There probably wasn't so much musical content, otherwise the production technique was pretty much the same, such as very little action, a lot of talking.

In this instance, exhibitors and the public who like the pictures have all that went to making them, and they are popular. Of course there is an expected difference, nevertheless the picture continues the familiar formula. Still there is no triteness, no evidence of the idea being or becoming old.

With action as the keynote, things happen—robberies, rustlings, combivines, get "Hopalong" in trouble, but without difficulties to himself, including the radical departure that he almost falls in love with a girl, and that he does not get out of such activities as "Avecings in Along" that "Lucky" and "Windy" are extricated from their jam, and as he again escapes the wiles of Capit, "Randall Glenn et al."

Previwted in Grand National Studio Projection room, Hollywood. It's all right to look at somethin' that is not so good in which to look at a comedy or thrill action film. One must depend upon what he thinks he knows to anticipate what general audience reception might be. Regardless, this writer, having seen almost all of the "Hopolongs," is of the opinion that this is the best constructed, contains the most quality, action performances, quality of production support and the way in which it has been produced.


CAST

Hopalong Cassidy — William Boyd
Windy Haliday — George Hayes
Miss Lydia Bisbee — Margaret Meade
Miss Ellison — Sally Blane
Mrs. Kester — Minerva Ureco
The Ga-Ga Prospect — Jerry Tucker
Darlings — Joan Howard and Juan Brusalo

The Singing Marine
(Warner Bros.)

Musical Romance

There is considerable entertainment to be enjoyed in "The Singing Marine," the audi- ence first time audience test showed that it had found it and liked it even if whatever there is of the unusually strong musical content, it is being told in a style of black shadow in a dancing and singing number.

Dick Powell is the picture, his singing is the exposition modal number, it must be added a word for the work of the promising Doris Weston, the dancing of the new Lee Dixon, the harmonica wizardry of George "Pecky" (Powell) out of his cot and to him to the "Kirg." The one "thrill" sequence, in which "Skinny" rescues "Peggy" from Chinese handis, is melded into the story as a play-within-a-play spectacle, not especially convincing, but nevertheless pleasing.

It is often mentioned there are several familiar ones elsewhere in the large supporting cast, among them Hugh Herbert as the old cantankerous sailor, William "Big Fat" Adams, sufficiently blustering sergeant, Jane Darwell, Jane Wyman, Berton Churchill, Robert Barrat, Eddie Acuff, Ralph Edmonds, and the new coming Veda Ann Borg.

Busby Berkeley's conception of singing and dancing display is at its best in the introduce- tion to the Chinaman scene with a pair of hands weaving in the distance against a black background, gradually moving into closeup and dancing into the figure of the harmonica player.

Elsewhere in the same sequence, however, the audacious labors of this famous creator of sequels are, of course, extremely studied and result in an extended cessation of action while Powell was singing. Explanation perhaps lies in the difficulties of photographing a face in closeup with just a sliver of body showing. The same reaction was felt in one closeup of Miss Weston.

The story of the picture begins with "The Singing Marine" being financed by his mates in a radio trial. His success is not to be short-lived, because the extended absence of the motor sinks all the earnings in a night club, just when the soldier has an opportunity to do a good deed for the "mother" of the regiment. However, when the club pays dividends, so does he. His swell-headedness also vanishes and he finds that happiness with the girl he loved all along.

At the Strand in New York the feature was a bit more than quietly received, with the reservations already noted.—Ernest A. ROYSTEAD.


CAST

Bob Brent — Dick Powell
Peggy — Jeanette MacDonald
Slim Baxter — Lee Benson
George — Douglass Dumbrille
Jane — Jane Wyman
Marie — Mildred Natwick
Doe — Dolly Anderson
Dick — Dennis O'Keefe
Fanny Hatteras — Rose King
Newcomer — John Dopey
Dopey — Guzan (Big Boy) Williams
Dione — Dione Wilson
Captain Skinner — Henry O'Neill
Chief — Charles McGiver
Harry — James Robbins
Al Ling — Miki Morris
General — Pierre Watkin
First Marine — Frank Travis
Second Marine Sergeant — Edward Chandler Chang

Easy Living
(Paramount)

Comedy

It may be that not all audiences will accept "Easy Living" as the preview crowd did. Should such a thing happen, the reason will be that they are without a sense of humor. For straight-away, the methodical, prolix, songs of this picture,这是 Jean Arthur and Edward Arnold, have not recently been associated with comedy, few pictures of the type can get away with slapstick farce as a laugh provoker. In the atmosphere the picture is clean, wholesome, mod- erately entertaining and will cause you to laugh at the characters, the things they say, what they do and the situations in which they involve themselves. It's silly. Unquestionably those who had anything to do with this production intended that it should be silly. Nevertheless producer, director, writers and players have seen to it that is unique and refreshing fun.

Of course there isn't a serious moment during the entire running time. Everything is conceived and developed with the sole idea of stimulating laughter. The yellow breakfast table argument of the wealthy banking "Ball" family, participated in by husband "J. B. with Mary" and son "Johnny," starts the ball rolling. To teach extravagant "Mary" a lesson, "Johnny" has left home in high dis- glee. A visit to the relatively unknown "Barbosa" is a common occasion for laughter, for the fur coat off the roof. It lands on "Mary Nash's head and thereby ensues a comedy of errors which is delightful. Not permitted to return the coat, "Mary" is hired from her bank photographe j job because no moral girl could own such a coat. But hotel keeper "Louis," thinking that "Mary" is the paramour of the powerful "J. B." (who holds the mortgage), installs her in the Imperial Suite. Then "Mary," not knowing what is going on, is a certain sequence which wrecks a sequence that would give any of Mack Sennett nonsensical riots a run for its money. Through a delusion as "Louis," shower "Mary" with all kinds of lavish merchandise and neither she nor "Johnny" can understand why. The "Johnny" mistake, "Mary" gives market tipper "Hulgar" a stock tip which almost wrecks "J. B.'s" bank and fortune as the market is crashed, so box-office success results a conclusion all the strings are drawn together and as the audience roared everything is ad- justed. The picture is a laugh and not a farce. To sell "Easy Living" successfully and to let the maximum number of people know of its merits as a farcical comedy, it seems that merely labeling it as an "all laugh" picture would suffice. The film is wide open for all sorts of exploitation: exploitation that should be in the character of the original situation. A showman's show as well as an audience show.

(Continued on page 54)
"A MONEY-IN-BANK FILM IF EVER THERE WAS ONE!"
—Motion Picture Daily

"PROMISES TO BE ONE OF THE MOST IMPORTANT MONEY-MAKERS!"
—Daily Variety

"FROM EVERY ANGLE A CERTAIN BOXOFFICE SMASH"
—Hollywood Reporter

"IT WILL PROVE A SMASH MONEY-GETTER!"
—Boxoffice
"HAS COME THROUGH FAR AND BEYOND THE MOST OPTIMISTIC PREDICTIONS CLAIMED FOR IT!"—says "Chick" Lewis in Showmen's Trade Review...

"WEE WILLIE WINKIE" SWINGS INTO ITS 3rd SOCKO WEEK AT THE CARTHAY CIRCLE!

Rudyard Kipling's

WEE WILLIE WINKIE

starring

SHIRLEY TEMPLE

and

VICTOR McLAGLEN

with C. AUBREY SMITH • JUNE LANG

MICHAEL WHALEN • CESAR ROMERO

CONSTANCE COLLIER • DOUGLAS SCOTT

Directed by John Ford, Academy Award Winner

Associate Producer Gene Markey

Screen play by Ernest Pascal and Julien Josephson

Darryl F. Zanuck in Charge of Production

THE KEYSTONE OF YOUR FUTURE
Damaged Goods

(Grand National - Criterion)

Melodrama

Adapted from Eugene Brieux's stage play, "Damaged Goods," has as its theme the iniquitous effect of its suppression of information regarding venereal disease, its prevention and treatment.

The story is that of a young man who contracts a disease, refuses to follow the advice of a physician but goes to a "quack." Thinking that he has been cured, he marries. His child has the disease, and the reputable physician straightens out the tragedy and persuades the bride's father, a Congressman, that legislative action is the only solution.

Based on the subject of venereal disease as plot motivation the picture is considered uneventful and without entertainment value.

A Criterion production distributed by Grand National. Adapted by Upton Sinclair. Directed by Phil Stone. Running time, 80 minutes.

CAST

Piero de Cordoba...[Jean Arthur]
Phyllis Barry...[Edward Arnold]
Mr. Louis S. Louis...[Laurel Burrell]
Van Buren...[Franklin Pangborn]
Wallace Whistler...[William Demarest]
E. E. Lillian...[Esther Dale]
Office Manager...[Harlan Briggs]

Big Fella

(British Lion-British Comedy, Songs)

Paul Robeson and Elisabeth Welch, generous with their songs in distinctive and popular genre, provide the most obvious box-office attraction in "Big Fella," an ambitious adventure picture in the grand tradition of such legends as, "Lazin'," "I Got a Robe," "Roll Up, Sailorman," "Ma Curly-Headed Baby," "River Steals My Folks from Me," and "You Didn't Oughta Do Such Things." The Welsh titles are "One Kiss" and "Harlem in My Heart." There you have the selling campaign in a nutshell.

The story is of a Joe, a good-natured negro resident of the Marseilles underworld, is asked by another black, a 60-year-old man, the only son of a rich English couple, who is believed to have been kidnapped from a liner which has just docked. Joe finds the boy by accident. He has not been kidnapped, but has bolted from his over-solicitous mother and is as happy as he is able to be as one of a gang of wharf-side uncles.

He accepts mothering from Joe and his friend Manda, negro cafe singer, on condition that he is not to see his parents. However, all the quarter knows about Joe's secret police mission and Spive, one of the crew, carries off the man by strategy and delivers him to the prefecture. The reward is large and, under pressure, splitting with Joe and his two cronies, but getting most of it back from the easy dairies during a carouse in the sand.

The boy manages to tell his parents something of the truth and, refusing loof until Joe is sent for, persuades them to make the negro an offer to come along on the ship. At the last moment Joe decides to stay with Manda and Spive, his face blackened, is sent aboard in a drugstore dummy face.

There is originality in the story idea and some humor in its development, but the casting of the boy's parents does not receive the applause which it deserves. There is little known of and of the marquise value. John Wayne, where he is known for his western roles, can of course be counted on for a name butt. The production numbers the story seems to be the picture's selling point.

Opening with shots of the war in Spain with "Bob Adams" (John Wayne) and "Elmer Davis" (Frank Morgan) covering the horrors of the newsreel company the scene of action shifts to their London office where they are informed that they will cover the impending up- rising in Samari. "Bob's" brother "Don" (James Bushe) follows "Bob" to Samari.

Unable to convince "Bob" that he wants to be a part of it, but, "Joe" Wilson "Don" decides to take matters into his own hands.

Reviewed in projection room.—PAUL C. MOONEY.

New Faces of 1937

(Radio)

Musical Comedy

Precisely what the title implies, this picture introduces a group of players, some quite well known though in limited circles, but all exceptionally talented and, in the order of the parts, Bert Brinley (Venetia), Harry Hilliard and Parkyalaftar, all four familiar to audiences because of previous picture work but especially for their radio parts. The talents are also there to lend balance to the production by smooth performances.

The players have a world of material with which to work and the ingenious ones can open up their books of showmanship to exploit the newcomers. Though this picture itself is a backstage musical comedy, of the type that has been done time and again, this time, however, there are several plots handled into the plot to make it appear almost new.

"Robert Hunt" (Jerome Cowan), Broadway star and fairly good candidate for "Wellington" (Milton Berle), a backer, is giving an audition to "Elaine" (Thelma Leeds), a rhumba dancer, later explaining to Parky that he produces Bops for which he sells each of four backers 85 per cent of the show. He pockets their money when they show the show, and using the same gambling game, is able to have his backers stake until it is all gone. According to custom, "Revels," his current show, closes and several mourn their losses. One night he brings "Elaine" a notice—"New Faces." The following day "Patricia" offers him $15,000 which he accepts, offering to back "New Faces." "Hunt," resuming his unscrupulous tactics, is en route to another certain flop when "Elaine" and "Revels" team and reveals that she knows the way he is operating. He promises marriage and a trip to Europe to shut her up and she accepts. "Hunt" turns the show over to "Wellington," who immediately hires the good acts, but he soon finds himself up to his neck in backers, all owning 85 per cent of the show.

In an amusing finale, in which "Seymore" works his way onto the stage and is a comedy sensation, the show clicks. "Patricia" and "Jimmy" settle their difficulties.

All through the film, the players are interspersed the comedy antics of Berle, Penner and Parkyalaftar.

See the Marion Hulse in "New York, where a number of musical numbers are cut and an appearance of John Caron, a comedy sensation, who appears at the end.


CAST

Seymore...[Joe Penner]
Wellingon...[Milton Berle]
Bob...[Philip G. Corsoy]
Sara...[Anita Louise]
Nadia...[Paul Robeson]
Sara...[Elisabeth Welch]
Vivian...[Sara Leaders]
Jenny...[James Hayter]
Daisy...[Brooke Brown]
Mr. Higgin...[Edmond Maston]
Mr. Ogilghant...[Eric Couley]
Mrs. Ogilghant...[Joyce Kennedy]

NOT ALL THE WEALTH OF THE WORLD COULD STAGE A SHOW LIKE THIS!

The fabled riches of Aladdin's cave... diamonds, emeralds, rubies, big as walnuts... jewels beyond any earthly price... sables and ermines... satins and velvets... carriages of gleaming gold, glistening with precious stones. Plus the matchless pageantry of nobility on parade! Plus the breathless spectacle of a king and a queen being crowned. ALL IN BLAZING COLOR THAT FLOODS YOUR SCREEN WITH GLORY! What a thrilling sight for women... a stirring scene for men! *Ask for a screening of this Picture of a Century* to know the full power of its audience appeal!

**The Coronation**

A FEATURETTE ENTIRELY IN TECHNICOLOR

Described by Lowell Thomas  Edited by Truman Talley
Supervised by Sir Gordon Craig, Gerald Sanger, Russell Muth. Technicolor Color Director, Natalie Kalmus. Produced by British Movietone News.

Exclusive with

[20th Century Fox logo]
Let's Make a Night of It
(Associated British)

Musical Comedy

A comedy of production which uses a farcical story as background for a series of cabaret and variety acts and spectacle. It is staged on a much better scale than most British efforts of this kind. Some of the scenes and bits of presentation are standable in America, with some that probably is not, and certainly offers a big range of dance numbers for musical performers. The most notable idea is the title character, who is in fact an American crook, similarly becomes the owner of the adjacent "Coconut Grove." Each of the girls is love in love with a young waiter, whose ambitions are realized when he gets charge of the "Silver Spoon," and puts on shows which make it the rage, at the expense of its rival. The climax comes when the young newcomers knock down a wall or two, make the waiters sing, and have a street fight.

A farcical episode picturing a police raid by officers of both sexes, disguised as revellers, is a bit easier than the routine of a popular dance bands are featured. The individual turns are of a very high level. The characters of the story proper are interpreted by June Clyde, Peggy Hopkins, Helen Stirling, Mabel Albertson, Fred Gwyney, Steve Geray, Zelma O’Neil and Iris Hoey.

As light entertainment it is an item which can usefully find its way in most American houses.

Viewed with a very hard-boiled audience of several hundreds of exhibitors at the CEA Conference in London. Then it did not rate as "fans," but opinion rated it a good booking.

—BRUCE ALLAN, LONDON.


CAST

Lennie Hayton and His Orchestra (Warner Bros.)

Passionate About Beauty

The supremacy of matter over mind is illustrated in this Melody Master by the fact that the story made no exhaustive demands upon mind but there’s nothing the matter with the showmanship. The very absence of the regular King’s singing follows the approved pattern of the day and other specialties are provided by Paul Barry and Harry Spurer, directed by Ben Huray.

Running time, 10 minutes.

Rhythm of the Game (Paramount)

Spotlight

Different from the usual sport subject, this is both interesting and intriguing. Ted Husing, seated at a desk, conducts a guessing game on sounds in the newsroom. The new man, with Husing naming the correct answer followed by pictures of the performance. To set the stage for the guesses some common sounds are run off, such as frying eggs and marching soldiers with Husing naming the correct answers followed by pictures of the performance. The same procedure is followed with the sports, which includes picking horse shoes, racing motors, canoe paddling, bag guessing, roller skating and band gallery. Running time, 10 minutes.

The Little Pioneer (Warner Bros.)

Action, Singing, Beauty

All elements of entertainment have been crowded into the 19 minutes of this Broadway review. There is music, from little Sybil Jason, Carlisle Moore, Jr., and Jane Wyman, an action story that goes farther than to serve merely as a chute for dishing up the songs, or the Leopoldina dances of Bodil Pederson and Frederick Vogelting, and finally a use of color that points up the climax in which the Boes and British soldiers unite forces to stuff out a hot American band. Excellent direction by Bobby Connolly has made the short subject well worth while.

Sweet Sioux (Warner Bros.)

Filled with Fun

The cartoon animator is at his best when he is let loose on the idea of mixing up men and machines, and Charles Jones and Bob Clampett have put together in "Sweet Sioux" a series of amusing cartoons, each of which stands on its own as a distinct contribution. A Minneapolis Melody production of Leon Schlesinger.—Running time, 8 minutes.

Porky’s Super Service (Warner Bros.)

Lively

There is little off the beaten track of the travelogue in this Colortour adventure into Hungary by E. M. Newman’s camera staff, the special attraction being the brightly hued creation of needle and thread should give the production the undivided attention of women-folk, particularly at the light of the footage allotted to wedding preparations and dances. The musical background matches the street scenes’ flying colors, and the color tones are subdued where unexciting settings are brought and brilliant where action and enthusiasm call for splashes of shading. The narration is by Basil Ruysdael.—Running time, 10 minutes.

Newboy’s Nightime (Warner Bros.)

Mildly Diverging

There’s dancing and singing in generous doses in this brooding day Brevity, directed by Roy Mack, lightly threaded through a story of a newsdealer who goes into competition with the neighborhood Lumberyard. The folk trio does considerate singing, Evelyn Poe less but with greater effectiveness, while the dances, one or two excellent, are contributed by Tommy Kafferty, Jean Travers, Billy and Beverly Berns, and Maurice and Cordoba. The best received act, however, was the trick drumming by Jack Powell, in which he didn’t miss a plate, pan or glass in the kitchen.—Running time, 20 minutes.

"Damaged Goods" Passes Censors

Deletions having been made, "Damaged Goods," Grand National release, has been approved by the Ohio Censor Board, according to William Shurtin, Grand National branch manager in Cleveland.

"March of Time" to Use Photophone

"The March of Time" has signed a recording license agreement with RCA, providing for the use of Photophone equipment. Delivery of the new sound apparatus will be made within a few weeks.

Phil Gerard, former publicity manager for Consolidated’s Esquire, has joined the other Film Company in the same capacity.
Dear Mr. Exhibitor:

We previewed "BETWEEN TWO WOMEN." The audience was enthralled. It's great box-office! The critics agree it's swell. Please get behind it and let your patrons know a grand, thrilling entertainment is coming!

Yours sincerely,

Metro-Goldwyn-Mayer

"BETWEEN TWO WOMEN" with Franchot Tone, Maureen O'Sullivan, Virginia Bruce
Screen Play by Frederick Stephani and Marion Parsonnet. Directed by George B. Seitz. A Metro-Goldwyn-Mayer Picture
MOTION was located 240 level should serious documentary 1 Charged an feature. While At a Eiffel with out, production, an organization Special industry production, Mr. beginning the German productions with French subtitles are screened daily, many of them before their general release in France.

The Cinema Confederation last winter agreed to cooperate with Charles Delac, former head of the Syndical Chambers of the Cinema and director of the Photography and Cinema Exhibit which is housed in a special pavilion, but withdrew before the opening of the Exposition on the ground that production was not given a sufficiently prominent place.

Appointment of Mr. Delac as director of the cinema exhibits was opposed by the beginning the Confederation of the French Cinema, of which Charles Demaria is president and which represents 90 per cent of the production, distribution and exhibition companies including subsidiaries of foreign companies. The former Syndical Chamber of which Mr. Delac was president, has become the Federation of the Syndical Chambers of the French Cinema and is headed by Marcel Vandael, associate of Mr. Delac in the production company, Delac and Vandael. It includes only a few small companies, all French.

In April, in an open letter to Mr. Delac which was published in the French trade press, Mr. Demaria announced that the Confederation had decided not to participate any further in the exhibit for the reason that the manner of organization would not give the French cinema industry the important place and prominence it has a right to expect.

An exchange of open letters followed in which Mr. Delac said curtailing of the production representations was made necessary by the budget limitations imposed by the Exposition management. The Confederation, however, refused to reconsider its decision and pointed out, in addition, that the showing by foreign nations in their various pavilions of foreign made pictures constituted unfair competition with French exhibits.

Special Cinema Pavilion

The pavilion devoted to the Cinema and Photography, classified as Section 14 of Group IV of the Exposition, is located under the Eiffel Tower and, when finally opened, will include a large hall, two exhibition floors and a 900 seat theatre in which films will be shown. With the exception of a part of the ground floor to be occupied by the photography and gramophone exhibits it will be devoted exclusively to motion pictures.

Plans for Industry Representation At New York Fair Remain Nebulous

While it is expected that motion pictures will play an extensive role in the industrial and scientific exhibits at the New York World's Fair in 1939, no plans have been made by the film industry for direct participation. Production and distribution executives are known to have discussed numerous plans for a motion picture section and the management of the Fair has indicated that they would welcome such action but no decision has been made on the establishment of the exhibit or on what form it would take.

Indications that visual education through the use of motion picture films in the classroom would play a prominent part in the education section of the Fair followed the submission of an analysis of the subject to the Fair management by Daniel Bertrand, formerly of the motion picture code division of the NRA.

"In depicting the World of the Future, the Education Division of the World's Fair of 1939 should emphasize the use of sound films as a primary development in pedagogical technique," Mr. Bertrand said. "The Fair offers an excellent opportunity for presenting a program designed to acquaint publishers, educators, parents and students with educational talking pictures and supplementary audio and visual aids.

Copenhagen, and showing the history of the nation from earliest times to the present. A motion picture theatre is planned also for the Danish Pavilion displaying, the various steps in the making of a feature film, will be exhibited by Metro-Goldwyn-Mayer.

Exhibitors Aroused

It was the announcement of the showing of foreign features which aroused the greatest opposition from exhibitors in Paris and the vicinity. Many of them predicted a serious slump in business because of competition from the Exposition and the fact that in addition to the daily and nightly attractions there are to be free programs of feature pictures added to their fees.

The general opinion of exhibitors is that the City Council must revoke, at least during the Exposition, the 25 per cent tax on net receipts they or they will be forced to close their theatres. Even with this burden lifted, it was said, it will be difficult to maintain income at a level sufficient to meet expenses.

Of the industries which will use motion pictures in their exhibits the most important is the Electrical Section, housed in the Palais de l'Electricité et de la Lumière, the front wall of which will be used as the largest screen in the world. The surface roughly 65 yards in length, will be used for the projection of scientific films from an underground projection booth.

Other scientific films will be used in the astronomical and mathematical exhibits and in many of the industrial displays.

The General Culture section of the Exposition will organize a competition for the pictures shown in the theatre of the Cinema Pavilion. A Grand Award will be given for the best French film of over 6,700 feet; a prize of $25,000 francs ($1,100), is to be reserved for French films; an international prize of 10,000 francs will be awarded for the best amateur film, and a fourth prize of 10,000 francs will be reserved for scientific films. There will be also six cinema festivals devoted to productions of the United States, England, Germany, Italy, Russia and France.
THUMBS UP MEANS "SWELL!"
The verdict is in on Hal Roach’s First Big-Name, Big-Budget Feature Production, "TOPPER"... the Coast preview guarantees a sure-fire top-grosser everywhere!

(Turn, please)
A new career in this industry now begins for this famed producer! His first Big-Budget, Big-Name release is the talk of Hollywood!

WATCH HAL ROACH!

"TOPPER" is THE TOPS!

M-G-M will shortly release Hal Roach's production "TOPPER" Starring Constance Bennett and Cary Grant With Roland Young and Billie Burke (as Mr. and Mrs.) This is Mr. Roach's first release Under a new arrangement with M-G-M Whereby he will produce a series of Big-budget, big-name feature attractions! His first release will make you demand more! "TOPPER" is a new idea in big-time comedy Based on a Thorne Smith novel, with dialogue By Eric ("My Man Godfrey") Hatch and others We urge every showman to start right in To promote it, on the screen, in the lobby, in ads!

ANOTHER BIG ONE IN M-G-M's SUMMER FESTIVAL!
BRITISH PUBLIC SELECTS SHEAREER, COOPER, CARTOONS AND COLOR

Bernstein Circuit's Annual Poll 
Gives Gary Cooper Top Spot in Place of Arliss, and Selects Capra and Dual Bills

Norma Shearer, for the third consecutive time, retained her popularity leadership among British audiences, while George Arliss, who ranked first among male stars in 1934, relinquished his position to Gary Cooper in a direct-to-patron survey conducted by Sidney L. Bernstein at his theatres which number about 30 in London and the British provinces.

A total of 325,000 questionnaires was issued and 159,723 were filled out and returned. In 1934, on the occasion of the last questionnaire, 250,000 were issued and 124,837 were returned.

In addition to showing the popularity of stars, the latest survey which was completed February 20th, reveals a number of other facts:

Mac West and James Cagney are the most "liked" stars.

Una Merkel and Arthur Treacher are players who should be starred.

Adventure and society drama are the best liked types of production.

Cartoons are preferred over other types of short subjects.

Sixty per cent of the patrons liked colored features.

Double feature programs are preferred.

Patrons like stage shows included on the program.

Frank Capra is the best liked director.

A total of 44.8 per cent of the patrons attend the theatre twice a week and only 46.7 per cent of them attend less than once a week.

Patrons would like to see the cast shown on the screen at the end of the picture as well as at the beginning.

"Mutiny on the Bounty" heads a list of films liked most while "Klondike Annie" tops a list of most disliked pictures.

A comparison of the results of Mr. Bernstein's survey with those of Motion Picture Herald's poll of British exhibitors on "Money Making Stars" for the year ending September 1st, 1936, shows the two have little in common. Miss Shearer ranked tenth as a money maker while Mr. Cooper failed to win a place among the ten.

In Mr. Bernstein's canvass the six male leaders were:

1. Gary Cooper
2. Clark Gable
3. Ronald Colman
4. Robert Taylor
5. Ronald Colman
6. William Powell

The only one of the six who obtained a place in the Herald's ten "Money Makers" was Mr. Gable who ranked in fourth place.

The six feminine leaders in the Bernstein poll were:

1. Norma Shearer
2. Myrna Loy
3. Greta Garbo
4. Ginger Rogers
5. Claudette Colbert
6. Shirley Temple

Of the six, Miss Shearer ranked tenth as a "money star": Miss Temple, first, Miss Garbo, ninth; Miss Rogers, with Fred Astaire, second; Miss Garbo, ninth; Miss Colman, 29th; Miss Loy, 38th.

Previous surveys were made by Mr. Bernstein in 1934, 1932 and 1928. Tabular comparisons of these polls are made on a succeeding page.

This year's survey shows Mr. Cooper's popularity is steady with both sexes and in all age groups; Mr. Gable's popularity increased among men and he had a higher vote from women both "under 21" and "over 60" than did Mr. Cooper.

Sixty-one per cent of Mr. Laughton's vote came from men and he polled a higher vote among men in the age group, 21 to 40, than either Mr. Cooper or Mr. Gable. Mr. Taylor owes his position to votes from women, 89 per cent of his ballots coming from them. Mr. Colman's popularity was steady with both men and women and in all age groups. William Powell is more popular among men than women.

(There were four age groups in the poll; under 21, 21-40, 40-60, and over 60.)

Under comments on feminine stars the survey reports:

Norma Shearer is more popular among women than men and derived a great number of her votes from the 21-40 women's age group; Myrna Loy, on the other hand is more popular among men; Greta Garbo is preferred more by women than men; Ginger Rogers has risen to that fame of her popularity, and Claudette Colbert and Shirley Temple are no more popular with women than with men.

Film Preference

In the matter of choosing the type of features preferred, male patrons listed their likes in almost the identical order as in 1934. Their preferences, in order, were adventure, musical comedy, society drama, historical, love-romance, and war.

The only difference with this listing and that in 1934 is that love-romance replaced travel which was omitted from the question this year and historical films took the place vacated by love-romance.

Women's preferences were society drama, adventure, musical comedy, love-romance, comedy, historical, and war. In 1934 the listing was musical comedy, society drama, adventure, love-romance, comedy, travel, and war. War pictures ranked highest among both men and women in 1934 and in the latest poll.

As for age groups, the study shows that while adventure features rank as leaders in the younger age groups, society drama moves steadily upward as age increases.

Cartoons took the lead in preference among short subjects by both men and women. Men's other favorites were travel, sport, musical, science, industry and animal life, in the order named. The feminine choice, after cartoons, was travel and they then listed musical, sport, animal life, industry and science.

In the age classifications, cartoons led in under 21 and 21 to 40 while travel took first position in the other two groups, 40 to 60 and over 60. But while interest in travel increases with age, interest in sports declines with age, the poll showed.

Results of two questions concerning colored films disclosed the fact that a small (Continued on following page)
BRITISH PATRONS LIKE DOUBLE BILLS

majority likes them. Fifty-nine per cent of the men answered in the affirmative to the query "Do you like colored feature talks? while 61 per cent of the women also replied "yes." The second question was "Would you rather that those (colored films) had been photographed in black and white in the ordinary way?" The replies to these men, 46 per cent yes, women 45 per cent yes.

Double Features Win

Although percentages as compared to the 1934 poll showed a slight decrease in the preference for double features, this type of program was favored overwhelmingly by the voters. The figures were 79.5 per cent for double features and 20.5 per cent for one feature and short subjects. In 1934, 84.5 per cent favored two features on the program.

Women proved the strongest advocates of double bills. They voted 83 per cent for two pictures while the men voted 75 per cent for the same type of program.

Stage Shows Liked

"Do you like stage shows included in cinema programs?" brought 76.5 per cent affirmative replies. The preference for stage shows was slightly stronger among men, 79 per cent voting yes as against 75 per cent of the women.

Capra Favorite

Frank Capra took the honors as favorite film director, replacing Alexander Korda, who was voted the best liked in 1934. Mr. Korda ranked second this year. The films directed by Mr. Capra which won the most votes were "Mr. Deeds Goes to Town," "It Happened One Night," "Forbidden," and "Dirigible."

Mr. Korda's best liked film was "The Private Life of Henry VIII." Other directors in the order chosen were W. S. Van Dyke, Alfred Hitchcock, Frank Lloyd, Cecil B. de Mille, Tom Walls, Ernst Lubitsch, Herbert Wilcox, Mervyn LeRoy, Henry Hathaway, Victor Saville, Rene Clair, and George Cukor.

Twice-a-Week Popular

"How many times a week do you usually go to the pictures?" patrons were asked and 46.7 per cent said "twice"; 30.4 per cent, "once"; 15.6 per cent "three times"; 4.2, "less than once a week," and 5 per cent, "more than three times a week."

Heading the list of pictures which received "Outstanding" votes were "Mutiny on the Bounty"; "Lives of a Bengal Lancer"; "Mr. Deeds Goes to Town"; "Under Two Flags"; "David Copperfield"; and "Captain Blood."

"The six films with the greatest number of unfavorable votes were "Klondike Annie"; "Modern Times"; "A Midsummer Night's Dream"; "When Knights Were Bold"; "Things to Come," and "East Meets West."

James Cagney and Mae West, as in 1934, topped the male and feminine lists of "disliked" stars. With Miss West, in the order listed, were Greta Garbo, Marlene Dietrich, Katharine Hepburn, Jean Harlow, Zasu Pitts, Joan Crawford and Constance Bennett. With Mr. Cagney were Ralph Lynn, Charles Laughton, Laurence Olivier, Boris Karloff and Joe E. Brown.

Proposed for Stardom

The first ten of a list of male players whom patrons of the Bernstein Theatres would like to see starred are Arthur Treharre, Eric Blore, James Stewart, Ian Hunter, Joseph Calleia, Herbert Mundin, Michael Whalen, Basil Rathbone, Johnny Downs, and Allen Jenkins.

The ten feminine players in this classification are Una Merkel, Patsy Kelly, Helen Broderick, Isabel Jewell, Glenda Farrell, Betty Field, Rene Ray, Rochelle Hudson, Mary Darwell and S. Dorothy Hysom.

Noted Playhouse Is Reopened with Shakespeare Film

The New Amsterdam Theatre, scene of many distinguished plays during the last third of a century, passed out of existence as an aristocratic playhouse Saturday night. In its place now stands a motion picture house featuring popular prices.

It was 34 years ago that New York City's theatriques flocked to the New Amsterdam's dedicatory performance of Shakespeare's "A Midsummer Night's Dream." It was a depiction of the same story that the New Amsterdam audience saw Saturday night but this time it was a film version.

The change from playhouse to motion picture theatre was brought about through the purchase of the property by the Cinema Circuit Corporation last month.

Although many alterations were made, the plastic lobby decorations depicting the important episodes of the theatres have been left lining the lobby. Among the changes are the substitution of transparent glass doors for the heavy dark panels that led from the foyer into the auditorium; erection of a new marquee that is surmounted by a light tower 47 feet high, and the elimination of the 41st Street garden entrance.

It was in the New Amsterdam of yesterday that Florenz Ziegfeld staged many of his most ambitious editions of the Folies and it is a paraphrase of his famous slogan that the cinema corporation announced it has dedicated itself—"Glorifying the American Dime."

Deletions Ordered

Several deletions in "Smashing the Vice Racket" were ordered by the Memphis censor board before permitting the film to be shown at M. A. Lightman's Strand theatre. Mr. Lightman withdrew a trailer after he noticed that all the sequences cut from the film proper had been included in the trailer.

Native Film Seeks U. S. Outlet

Filipine Film Productions, Inc., is seeking a distribution outlet in this country for "Zamboanga," its first production for world wide release. Dialogue is partly in English, with supplementary sub-titles. Pre-viously, the company had confined distribution of its native features to the Philippine and Hawaiian Islands.

Burnside Joins Selznick

William H. Burnside, recently returned from London, has joined the production staff of Selznick Studios. While abroad, Mr. Burnside was production manager for "Fire over England" and "Farewell Again" and assisted in the production of the first English Technicolor release, "Wings of the Morning."
A NEW SEASON
AND A NEW POLICY

The approach of the 1937-38 season brings a new era in the sale of GB pictures—and a new policy. . . . The past few years have shown unmistakable signs that both exhibitors and audiences will generally support films of high calibre. . . . That fact will be our sole guide for the new season. The GB program for 1937-38 will offer none but Class "A" pictures—the finest product to come from any studio. . . . In order to accomplish this goal, GB will release a limited number of pictures—not less than twelve—few enough in number to guarantee the maximum in quality and entertainment. . . . That there may be no doubt in the exhibitor's mind as to our intentions and our confidence, GB will arrange, for those exhibitors who prefer it, a picture-by-picture buying plan.
JESSIE MATTHEWS

Lovely, Sparkling, Glorious! The world's foremost dancing and singing star, in a class by herself as the No. 1 Girl of the box-office. Jessie Matthews will star in 3 big productions.

"SAILING ALONG"
"SPARKLE"
"GLAMOROUS LADY"

ANNA LEE

The Gorgeous Blonde. Her popularity grows a hundredfold with each succeeding release in which she appears. Anna Lee will be starred in 3 productions.

"NON-STOP NEW YORK"
"THE UNCONQUERED WOMAN"
"A GIRL MUST LIVE"
ANNA NEAGLE

Most refreshing personality developed in the past year. Beauty and brains, topped off with that spark called genius. This dynamic star will appear in 2 pictures.

"LOOK OUT FOR LOVE"
"THE SHOW GOES ON"

NOVA PILBEAM

Her memorable triumph in one of the outstanding pictures of the year placed this youthful, appealing actress at the very top of the list of great emotional stars. Nova Pilbeam will be starred in 2 pictures.

"THE WEDDING DREAM"
"EMPTY WORLD"
NON STOP NEW YORK

A giant airship spanning the Atlantic... Its passengers involved in a game of love, intrigue and murder!

Starring ANNA LEE with John Loder and Desmond Tester. Directed by Robert Stevenson.

"LADY OF LA PAZ"
Smashing stage success. Notable cast to be announced soon.

"THE GIRL PAT"
Front page newspaper scoop. Rousing yarn of true adventure.
ITALY ADDS MORE LIMITATIONS TO WEAKEN GRIP OF HOLLYWOOD

Cost of Dubbing to Industry Increased One-Half Under New Decree; Quota Tightened; Europe May Profit by Measure

by VITTORIO MALPASSUTI

in Rome

The first step in an apparent move toward gradual elimination of American motion pictures from the Italian market has been taken with the publication of a four-point decree which makes it extremely difficult and costly for the American industry to remain in business in Italy.

The decree provides for:

1. An increase in the dubbing tax from 30,000 lire ($1,575) per film to a sum varying from 50,000 lire ($2,625) to 110,000 lire ($5,775) per film, depending upon the box office receipts.

2. An increase from three to four in the number of foreign films which the producer of each national film must dub free of tax with a maximum fixed value per permit of 50,000 lire, making a total of 200,000 lire ($10,500) subsidy to Italian film producers instead of the former 90,000 lire ($4,725).

3. An increase from 2,000,000 lire ($105,000) up to a maximum of 4,000,000 lire in the annual appropriation of the national budget for awarding cash prizes to producers of Italian films. This will provide a further subsidy.

4. All Italian theatres to show one national film for every two foreign films instead of one to every three as formerly.

It is frankly said in Italian official quarters and in the Italian press that the proceeds of the dubbing tax will be used to subsidize the Italian film industry.

Point to December Accord

Opposition to the measures has been voiced by the American industry on the ground they are contrary to the spirit of the accord of December, at which time the American industry believed there would be no further restrictions in the entry or release of its films in Italy.

The American industry has also declared it was strongly opposed to being forced to contribute to the subsidizing of a national competing industry and has repeatedly declared this was an objectionable trade practice and contrary to the accepted principles of international trade.

It has been charged by the American industry since the very beginning of the taxation that it is, in fact, a form of discrimination against the American film in favor of Italian films since they are not to a similar tax in Italy on producers or distributors of Italian films.

The industry also pointed out that the operation of dubbing films is simply one to adapt American films to the Italian market which might be compared to adoption of Italian products imported into the United States for sale there.

In substantiation of its contention, the American industry also pointed to the fact the United States has not imposed any restrictions or special taxes on Italian films imported there and that American films gross the highest receipts of any films released and, therefore, would be subject to the higher rates of tax. It is estimated the average tax on American films will range from 50,000 lire to 80,000 lire. The tax to be paid by distributors of foreign films is not a tax on the turnover nor the distributor’s profits.

Unfairness of the tax is further illustrated by the fact a theatre program including an American feature film generally includes an Italian government newsreel, short subjects and often other attractions. All contribute to the drawing power of the program, but the dubbing tax, based on the total receipts of the theatre for the entire program, will be paid only by the distributor of the American picture.

The fourth clause of the decree, requiring every theatre to show at least one Italian film for every two foreign films, also is considered by the American industry as discrimination against its films. Under the former laws, American films did not enjoy equal terms with Italian films. With the change it is even more difficult to sell American films in Italy and it must be accepted as further proof of authorities’ intention to eliminate American films.

HERRON INSISTS PACT UNCHANGED

Frederick L. Herron, head of the foreign department of the Motion Picture Producers and Distributors of America, reiterated this week his contention that Italy’s new decree does not affect the agreement reached last fall between Will H. Hays, MPDDA president, and Premier Benito Musolini.

"The arrangement made last year increased the number of American pictures that could be imported into Italy from 48 to 250, Mr. Herron explained, and provided for the withdrawal from Italy of 20,000,000 lire. The agreement bad nothing to do with dubbing taxes or the number of Italian films that have to be shown, Mr. Herron said.

that Italian products imported into the United States are not subject to any taxes, after importation, that are not assessed against similar American products.

Cost Increased One-Half

Although the decree does not alter the number of American films which may be imported into Italy, the cost of dubbing American films into Italian has the same effect as a limitation. At the same time, the huge expense of dubbing contributes toward the national economic life of Italy because several thousands of persons are employed in the dubbing industry.

While formerly the dubbing tax did the industry nearly 10,000,000 lire ($525,000) a year, it is estimated the increase the cost will be almost 15,000,000 lire ($750,000) of which the American companies will pay.

In no other country in the world is there a similar heavy tax burden or discrimination imposed on American films.

See Europe Benefited

It is the opinion of the American industry that the proposed increase in the tax, and the increase in the number of dubbing permits without tax, will operate in favor of European films. European film producers do not maintain branch offices in Italy and their films are imported and dubbed by Italian producers and distributors, who hold tax free permits issued because of the production of Italian films.

Thus distributors of foreign films must either buy dubbing permits from Italian producers or pay the dubbing tax directly to the Italian government.

It also has been pointed out that the dubbing tax is aimed directly at American films in that it would not be as harmful to American films in favor of European pictures because the tax would range from 50,000 to 110,000 lire, depending upon the receipts of the theatres.

Subject to Higher Rates

The tax for European films, if paid, would never exceed the minimum rate because the receipts from their releases are low. On the other hand, it is well known by authorities here

Formal Decision

Although made in behalf of theatres elsewhere, all product transactions closed in New York City are subject to the two per cent sales tax, according to a formal ruling by Milton Solomon, deputy city comptroller.

He also declared the sales tax applies to the rental or sale of posters, stills and other advertising materials despite the fact that they are intended for the use of theatres outside of New York ($50,000)

It is estimated that if the ruling is upheld in court it will increase the annual New York film tax from approximately $700,000 to $1,700,000. Distributors contesting the application of the tax to film rentals are now two and a half years in arrears and the city, has refused to waive penalties and interest on the taxes.

Obtains Foreign Rights

RKO Radio Pictures have signed a contract with Super-Sports, Inc., for the foreign distribution of motion pictures of the heavyweight championship fight between James J. Braddock and Joe Louis at Chicago Tuesday.

Form Coronet Pictures

Associated in Coronet Pictures, a new organization in Hollywood, are Leonard Goldstein, vice-president in charge of production; Lou Golder and Howard Lang, agents who arranged the deal.
TO MY EXHIBITOR FRIENDS:

I have just returned from the coast after first four releases for the 1937-38 season, will be among the outstanding motion quality and box office results.

Samuel Goldwyn

presents

"STELLA DALLAS"

with BARBARA STANWYCK
JOHN BOLES • ANNE SHIRLEY

From the novel by Olive Higgins Prouty • Directed by KING VIDOR

WARNER BAXTER and JOAN BENNETT

in

"Walter Wangers' VOGUES OF 1938"

IN TECHNICOLOR

HELEN VINSO • MISCHA AUER • ALAN MOWBRAY • JEROME COWAN

Directed by Irving Cummings • Original screenplay by Sam and Bella Spewack

RELEASED THRU
attending sneak audience previews for our After seeing them, I predict that these four pictures of the new season, both as to

GEORGE SCHAEFER

Selznick International presents
RONALD COLMAN
in
"THE PRISONER OF ZENDA"
with
MADELEINE CARROLL and DOUGLAS FAIRBANKS, Jr.
Mary Astor • C. Aubrey Smith • Raymond Massey • David Niven
Produced by DAVID O. SELZNICK • Directed by John Cromwell
Based on Edward Rose's dramatization of Anthony Hope's novel

Samuel Goldwyn
presents
"DEAD END"

starring
SYLVIA SIDNEY and JOEL McCREA with
HUMPHREY BOGART • WENDY BARRIE • CLAIRE TREVOR • Based on the play by Sidney Kingsley • Screenplay by Lillian Hellman • Directed by William Wyler

UNITED ARTISTS
## THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended July 3, 1937 from 98 theatres in 17 major cities of the country was $1,018,531, a decrease of $31,020 from the total for the preceding week ended June 26, 1937, when 99 theatres in 18 large cities aggregated $1,049,551.

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### Theatres

<table>
<thead>
<tr>
<th>Theatres</th>
<th>(Average weekly grosses for 64 week period from January 4, 1936, to April 3, 1937)</th>
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<th>Previous Week</th>
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**Note:** The receipts are calculated from the average weekly grosses for a 64-week period from January 4, 1936, to April 3, 1937.
NEW TOOLS

LABORATORIES are today doing what was long thought impossible. With the aid of Eastman Fine-Grain Duplicating Films they are producing duplicates of such high fidelity that they equal the originals in quality. These special Eastman films are important new tools that will substantially aid the motion picture industry. Eastman Kodak Company, Rochester, N.Y. (J.E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN Fine-Grain Duplicating Films
## MOTION PICTURE HERALD

**July 10, 1937**

### [THEATRE RECEIPTS--CONT'D]

<table>
<thead>
<tr>
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<th>Average weekly grosses for 66 week period from January 4, 1937, to April 3, 1937</th>
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<td>“Slave Ship” (20th-Cent.-Fox) and 12,800</td>
<td>“A Day at the Races” (MG _and 15,120)</td>
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<td>Pantages</td>
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<td>“Married Before Breakfast” (MG _) and 6,700</td>
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<td>“Behind the Headlines” (RKO) and 7,200</td>
<td>“There Goes My Girl” (Radio) and 6,000</td>
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<td>“Fly Away Baby” (W.B.) and 5,000</td>
<td>“You Can’t Beat Love” (Radio)</td>
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**Indianapolis**

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<tr>
<td>Apollo</td>
<td>1,100 25c-40c 4,400</td>
<td>“Slave Ship” (20th-Cent.-Fox) and 5,500</td>
<td>“Sang and Be Happy” (25th-Cent.-Fox)</td>
</tr>
<tr>
<td>Circle</td>
<td>2,800 25c-40c 6,300</td>
<td>“Mountain Music” (Para.) and 3,200</td>
<td>“Mountain Music” (Para.) and 8,000</td>
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<tr>
<td>Loew’s</td>
<td>2,800 25c-40c 8,300</td>
<td>“Captains Courageous” (MG _) and 5,500</td>
<td>“Captains Courageous” (MG _) and 10,000</td>
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<tr>
<td>Lyric</td>
<td>2,000 25c-40c 9,300</td>
<td>“Another Dawn” (W.B.) and 9,000</td>
<td>“Fly-By Baby” (W.B.) and 10,800</td>
</tr>
</tbody>
</table>

**Kansas City**

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Average weekly grosses for 66 week period from January 4, 1937, to April 3, 1937</th>
<th>Current Week</th>
<th>Previous Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mainstreet</td>
<td>1,100 25c-40c 9,300</td>
<td>“Slim” (W.B.) and 7,800</td>
<td>“There Goes My Girl” (Radio) and 16,200</td>
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<tr>
<td>Midland</td>
<td>2,100 25c-40c 12,000</td>
<td>“Circus Days” (MG _) and 6,500</td>
<td>“A Day at the Races” (MG _) and 8,000</td>
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<tr>
<td>Newman</td>
<td>1,100 25c-40c 7,300</td>
<td>“Behind the Headlines” (RKO) and 8,000</td>
<td>“Meet the Missing” (Radio) and 4,900</td>
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<tr>
<td>Tower</td>
<td>2,800 25c-40c 7,400</td>
<td>“Slave Ship” (20th-Cent.-Fox) and 11,300</td>
<td>“The Case of the Stuttering Bishop” (F.N.)</td>
</tr>
<tr>
<td>Uptown</td>
<td>2,500 25c-40c 4,500</td>
<td>“Wizard of Oz” (MG _) and 1,300</td>
<td>“Slim” (W.B.) and 6,500</td>
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</table>

**Los Angeles**

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Average weekly grosses for 66 week period from January 4, 1937, to April 3, 1937</th>
<th>Current Week</th>
<th>Previous Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carthy Circle</td>
<td>1,118 30c-41.50 11,800</td>
<td>“Wee, Willie Winkle” (20th-Cent. -13,300</td>
<td>“A Day at the Races” (MG _) and 12,500</td>
</tr>
<tr>
<td>Four Star</td>
<td>900 30c-41.50 4,000</td>
<td>“Liberty” (Col.) and 7,500</td>
<td>“They Gave Him a Gun” (MG _) and 5,000</td>
</tr>
<tr>
<td>Hillstreet</td>
<td>2,700 30c-65c 8,000</td>
<td>“Meet the Missing” (RKO) and 6,900</td>
<td>“The King of Gamblers” (Para.) and 4,750</td>
</tr>
<tr>
<td>Loew’s State</td>
<td>2,800 30c-65c 14,700</td>
<td>“Hot Air” (Para.) and 2,500</td>
<td>“Breezing Home” (Univ.) and 4,390</td>
</tr>
<tr>
<td>Paramount</td>
<td>2,550 30c-65c 10,400</td>
<td>“As You Like It” (RKO) and 2,500</td>
<td>“Thank You, Madame” (RKO) and 6,350</td>
</tr>
<tr>
<td>W. B. Downtown</td>
<td>3,400 30c-65c 10,700</td>
<td>“Song of the South” (MG _) and 7,900</td>
<td>“Rhythm in the Clouds” (Para.) and 6,350</td>
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</tbody>
</table>

**Minneapolis**

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Average weekly grosses for 66 week period from January 4, 1937, to April 3, 1937</th>
<th>Current Week</th>
<th>Previous Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minnesota</td>
<td>4,000 25c-55c 12,300</td>
<td>“Mountain Music” (Col.) and 11,900</td>
<td>“A Day at the Races” (MG _) and 12,500</td>
</tr>
<tr>
<td>RKO Orpheum</td>
<td>2,800 25c-40c 7,300</td>
<td>“The Go Getter” (W.B.) and 4,000</td>
<td>“They Gave Him a Gun” (MG _) and 5,000</td>
</tr>
<tr>
<td>State</td>
<td>2,400 25c-40c 5,000</td>
<td>“Hotel Haywire” (Para.) and 2,500</td>
<td>“King of Gamblers” (Para.) and 4,750</td>
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<tr>
<td>World</td>
<td>400 25c-35c 2,700</td>
<td>“As You Like It” (RKO) and 2,500</td>
<td>“Thank You, Madame” (RKO) and 6,350</td>
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</table>

**Montreal**

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Average weekly grosses for 66 week period from January 4, 1937, to April 3, 1937</th>
<th>Current Week</th>
<th>Previous Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capitol</td>
<td>2,547 25c-60c 9,300</td>
<td>“Slave Ship” (20th-Cent.-Fox) and 8,600</td>
<td>“Thunder in the City” (Col.) and 7,900</td>
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<tr>
<td>Loew’s</td>
<td>3,115 25c-60c 11,000</td>
<td>“There Goes My Girl” (RKO) and 8,000</td>
<td>“Let’s Get Married” (Col.)</td>
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<tr>
<td>Palace</td>
<td>2,600 25c-65c 10,500</td>
<td>“Border Cafe” (RKO) (25c-40c)</td>
<td>“King of Gamblers” (Para.) and 8,500</td>
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<tr>
<td>Princess</td>
<td>2,272 25c-65c 7,600</td>
<td>“Parelli” (MG _) and 9,500</td>
<td>“Hotel Haywire” (Para.) and 8,500</td>
</tr>
</tbody>
</table>

**New York**

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Average weekly grosses for 66 week period from January 4, 1937, to April 3, 1937</th>
<th>Current Week</th>
<th>Previous Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capitol</td>
<td>4,700 25c-65c 35,400</td>
<td>“A Day at the Races” (MG _) and 40,000</td>
<td>“A Day at the Races” (MG _) and 52,500</td>
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<tr>
<td>Criterion</td>
<td>1,700 25c-61.10 12,000</td>
<td>“The Last Train from Madrid” (Para) and 7,000</td>
<td>“The Last Train from Madrid” (Para) and 10,000</td>
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<tr>
<td>Globe</td>
<td>1,274 55c-22.00 7,600</td>
<td>“The Road Back” (Univ.) and 8,000</td>
<td>“The Road Back” (Univ.) and 10,300</td>
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<tr>
<td>Paramount</td>
<td>1,320 25c-95e 26,300</td>
<td>“Mountain Music” (Para.) and 28,000</td>
<td>“I Met Him in Paris” (Para) and 28,000</td>
</tr>
<tr>
<td>Rialto</td>
<td>594 25c-55c 7,700</td>
<td>“When Thief Meets Thief” (Para) and 7,200</td>
<td>“Fury and the Woman” (RKO) and 7,900</td>
</tr>
<tr>
<td>Rivoli</td>
<td>2,200 25c-99c 23,300</td>
<td>“Slave Ship” (20th-Cent.-Fox) and 20,000</td>
<td>“Slave Ship” (20th-Cent.-Fox) and 20,000</td>
</tr>
</tbody>
</table>
All The Answers

Q  Do you know what the "ten best" foreign films were according to Japan's 42 leading film critics?

Q  Have you a list of money making stars of 1936? How did the British stars shape up?

Q  What have the picture companies bought in the way of stories, novels, plays for their production material?

Q  What play ran the longest on Broadway and how many performances did it total?

Q  What is the greatest number of copies sold in one book? What is the name of that book?

Q  Where does a Hollywood Million go?

Q  What actress received the Academy Award for the best performance of 1936?

Q  What picture made the biggest gross of all times? What company produced it? When was it made?

MOTION PICTURE ALMANAC

ROCKEFELLER CENTER, NEW YORK
# Theatre Receipts—Cont’d

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Seats</th>
<th>Price</th>
<th>Average Receipts Per Week</th>
<th>Current Week</th>
<th>Previous Week</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Picture</td>
<td>Picture</td>
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<td></td>
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<td></td>
<td></td>
<td>Gross</td>
<td>Gross</td>
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<tr>
<td>New York (Continued)</td>
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<tr>
<td>KEO Music Hall</td>
<td>5,954</td>
<td>40c-$1.65</td>
<td>79,000</td>
<td>&quot;Ever Since Eve&quot; (F.N.)...                    62,000</td>
<td>&quot;Another Dawn&quot; (W.B.)...                           66,000</td>
</tr>
<tr>
<td>Roxy</td>
<td>6,200</td>
<td>25c-75c</td>
<td>35,400</td>
<td>&quot;Riding on Air&quot; (RKO)...                       27,000</td>
<td>&quot;Sing and Be Happy&quot; (W.B.)...                     25,000</td>
</tr>
<tr>
<td>Strand</td>
<td>3,000</td>
<td>40c-99c</td>
<td>20,800</td>
<td>&quot;Slim&quot; (W.B.)...                                  19,231</td>
<td>&quot;Kid Galahad&quot; (W.B.)...                            12,000</td>
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<tr>
<td>Omaha</td>
<td>2,200</td>
<td>25c-40c</td>
<td>4,900</td>
<td>&quot;Meet the Missus&quot; (RKO) and...                   4,600</td>
<td>&quot;Riding on Air&quot; (Radio) and...                    4,230</td>
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<tr>
<td>BRANDIS</td>
<td>1,200</td>
<td>25c-40c</td>
<td>6,900</td>
<td>&quot;You Can't Beat Love&quot; (RKO)...                   4,900</td>
<td>&quot;The Parnell&quot; (MGM) and...                        7,300</td>
</tr>
<tr>
<td>Orpheum</td>
<td>3,000</td>
<td>25c-40c</td>
<td>9,200</td>
<td>&quot;Another Dawn&quot; (W.B.)...                         7,200</td>
<td>&quot;When Love Is Young&quot; (Univ.)...                   9,400</td>
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<tr>
<td>Philadelphia</td>
<td></td>
<td></td>
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<tr>
<td>Erlanger</td>
<td>2,000</td>
<td>25c-55c</td>
<td></td>
<td>&quot;Damaged Lives&quot; (Welden)...                      10,300</td>
<td>&quot;Damaged Lives&quot; (Welden)...                      13,000</td>
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<tr>
<td>Boyd</td>
<td>2,400</td>
<td>40c-65c</td>
<td>14,800</td>
<td>&quot;Another Dawn&quot; (W.B.)...                         11,000</td>
<td>&quot;Night Must Fall&quot; (MGM)...                        12,500</td>
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<tr>
<td>Earl</td>
<td>2,000</td>
<td>25c-55c</td>
<td>14,400</td>
<td>&quot;You Can't Beat Love&quot; (RKO)...                   14,900</td>
<td>&quot;There Goes My Girl&quot; (Radio)...                   11,600</td>
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<tr>
<td>Fox</td>
<td>3,000</td>
<td>45c-65c</td>
<td>17,000</td>
<td>&quot;A Day at the Races&quot; (MGM)...                   12,500</td>
<td>&quot;A Day at the Races&quot; (MGM)...                     17,000</td>
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<tr>
<td>Fox</td>
<td>2,000</td>
<td>25c-40c</td>
<td>2,700</td>
<td>&quot;Meet the Missus&quot; (RKO)...                       3,400</td>
<td>&quot;The Girl from Scotland Yard&quot;...                  2,000</td>
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<tr>
<td>Keith's</td>
<td>2,000</td>
<td>30c-50c</td>
<td>2,800</td>
<td>&quot;Woman Chases Man&quot; (U.A.)...                     3,700</td>
<td>&quot;Kid Galahad&quot; (W.B.)...                            3,300</td>
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<tr>
<td>Stanley</td>
<td>3,700</td>
<td>40c-65c</td>
<td>15,700</td>
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<tr>
<td>Stanton</td>
<td>1,700</td>
<td>30c-50c</td>
<td>4,400</td>
<td>&quot;Behind the Headlines&quot; (RKO)...                  7,600</td>
<td>&quot;Mountain Music&quot; (Para.)...                       11,500</td>
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<tr>
<td>Portland</td>
<td>1,700</td>
<td>30c-40c</td>
<td>2,100</td>
<td>&quot;I Met Him in Paris&quot; (Para.) and...              2,000</td>
<td>&quot;Elephant Boy&quot; (U.A.)...                          6,500</td>
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<tr>
<td>Broadway</td>
<td>1,912</td>
<td>30c-40c</td>
<td>6,400</td>
<td>&quot;Criminal of the Air&quot; (Col.)...                  2,500</td>
<td>&quot;I Met Him in Paris&quot; (Col.)...                    2,500</td>
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<tr>
<td>Orpheum</td>
<td>1,700</td>
<td>30c-40c</td>
<td>6,600</td>
<td>&quot;The Mighty Thre&quot; (Univ.)...                     6,000</td>
<td>&quot;Pardel&quot; (MGM) and...                              6,000</td>
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<tr>
<td>Paramount</td>
<td>3,008</td>
<td>30c-40c</td>
<td>7,700</td>
<td>&quot;Riding on Air&quot; (RKO) and...                     7,400</td>
<td>&quot;Accused&quot; (U.A.) (2nd week)                       6,000</td>
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<tr>
<td>Rivoli</td>
<td>1,600</td>
<td>25c-45c</td>
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<td>&quot;You Can't Buy Luck&quot; (RKO) and...                8,600</td>
<td>&quot;Riding on Air&quot; (RKO) and...                      5,000</td>
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<tr>
<td>United Artists</td>
<td>945</td>
<td>35c-40c</td>
<td>6,900</td>
<td>&quot;Mountain Music&quot; (Para.)...                      5,000</td>
<td>&quot;Slim&quot; (W.B.) (1st week)                          5,000</td>
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<tr>
<td>San Francisco</td>
<td></td>
<td></td>
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<td>&quot;Mountain Music&quot; (Para.)...                      5,000</td>
<td>&quot;Last Train from Madrid&quot; (Para)...                8,000</td>
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<tr>
<td>Clay</td>
<td>400</td>
<td>15c-35c</td>
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<td>&quot;Carnival in Flanders&quot; (Para)...                 1,500</td>
<td>&quot;The Go-Getter&quot; (W.B.)...                         6,000</td>
</tr>
<tr>
<td>Fox</td>
<td>1,651</td>
<td>15c-75c</td>
<td>11,000</td>
<td>&quot;Another Dawn&quot; (W.B.)...                         15,400</td>
<td>&quot;Happy Go Lucky&quot; (Republic)...                     6,000</td>
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<tr>
<td>Golden Gate</td>
<td>2,850</td>
<td>15c-55c</td>
<td>16,600</td>
<td>&quot;Angel's Holiday&quot; (Col.)...                      14,000</td>
<td>&quot;Mountain Music&quot; (Para.)...                      17,000</td>
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<tr>
<td>Orpheum</td>
<td>2,440</td>
<td>15c-40c</td>
<td>8,200</td>
<td>&quot;Columbia&quot; (Univ.)...                             5,800</td>
<td>&quot;Outcast&quot; (Para.)...                               6,000</td>
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<tr>
<td>Paramount</td>
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<td>15c-75c</td>
<td>13,300</td>
<td>&quot;Mountain Music&quot; (Para.)...                      15,600</td>
<td>&quot;Slim&quot; (W.B.)...                                   6,300</td>
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<tr>
<td>St. Francis</td>
<td>1,470</td>
<td>15c-55c</td>
<td>6,900</td>
<td>&quot;A Star Is Born&quot; (U.A.)...                       6,400</td>
<td>&quot;Pardel&quot; (MGM) and...                              6,000</td>
</tr>
<tr>
<td>United Artists</td>
<td>1,200</td>
<td>15c-55c</td>
<td>6,900</td>
<td>&quot;The Great Hospital Mystery&quot; (U.A.)...           4,600</td>
<td>&quot;A Star Is Born&quot; (U.A.)...                        4,800</td>
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<tr>
<td>Warfield</td>
<td>2,680</td>
<td>15c-55c</td>
<td>15,300</td>
<td>&quot;A Day at the Races&quot; (MGM) and 13,200            6,400</td>
<td>&quot;A Day at the Races&quot; (MGM) and 14,500             7,500</td>
</tr>
<tr>
<td>Seattle</td>
<td></td>
<td></td>
<td></td>
<td>&quot;Pardel&quot; (MGM) and...                             3,100</td>
<td>&quot;Great Hospital Mystery&quot; (20th-Cent. Fox) (2nd week)</td>
</tr>
<tr>
<td>Blue Mouse</td>
<td>950</td>
<td>30c-40c</td>
<td>3,700</td>
<td>&quot;Pardel&quot; (MGM) and...                             3,100</td>
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<tr>
<td>Fifth Avenue</td>
<td>2,500</td>
<td>30c-45c</td>
<td>7,700</td>
<td>&quot;Pick a Star&quot; (MGM) and...                      7,100</td>
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<tr>
<td>Liberty</td>
<td>1,800</td>
<td>25c-55c</td>
<td>7,700</td>
<td>&quot;Night Must Fall&quot; (MGM) and...                   7,100</td>
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</tr>
<tr>
<td>Music Box</td>
<td>950</td>
<td>30c-40c</td>
<td>3,500</td>
<td>&quot;A Star Is Born&quot; (U.A.)...                       4,900</td>
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<tr>
<td>Orpheum</td>
<td>2,450</td>
<td>30c-65c</td>
<td>6,000</td>
<td>&quot;I Met Him in Paris&quot; (Para.)...                  3,250</td>
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<tr>
<td>Palacem</td>
<td>1,500</td>
<td>15c-35c</td>
<td>4,700</td>
<td>&quot;Mountain Music&quot; (Para.)...                      5,400</td>
<td></td>
</tr>
<tr>
<td>Paramount</td>
<td>3,050</td>
<td>30c-50c</td>
<td>5,200</td>
<td>&quot;You Can't Buy Luck&quot; (RKO) and...                4,600</td>
<td></td>
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<tr>
<td></td>
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<td></td>
<td>&quot;A Day at the Races&quot; (MGM) and 6,250            4,200</td>
<td></td>
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<tr>
<td></td>
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<td></td>
<td></td>
<td>&quot;Girl Loves Boy&quot; (G.N.)...                       4,600</td>
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</tbody>
</table>
U.S. Companies In Mexico Deny Monopoly Charge

by JAMES LOCKHART in Mexico City

No further action will be taken by the Mexican Government on charges that certain American distributors have attempted to set up a monopoly of the Mexican market, with particularly acute manifestations in Mexico City and Monterey, it was indicated after a hearing before the federal district attorney.

Answering claims of Mexican producers who insisted that the hearing that foreign companies are stifling the native industry, American and Mexican representatives of the companies denied that such a monopoly exists and told the attorney general that while they were doing all they could to have their pictures exhibited as widely as possible they had no interest in placing stumbling blocks in the way of development of the Mexican industry.

The extent to which American pictures are accepted in this market is demonstrated by the report of the Mexican City amusement inspection department that of 102 pictures approved for exhibition during May, 93 came from Hollywood, six from Germany, two from France and only one was made in Mexico.

Cinemas lead in paid public amusements in the Federal District which includes Mexico City, a survey made by the government press and publicity department revealed. The data showed that of the 97 places of paid public diversion that regularly function in the District, 58 are cinemas. There are but seven legitimate theatres and five vaudeville or revue houses.

A foreign and Mexican syndicate, headed by Dr. Alexander G. Perry, has organized a motion picture production and distribution company, Puebla Films, S. A., in Puebla City, near here. Dr. Perry is president and general manager of the enterprise, the first of its kind in the city. The company plans to start production this summer.

Cine Regio, a large cinema in Guadalajara, Mexico's second biggest city, was destroyed by fire caused by faulty electrical installation.

Managers Transferred

Cleve Adams, manager of the Albany exchange of Grand National Films, has been made manager of the New Orleans branch, succeeding W. M. Richardson, who has been made head of the office at Atlanta. C. E. Peppiatt, former Atlanta manager, is on sick leave.

Golf Tourney Planned

The second annual golf tournament of the Northwest Film Club will be held at Maplewood Golf and Country Club, Seattle, Wash., July 22nd. After the tourney a buffet supper and entertainment will be held at the clubhouse.

Marion Davies Again Heads Relief Fund

Marion Davies, for the fifth consecutive time, has been reelected president of the Motion Picture Relief Fund in Hollywood. Other officers, also reelected, are Ronald Colman, Mary Pickford, Will H. Hays, Samuel Goldwyn, vice-presidents; Jack L. Warner, treasurer, and Alex Freundlich, secretary.

Trustees for three-year terms are Richard Barthelmess, Joe E. Brown, Frank Craven, Miss Davies, Cecil B. DeMille, Janet Gaynor, W. R. Hearst, Carl Laemmle, Fredric March and Joseph M. Schenck.

Receipts during 1936 totaled $158,550.96 and disbursements were $160,522.93.

Cuban Bill Aims to Help Home Pictures

Provision for the establishment of a National Motion Picture Board is contained in a bill passed by the Cuban Senate on June 2, according to the Department of Commerce in Washington this week.

The bill, which was referred to the Cuban House of Representatives after the Senate's action, seeks to promote the development of a Cuban industry by providing for the encouragement of local talent and for the regulation of production.

A golf tournament will be held by Universal at Bonnie Briar Lodge, Westchester, N. Y., July 15th.

Johnny gets it because he's bad. Our seats get it because they're good. They can take it. They like it ... and the crowds like them.

American Seating Company

Public Seating for Every School, Theatre, Church, Auditorium and Bus Requirement
GRAND RAPIDS, MICHIGAN, Branch Offices and Distributors In All Trade Areas

COMFORT: THE GREATEST STAR OF THEM ALL
The Bluebook School

F. H. Richardson

ANSWER TO QUESTION, NO. 76

Question No. 76 was: There are those who insist that coating the back of a screen with opaque color, to stop light from passing through, increases screen brightness. What is your idea of such a proposition?


The answers would depend upon the definition of opaque, concerning which Webster attains several meanings. If, for example, black be under consideration, there could be no advantage, since such light as might reach the rear surface of the screen and pass on into the air, were the black coating not present, would of course all be absorbed by the black. That is self-evident.

"If, however, the opaque coating be red and of sufficient thickness to stop all light passing through the screen itself be thin, then the red would absorb all light rays except the red, which same would be reflected back into the white surface, purely not to its advantage. This would be true of any other color-tinted coating. But if the rear coating be of white and sufficiently heavy to be termed opaque, then white rays would be reflected back into the white surface, possibly not to its advantage, though only moderately so for the rear coating, and such white rays would strike the rear of the substance surface. Just what the effect of this might be in increasing screen brightness I am afraid to venture more than a perhaps rather wild guess. I believe there might be some gain, but again we must consider that the screen image reaching observers' eyes must be due to light rays coming from the extreme front surface, therefore—well, I cannot say what would result from light reflected in the manner we are considering.

"In view of these various things my answer to the question, as stated, is that such coating would have very questionable value, or no value at all, and in the event color be added to such coating it might do harm." J. R. Prater also makes an excellent reply, as follows: "A pure black coating at the back of a screen is worse than nothing at all, unless the said coating be pure white, since a colored coating will absorb all rays except those carrying the color employed, and these rays will be reflected back toward the screen front, thus causing impure light to be reflected to observers. If the color is a mixture of black, which possibly the writer does not regard as a color, and of course it really isn't—F.H.R."

BLUEBOOK SCHOOL QUESTION NO. 81

(A) Name those various elements of a motor generator set that must have careful attention if the machine is to function as an opague color source.

(B) What is the effect if motor generators be not properly cared for and properly handled in every way?

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To join the Bluebook School merely send in your application in care of the Bluebook School Box, Scarsdale, N. Y.

F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

Recording Systems Shipped

Sound film recording systems with facilities for re-recording are being shipped to two producers in India by the Radio Corporation of America. Both companies, the Film Corporation of India, Ltd., and the Shree Bharat Lakshmi Pictures, are located in Calcutta and make pictures for exhibition within India.

Fostoria Houses Merged

Schine Enterprises has merged its stock in the Civic and Roxy Theatres, Fostoria, Ohio, with that of the State which was owned by Arthur and Iural Buck. The latter has continued as manager while Mr. Arthur Buck retired.
Decision Reserved On Orpheum Plea

Decision was reserved Tuesday by the United States circuit court of appeals on the application of the preferred stockholders’ protective committee at Orpheum circuit for permission to appeal from orders by Federal Judge Robert P. Patterson, who had approved the sale of Orpheum assets to Stadium Theatres, Inc., RKO subsidiary, for $700,000, rejected the stockholders’ bid for the same assets and denied stockholders’ motion to compel Marcus Heiman, Orpheum trustee, to intervene in RKO reorganization proceedings.

Judge Patterson’s order upheld the bankruptcy referee, Oscar W. Ehrlhorn. The circuit court also reserved decision on the motion of the plaintiffs from disposing of the assets pending the appeal.

Isidore Kresel, representing the stockholders, argued that Orpheum was solvent and demanded “fair, equitable and non-discriminatory treatment” for the creditors and stockholders.

He pointed out that additional creditors of other RKO subsidiaries would receive 10 per cent on the purchase price inasmuch asOrpheum creditors, who did not participate in the reorganization, will receive only 30 per cent and that stockholders of Orpheum get nothing as compared with the 50 per cent exchange for stock for other RKO subsidiaries.

Mr. Kresel charged RKO had stripped Orpheum of all its assets except $3,000 in cash before Orpheum’s bankruptcy.

The claim of the Hippodrome Building Company against RKO, which had been partially allowed by the U.S. district court in the amount of $88,666, was reversed by the U.S. Court of Appeals with the recommendation that the same be allowed at $450 at its re-hearing.

The claim is founded upon a 17-year lease made in 1930 for the Cleveland Hippodrome Theatre by an RKO subsidiary, the Cleveland Hippodrome Theatre Corp. The lease, which provided for an annual rental of $150,000, was rejected by the Irving Trust Co., RKO trustees, in April, 1933, and the theatre was then re-rented by the claimant at $90,000.

SEARS PROPOSES SELLING CHANGE

Drastic change in the merchandising of motion pictures of the “annual” type is advocated by Gradwell L. Sears, general sales manager for Warner Brothers, who announced the release dates for “They Won’t Forget” will be staggered.

Generally with this type of film, Mr. Sears said, the initial key city runs had only fair results while subsequent runs found a large audience. Mr. Sears’ plan which will be tried on “They Won’t Forget” involves the showings in 30 or 40 key cities with intensive advertising selling campaigns to build the film for the area surrounding each key location.

IN COURTS

Springer & Cocalis Suits Settled Out of Court

Suits against Springer & Cocalis by four distributors for copyright violation arising out of unauthorized switching of pictures ended in out of court settlement last week.

The amount of the settlement, which was reached by Sam Cocalis and Louis Nizer, plaintiffs’ attorney, was not disclosed.

Last week, one of the four suits, brought by Fox Film, was decided in favor of the plaintiff, by Federal Judge Robert P. Patterson, who withheld opinion on the amount of the damages awarded. Other distributors had who similar suits against the circuit were M-G-M, Paramount, and Republic.

De Forest Infringement Action Dismissed

Federal Judge John C. Knox has dismissed the suit brought by the De Forest Phonofilm Corporation and De Forest Phonofilm, Inc., against Fox Film Corporation, Fox, Cass, & De Forest Corporation and William Fox for alleged infringement of patents covering methods for recording and reproduction of sound. The dismissal followed the plaintiff’s failure to prosecute.

Permitted to Give $5,000 to Fox Suit

Circuit Judge Martin T. Manton last week granted the request of Milton C. Weisman, receiver of Fox Theatres Corp., to contribute $5,000 to the prosecution of a $15,000-00 action against William Fox in New Jersey. The complaint alleges illegal transfer of assets to the All-Continent Corp.

In his petition, Weisman declared that inasmuch as other Fox creditors have donated $57,566 for legal expenses, it seemed fair for the receivership to contribute.

Perjury Trial July 13

Delmar W. Whitson, George T. Whitson and Robert Kyle, inventors, will go to trial in Los Angeles July 13th on perjury charges growing out of their testimony before a federal patents commission in connection with their patent claims on sound reproduction apparatus. Richard J. Connor and Walter E. Gallagher, assistant attorney generals, will prosecute.

Disney Wins Injunction

Federal Judge Vincent L. Liebell has granted Walt Disney Products and Walt Disney Enterprises a permanent injunction restraining J. Chaen and Company, toy manufacturers, from further alleged infringements of Disney toy copyrights. Damages and an accounting of profits have been waived by the plaintiff.

Columbia Named Defendant

Columbia Pictures and Tom Van Dyke are named defendants in an action brought by Valentine Davies, author and playwright, who charges infringement of his play “Alibi for Murder” in the picture “Alibi for Murder.” The suit is in U.S. district court.

OBITUARIES

George C. Wilson Dead

George C. Wilson, 68, millionaire theatre operator and president of the Wilson Chemical Society, died on Friday in Tyrone, Pa. Mr. Wilson, native of Tyrone and operator of theatres in Pennsylvania and Maryland, had been in ill health for many years.

G. J. Schweitzer

George J. Schweitzer, 55, retired motion picture theatre manager, died unexpectedly of a heart attack at his home in Titusville, Pa., Monday. Coming from Pittsburgh, Mr. Schweitzer operated the Orpheum Theatre in Titusville from 1919 until 1929. He is survived by his widow and three daughters.

John C. Lynch

John C. Lynch, 62, owner of the Berkshire Playhouse in Stockbridge, Mass., died suddenly in Great Barrington on Thursday. Lynch had been vice president of the New York Telephone Co. and a pioneer in radio.

James Cardina

James Cardina, pioneer film exhibitor, died Wednesday in Buffalo following a short illness. More than 25 years in the field, he operated a total of nine theatres, and had been recently associated with the Grider-Kensington, the Varsity and the Central Park, all in Buffalo, and the Glen, in Williamsville.

John A. Hope

John A. Hope, Receiver in Bankruptcy who handled many matters concerning the Skouras Brothers Enterprises, Inc., receivership, died Friday in St. Louis’ St. Luke’s Hospital. He was 67.

Decision Reserved

Decision has been reserved by Supreme Court Justice George H. Furman on an application by Irving S. Richter, a play broker, to compel Mae West to visit New York to answer questions in a breach of contract suit against her and Mark Linder, a playwright.

New NSS Cleveland Office

National Screen Service will open offices in Cleveland shortly in a new two-story building on Payne Avenue. Construction on the new building is expected to start next week.

Leonard Promoted

Charles Leonard, exploitation director for United Artists in New York, has been promoted to advertising representative on the west coast, a new position. He is succeeded by Karl Kruger.

Screen Snapshots, one of Columbia’s first ventures, has been booked in 6,000 theatres in celebration of the 17th anniversary of the short subject, according to the Columbia sales office.

Arthur Zienin New York has taken over the American distribution of “Singing Jugend,” a Viennese film featuring choir boys.
MICKEY ROONEY

"Is Sensational" — Film Daily
"Amazing" — Variety
"Highly Entertaining" — Motion Picture Herald
"Swell" — Jay Emanuel

"HOOSIER SCHOOLBOY"

"Fine Entertainment . . . Moving" — Motion Picture Daily
"Superbly Acted and Directed" . . . — Boxoffice
"Compelling . . . Forceful . . . Touching" . — Variety
"Swell Heart Throb Stuff . . . Plenty of Action" — Film Daily
"Very Superior . . . Production Excellent" — Jay Emanuel

with

ANNE NAGEL
FRANK SHIELDS
EDWARD PAWLEY • WILLIAM GOULD

Directed by WILLIAM NIGH • Associate Producer • KEN GOLDSMITH • Screenplay by ROBERT LEE JOHNSON
Recorded by Western Electric Mirrophonic Sound

Awarded The PARENTS’ MAGAZINE medal for the Best Family Movie of the Month
WHAT THE PICTURE DID FOR ME

MOTION PICTURE HERALD
Rockefeller Center, New York

Fred MacMurray—Just a program picture and should not be booked as a special in places where there is a great deal of competition in spots. No extra business. Running time, 93
minutes. Played May 18-19—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

TURN OFF THE MOON: Charles Rogers, Eleonora Whitney, Johnny Dew—This is one of those pictures that prove if it’s a Paramount Picture, it’s the best show in town. The best impersonation ever done for the screen is in this; just one of the high spots. If you ask me, the high spot is the Phil Harris number, “That’s What I Like About the South.” This picture is past its best and is fair going. F. G. Holder, S. W. New Strand, Griswold, Iowa. General patronage.

WAIIKIKI WEDDING: Bing Crosby, Shirley Ross, Martha Raye. Bing Burns—Very good, a picture that pleased as near 100 per cent as any of them. No doubt one of the best pictures of the year. Keep up the good work. Paramount. We had the misfortune to play this picture in the wrong theatre, it seemed. Running time, 89 minutes. Played May 11-12—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

In this, the exhibitors own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

WHAT THE PICTURE DID FOR ME

MOTION PICTURE HERALD
Rockefeller Center, New York

We did not do the business we expected to do. Personally, I would never tire of these two stars singing together. Their voices are wonderful. Running time, 122 minutes. Played June 3-4—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

NIGHT MUST FALL: Robert Montgomery, Rosalind Russell—I do not hardly know how to report on this picture. It is such a long and tiring film, and no box office to speak of. It was long and tiresome. Really masculine and not the kind of picture for Bob Montgomery. Running time, 117 minutes. Played June 8-9—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

PERSONAL PROPERTY: Jean Harlow, Robert Taylor—Our last one with the gorgeous Jean Harlow. No one will ever take her place on the screen. MGM has truly lost one of their best drawing stars. Jean had a host of fans in our town. “Personal Property” did not please very well. Just a programmer. Running time, 84 minutes. Played May 13-14—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

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THREE MORE JOIN REPORTING STAFF

From New Jersey and Indiana come new contributors to "What the Picture Did for Me," reporting on productions and what they have done at the box office. The showmen-reporters are:

Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J.
Florence Wigton, Wigton Theatre, LaGrange, Ind.
Returning to the reportorial ranks after almost a year of absence is W. H. Hardman, Royal Theatre, Frankfurt, Kan.

POLO JOE: Joe E. Brown, Carol Hughes—In our opinion, this is far funnier than "When's Your Birthday?"! Joe should make sure in changing producers he doesn't change his act. They laughed consistently at this and only very seldom at "When's Your Birthday?"—L. A. Irwin, Palace Theatre, Penncook, N. H. General patronage.

Short Features

COLUMBIA

MERRY MANNEQUINS: Color Rhapsodies—A good cartoon.—L. A. Irwin, Palace Theatre, Penncook, N. H. General patronage.

Educational

PLAY BALL: Terry-Toons—A very good short. Was very clever. Drew plenty of laughs and comments. Your baseball fan patrons will get quite a little enjoyment out of this. Play it by all means.—L. A. Irwin, Palace Theatre, Penncook, Minn. Rural and small town patrons.

Metro-Goldwyn-Mayer

BEHIND THE HEADLINES: Peter Smith Specials—Very good, showing how news is made into headlines.—Harland Rankin, Plaza Theatre,-Tillbury, Ontario, Canada. General patronage.

BOSKÓ'S EASTER EGGS: Harmon-Ise—Versatile cartoon antics that hit the spot and satisfy.—L. A. Irwin, Palace Theatre, Penncook, N. H.

COUNTER TAKES THE COUNT, THE: Charley Chase—A swell comedy from Charley, fast and funny, and oh, what a police chase. After Chase it has good, great, funny, written all over it. Running time, 1 reel.—Rudolf Duba, Royal Theatre, Kimberl, S. D.


HURLING: Pete Smith Specialties—Introducing the clever Irish game that proved very interesting.—Harland Rankin, Plaza Theatre, Tillbury, Ontario, Canada. General patronage.

SWING BANDITRY: Tabloid Musicals—A somewhat different musical that deserves playing.—Harland Rankin, Plaza Theatre, Tillbury, Ontario, Canada. General patronage.

PARAMOUNT

LITTLE SWEET PEA: Popeye the Sailor—Popeye always goes somewhere different every time except the spinach theme song. Running time, 1 reel.—Rudolf Duba, Royal Theatre, Kimberl, S. D.

PICTORIAL: All-Star—Very good short for a filler, that's all. It has a double take on the screen. Running time, 1 reel.—Rudolf Duba, Royal Theatre, Kimberl, S. D.

THAT'S THEIR BUSINESS: Paragraphs—Only fair; the print on this poor. Running time, 9 minutes. P. I. is Leslie G. Reader, Strat Stroud, Griswold, Iowa.

THIS IS MY AFFAIR: Barbara Stanwyck, Robert Taylor. For some reason this failed to draw. The people who came seemed to enjoy only parts, especially noticeable when Victor McLaglen was in the part. Taylor had a nice part in this and although he played his part fairly well, it didn't seem to excite the ladies. It would have been a good draw here, if Tyrone Power had had the lead. Fox should have used Taylor in a story of modern times— for his, her and our good. Running time, 99 minutes. Played June 7-26—A. E. Eiksen, Killio Theatre, Payns- ter, Saskatchewan, Canada. Rural and small town patrons.


United Artists


Universal

AS GOOD AS MARRIED: John Boles, Doris Nolan—I think I'd rather have a better business with one than I did. It would not click. Business off over 50 per cent. Plenty of action and a good story; not as serious as the ads would have you believe it. Running time, eight reels. Played June 24.—L. A. Irwin, Palace Theatre, Penncook, N. H. General patronage.

CRASH DONOVAN: Jack Holt, Nga Gem—A good picture full of action and thrill. Jack is a real actor and this part fits him like a glove. Good for any night when you want an action picture. Short for Sunday running. Time, eight reels.—Rudolf Duba, Royal Theatre, Kimberl, S. D. Small town patrons.

WARNER BROS.

BLACK LEGION: Humphrey Bogart, Erin O'Brien-Moore, Dick Foran—First class entertainment for a small town audience in the same class as "The Great Dictator" a Fugitive from a Georgia Chain Gang. Plenty of action and a good story, not as gross as the ads would like you to believe it. Running time, eight reels. Played June 26.—A. E. Eiksen, Killio Theatre, Maggough, Saskatchewan, Canada. Rural patronage.


GIVE ME YOUR HEART: Kay Francis, George Brent—One of the most beautiful pictures we have ever played and very good. Passed 100 per cent. George Brent extra good in this, better than his Rogers did fate work. Running time, 85 minutes. Played May 16-17—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

GOD'S COUNTRY AND THE WOMAN: Beverly Roberts, George Brent—One of the most beautiful pictures we have ever played and very good. Passed 100 per cent. George Brent extra good in this, better than his Rogers did fate work. Running time, 85 minutes. Played May 16-17—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.


RKO Radio

BAD MEDICINE: Headliner Series—Good comedy of a somewhat different type. You go to a circus and you see this kind for nothing, but you have to stand up. Here you are resting and just laugh at the picture. The other three that I went to, 2 reels.—Rudolf Duba, Royal Theatre, Kimberl, S. D.

A DAY WITH THE DIONNE QUINTUPLETES: Special—The best yet, appreciated very much, as their teacher, who appears in the picture, is a Tillbury girl.—Harland Rankin, Plaza Theatre, Tillbury, Ontario, Canada. General patronage.

MARCH OF TIME: No. 11—Just like all other March of Time issues: world news and interesting all the way. Recommended.—Rudolf Duba, Royal Theatre, Kimberl, S. D.

Universal

BATTLE ROYAL: Oswald Cartoons—Here is a knockout of a cartoon for Oswald. Very, very good,
MORE about LIGHTING for the THEATRE

To offer practical suggestions and expert counsel on phases of modern theatre illumination not dealt with in the May 29th issue, wherein architectural lighting was emphasized, the July 24th issue of Better Theatres will be extensively devoted to modern fixtures for theatres, and to marques and signs.

- Eugene Clute, contributing editor of the publication, Lighting and Lamps, will discuss types of fixtures adapted to the various divisions of the theatre today, in an article profusely illustrated with designs readily available.
- J. T. Knight, Jr., eminent theatre engineer and contributing consultant of Better Theatres, will discuss safe and efficient wiring layouts and mechanical provisions for animated and decorative effects, at the front and in the auditorium.
- Francis M. Falge, theatre lighting specialist of the Nela Park Engineering Department of the General Electric Company, will describe "down-lighting" as effectively applied to illumination problems peculiar to the theatre.
- The new forms and illumination methods for marqueses and signs will be comprehensively displayed in a pictorial section presenting selected examples of modern front treatments.

to appear in the July 24th issue of

BETTER THEATRES

Universal-Loew Deal

James R. Grainger, Universal's general distribution manager, has signed a contract with Loew-Metropolitan Theatres whereby the circuit books 20 of the 40 new Universal features to be released during 1937-38.
UNIONS CARRY FIGHT FOR WPA TO CAPITAL

Gillmore Heads Delegation to Washington Protesting Federal Theatre Curtailment

The theatrical unions' fight to avert discontinuance of Federal Theatre Projects was carried to Washington last weekend by seven representatives of the groups, who officially protested to David Niles and Mrs. Ellen Woodward, deputy administrators of the Works Progress Administration.

After listening to the delegation's arguments against curtailment, Mrs. Woodward and Mr. Niles promised to take such action as possible to minimize distress but at the same time they pointed out the move is in line with the reduced program necessitated by Congress' reduction in WPA appropriations for the fiscal year.

Gillmore Heads Delegation

The delegates included Frank Gillmore, president of Actors' Equity; Mrs. Dorothy Bryant, executive secretary of Chorus; Equity; Paul Turner, Equity counsel; Matt Shelvey, of the executive board of the American Federation of Actors, and Dave Freed of the executive board of musicians, Local 802.

They declared that while opposed to any curtailment they were more specifically concerned over the elimination of experienced actors and actresses who depended upon the stage to make their living while novices were retained on the WPA rolls.

In this connection, The Billboard in the July 10th issue will say that "of the 500,000 people in show business today, about 50 per cent, or 250,000, are unemployed."

Cites Unemployment Figures

Quoting union representatives, Billboard says the "basis for the cuts is grounded upon a fallacy, namely, the ability of private industry to absorb the Federal Theatre Project Workers. According to the theatre men, private industry is in no better position to absorb them than it was at the inception of the WPA."

"Taking as specific examples the reports on unemployment compiled by the musicians' union and Equity, the condition of show business since the Wall Street crash is clearly indicated."

"In July, 1935, survey of membership of Local 802, American Federation of Musicians, showed that approximately 50 per cent of the total membership of 15,200 were unemployed. Actors' Equity now has a membership of 4,400 of which 3,300 are in good standing. In the boom years stretching between 1920 and 1930, Equity had a membership of 10,000, of which 75 cent per were employed. . . ."

"Statistics on conditions before and after the depression for stock, tent and repertory shows show that such fields have folded almost completely as a source of employment."

Universal in All Warner Theatres

After meetings which have been carried on for the past two months between officials of the Warner Brothers Theatre Circuit and Universal Pictures, a deal was signed Wednesday for the exhibition of Universal pictures in all Warner Theatres.

The representatives of the theatre circuit which contains a total of 463 theatres, were Joseph Bernhard, general manager, and Clayton Bond. Universal was represented by J. R. Grainger, general manager of distribution, F. J. A. McCarthy, E. T. Comer- sall and W. J. Heineman.

The contract calls for the exhibition of features, short subjects and newsreels for 1937-38.

Two Roadshows Planned

Paramount will have two roadshow productions playing on Broadway in July. "High, Wide and Handsome," will open at the Astor July 21st and "Souls at Sea" will be presented at the Globe a week later.

Richey Begins His Duties as Director Of 'Co-op' Groups

H. M. Richey assumed the duties of director of theatre operations and public relations for Cooperative Theatres of Michigan Wednesday after resigning as general manager of Allied Theatres of Michigan, a post he had held since August, 1921.

Following his resignation came the announcement that 55 theatre members of Cooperative had resigned along with eight members of Allied's board of directors. Included among the theatre members who severed relations was Fred DeLodder, Allied president.

It was not clear whether Mr. Richey's resignation in Michigan would have any effect on his position as secretary of Allied States Association of Motion Picture Exhibitors, a national organization.

Despite the loss of its members and leaders, Allied is planning to carry on as a unit under the direction of Francis A. Westman, vice-president and a partner in the Wiser & Westman circuit. A meeting of the remain 12 directors will be held within the near future and officers and directors will be elected.

Cooperative is a booking and buying combination of 90 theatres, most of them located in Detroit. Ray E. Moore, a general manager, will continue in that capacity.

In offering his resignation, Mr. Richey declared: "Two years of experience have convinced me that the days of the old fraternal, loosely-hung-together organization where exhibitors can make the organization entirely dependent on their whims and can resign or threaten to withdraw financial support any time the organization fails to do what an individual demands, are gone and in its place must come an organization bound together with a mutual interest and stock holdings, with contractual obligations that will guarantee the carrying through of constructive policies decided upon by the majority. I believe that an organization of 100 of the outstanding theatre owners of the city and the country can do more to protect the investment of these members than can a larger organization not so closely bound together."

In addition to Mr. Richey's organization work with Cooperative, it was indicated the combine might try collective buying of supplies and equipment with him in charge.

Utica Discovers Solution Of No Theatre Problem

Merchants of Utica, N.Y., worried over the lack of a theatre in their community, have finally solved the problem.

The town, with a population of 570, had been without a theatre since the advent of talking pictures. The merchants, tired of seeing farm trade going to towns with motion pictures, attempted in vain to interest an exhibitor in building a house.

It seemed hopeless until the Public Works Administration formed. The village board had $8,500 in the general fund. To this was added a PWA grant of $6,000 and another $3,500 which was raised through a bond issue.

Now C. N. Howe & Sons, who also operate a theatre at Sturgeon, S. D., have taken over the theatre, named it the Empire and agreed to pay the village $5 per cent of the gross receipts. From this money the village board expects to retire the bonds and build up the general fund again.

New Equipment Ordered

Western Massachusetts Theatres, Inc., an affiliate of Paramount, has contracted for installation of Radio Corporation of America Photophone equipment in 13 of its houses.

Option Taken

An option on Cosmopolitan studio, New York, has been taken by Eugene Spitz, who announced he also has acquired equipment in the plant.

Metro Building Starts

Construction of five new sound stages on the Metro-Goldwyn-Mayer back lot has been started in Culver City.
MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress

ON MARKING TIME

It happens quite often, the case of the member who com-
plains of not having sufficient boxoffice outlets for his energy. The theatreman in mind not so long ago was handed a house needing lots of nourishment and having brought the spot up to a very healthy condition now finds little need for further heroic measures. So he marks time holding his advances and is champing at the bit while waiting to move on to a bigger spot where, as he writes, "I can cut loose again and start slugging."

The hardest thing for a man of ambition to do is to keep himself throttled down while red corpuscles move swiftly and the yen to keep tearing along is hard to deny. And doubly hard it is when the throttling-down is required for any kind of a long stretch while waiting for another road where the motor can be thrown wide open. For after all, managers may be talented and worthy of promotion but the number of openings to higher posts are not always equal to the number of available men who can fill them.

The fact is recognized that the man with more on the ball than the next fellow will eventually be recognized. But something remains to be done about the manager who realizes that while progress is often slow he still wants the opportunity to keep in good boxoffice condition on his way up.

△ △ △

COLOR IN ADVERTISING

Since color is coming to play an important part in pictures, theatremen alert for ways and means to stimulate advertising on this type of production are being tempted by the potentialities of color in newspaper displays. From time to time, ad men in various situations have experimented with this medium, but others have gone far beyond the experimental stage and find it profitable. For instance, the Pioneer Theatre Corporation, operating in Iowa and reported by Frank D. Rubel who forwards tearsheets showing compelling color ad effectiveness. Says Mr. Rubel:

"This theatre company which operates sixteen houses in small towns of 3,000 to 6,000 in Iowa has streamlined their advertising and has attempted to keep in tune with modern trend. At the suggestion of Mr. Harold Field, president, every town in this group of theatres has secured colored ads in the newspapers from time to time. The vari-hued pictures that have flashed across the screens in the last couple of years are sold to patrons of these theatres by colored newspaper ads.

"It wasn't an easy job. The newspapers objected at first, stating that they did not have the equipment to make such ads and that the expense would be prohibitive. Some of the theatre managers doubted the value of those ads. Events have proven, however, that first, every single colored ad has been productive of unusual results in the boxoffice, and, second, believe it or not, the newspapers like 'em.

"It was no cinch. The newspapers did not want them. But after they saw how nice they looked and how they dressed up their paper, and after other merchants had cooperated by taking part of the page or the reverse side of the colored page, also in color, the newspapers realized that colored ads not only were unusual and pretty in their paper, but that they brought in additional revenue.

"Our theatre managers have now arrived at a point where they feel it would be unusual to use a black and white ad to sell a colored picture."

The Pioneer Theatres executive makes out a good case for other than the conventional black and white in newspaper display. Theatremen interested in "streamlining" their advertising should be encouraged by the results obtained by the Iowa showmen to give the subject more serious thought.

△ △ △

LESSON IN SHOWMANSHIP

Question: The Louis-Braddock championship fight pictures have been booked in for immediate showing at two of the theatres you are publicizing. Due to a citywide newspaper strike going on during the time of the bout, no papers are being published, thus eliminating the most vital source of advertising necessary for the success of the engagement.

What would you do to publicize the date?

Answer: From Ken Hoel, publicist, Harris Amusement Co., Pittsburgh, campaign at the Alvin and Liberty Theatres.

Hoel conceived the idea of a special "Sport News" extra and arranged to publish a four-page tabloid with the results, round-by-round details, theatre ads, feature stories and other material used by dailies covering important sports events. 50,000 of the tabs were distributed all over the city, the stunt proving its value at both houses.

A. Mike Page
Round Table
In Pictures

Of course, every theatreman does not have the opportunity of picking up stray sea lions for picture bally, but the wandering animal coming ashore at Dunedin, New Zealand, was used by Tano Fama for a bally on "Champagne Waltz."

Closeup of the little bamboo house placed in the forecourt of the Cathay Circle for date on "Wee Willie Winkie", wherein were displayed dolls and other gifts received by Shirley Temple from admirers in all parts of the world. Details of the Los Angeles premiere on a following page.

For opening of "Kid Galahad" at the Warner Theatres in Los Angeles and Hollywood, Mort Goodman, of Lon Halper's Pacific Coast Zone for Warner Brothers, arranged night flight of blimp carrying changeable-letter neon signs flashing title, theatres and starting date.

Arranged by Interstate City Manager, R. D. Leatherman, and assistant, Truman Riley, for campaign on "Waikiki Wedding" at the Rialto, Devison, Tex., was elaborate pig stunt with local hoglet wearing dog harness and chain led about town as a bally. Planted in lobby, piggie was used to build up prize naming contest for the "first cousin of Wafford's."
Working with Manager Lew Black on world's premiere of Warners' "Singing Marine" at the Aldine, Wilmington, Del., were district manager Everett Callow, left, and Douglas George, zone publicist.

To keep the Capitol in the minds of the Regina Boat Club members, Walt Davis presented atmospheric clock to club, using theatre name to dub the craft.

Boy and Girl Scouts of Deming, Tex., at the head of the covered wagon parade arranged by George Dowdle for the "Plainsman" date at the Luna Theatre. For further details, see following page.

One of the cement moulds used around town by Les Pollock, at Loew's, Rochester, on "Star Is Born".

On "Wake Up and Live" at the Morton, Dorchester, Mass., Manager Harry Goldstein created set-piece of miniature wallpapered bedroom over concealed radio.
Quick Reports From the Field

Upside Down
To check up on the intensity of readership and its advertising value, some of the copy on the New York Capitol Theatre’s running sign on “Day at the Races” was planted upside down. Veritable avalanche of telephone calls resulted—at least it was so reported.

Star Photos
Harold Armistead, Lyric, Easley, N. C., uses the reverse side of star photos for copy on this week’s program. To insure the copy being read, Armistead offers four tickets each week to any reader contributing an oddity item good enough to reproduce on the program. One of the winning ideas recently forwarded had to do with local school teacher finishing her 13th year in the Easley schools, during which time she was never late nor missed a single day.

“Slim” Tieup
Joe Feldman, Warner Pittsburgh zone advertising and publicity director, effectively sold “Slim” by contacting public utilities, telephone companies, manufacturers of electrical equipment, etc., who tied in. In every case employers were reported to have posted stories on bulletin boards plugging the picture and in several instances organized theatre parties.

Historical
For the “Parnell” date in Washington, Ray Bell, Loew’s district publicity manager dug up what was reported to be the only document of its kind in existence, a scroll commemorating the reception of the U. S. Congress to Parnell on the occasion of his visit to this country. Ray tied in newspaper by having the Minister of the Irish Free State photographed with the historic scroll.

Bell also discovered six local residents who had known Parnell and from them obtained sufficient material to be converted into a number of newsworthy feature stories.

Telescope Stunt
Found effective by Morris Rosenthal at the Majestic, Bridgeport, Conn., was a practical giant telescope used for a street stunt on “Hit Parade.” Telescope was pointed to giant sign on building fully a block away, sign carrying “see” copy on picture.

Ken Hoel Beats Newspaper Strike
With the Louis - Braddock fight pictures already booked for showing at the Alvin and Liberty Theatres, in Pittsburgh, coincident with the recent newspaper strike, Ken Hoel, Harris-Pittsburgh adman, worked out the problems of advertising the important date by publishing 50,000 four-page tabloids containing all the news and results.

“Gun” Stories
Featured newspaper buildup on “They Gave Him a Gun” at the Lyric, Tupelo, Miss., was a contest arranged by Manager J. A. Grover. Dealers were invited to send in their experiences when they were first given a gun ostensibly based on happenings during the World War. Contest chipped for four days, gaining plenty of word-of-mouth comment.

“Star” Stunt
To show how stars are born for build-up on picture of that name, Les Pollock, Loew’s Rochester promoted daily on special feature which had department store completely transforming girl with proper coiffure, clothes, makeup, etc. Pollock awoke further interests with ten day color screen contest for Gaynor doubles. Eastman Kodak cooperated by offering three Kodachrome screen tests to winners. Specially promoted trailer furnished by local department store to resemble star dressing room was also found effective for street bally. (See photo in Round Table picture section.)

Premiere
For the world premiere of “The Singing Marine” at the Aldine, Wilmington, Del., the theatre was decorated with a large valance allowed by the City Council for the first time in the history of the town. Just prior to the opening a parade was held with local American Legion band leading a delegation of U. S. Marines who had been invited to attend the show. Band gave a half-hour concert at the theatre. Guest of honor was Estelle Taylor, a native of Wilmington.

Credit for the campaign goes to Lew Black, manager of the Aldine, Everett Callow, director and Douglas George, Warner zone publicity director. (See photo in Round Table picture section.)

Impersonations
Parade headed by 70-piece high school band afternoon before opening with local dance team dressed as stars spotted prominently in the procession was one of the featured stunts in W. Clyde Smith’s drive for “Shall We Dance” at the Paramount, Hot Springs, Ark. Parade wound up at theatre, where on specially constructed platform dance team gave impersonations of stars.

Dance contest was held at the theatre four days ahead and Clyde inaugurated the showing with a typical Hollywood opening attended by the Mayor and other local celebrities.

Endurance
For advance on “Wake Up and Live,” it was Charlie Gibson’s idea to publicize the picture at the Gibson Theatre, Green- ville, Mich., by tying in with professional driving stunt. Driver was at the wheel for 100 hours without sleep and through tien with merchants and newspaper obtained plenty of publicity locally.

Gibson made much of the hookin and at the conclusion of the 100-hour period had the driver catch up on his sleep in prominent window, giant banner about sleeper tying in with copy on the picture.

Slot Machines
Graphically illustrating the difficulties of slot machine winning, manager K. K. King, Melba Theatre, Batesville, Ark., created a lobby on “King of the Gamblers,” featuring a series of the machines themselves. To each machine was tied card with copy such as “10 to 1 you can’t beat this machine,” etc.

King’s idea was followed up by local newspaper which devoted lead editorial to the picture and slot machine racket.

Dog Show
Tying into international dog show held in Windsor, Ontario, at the time he had booked in “After the Thin Man,” manager Ed Lamoivreux, Empire Theatre, hooked into the show publicity by offering a cup for the fox terrier entry which best resembled the pouch in the picture. In exchange show officials plugged the picture on p.a. system and newspapers carried shot of presentation of cup to the winner and her mistress.

At theatre, Lamoivreux wore complete full dress, as did his assistant, Don Williams and ushers for further atmosphere and similar idea was carried out with man in tails on street leading pooch.
TOP STUNTS OF LATE CAMPAIGNS

Parade

Parade led by oldest and most active cowboy of the Southwest was one of the features of George Dowdle’s “Plainsman” date at the Luna Theatre, Deming, N. M., given further attention as part of local “Trades Day” which drew folks to town from all over the drawing area. Oldtime residents were given preview of the picture and comments used in advertising, Tien was also made with paper to run pictures of pioneers and scenes of early days in the county. Dowdle also tied in with local scouts to put up a stockade front with lumber promoted locally. Scouts planted camp equipment around the stockade and also in the lobby.

Covered wagon was utilized by having scout troops in Indian costumes travel in it from various points in the drawing area distributing heralds on the picture and arriving in Deming in time for the big parade which was routed up the main street and wound up in front of the theatre. (See photo in Round Table picture section.)

Women’s Clubs

The Better Films Council of Molberly, Mo., aided Ted Davis, Fox Grand, on “Romeo and Juliet” by sponsoring the date, each member personally writing letters of endorsement to various clubwomen and teachers in that territory, enclosing tickets to be sold. To put further pressure on the tien, the Council president telephoned heads of all women’s clubs asking they get behind the drive. Tying in with instructor of high school public speaking class, Ted was allowed the services of prize students to speak at all clubs and civic gatherings ten days ahead.

Trailer Bally

Tieup with local trailer dealer in Amarillo, Tex. produced de luxe model with “Star Is Born” banners on each side used for bally ahead by J. P. Harrison at the Paramount. Local girl wearing original Gaynor costume acted as hostess and inside of trailer was decorated with special stills and art from picture.

Harrison also used girl dressed as nurse to parade streets with an eight-foot white cutout stork from whose mouth was hung a basket containing baby doll. Cutout letters on either side of basket plugged the title. Check from the Selznick Studios said to be a gift from Janet Gaynor was presented to the first baby girl born after the first showing.

Caldwell Terms It Double-Bill Window

For “Hit Parade” at Loew’s Valentine, Toledo, Wally Caldwell promoted McCrory’s for main window showing scenes from the picture to hook with copy on picture and store merchandise. Tien plugged the week’s “two sensational hits”, first, the date, and second, a special sundae named after the attraction. Lucky number idea for patrons was added.

Sea Lion Bally

Important part of Tano Fama’s campaign on “Champagne Waltz” at the State Theatre, Dunedin, New Zealand was a carnival dance tied in to a contest with local radio stations. At the dance, prizes of promoted champagne were given and advertised widely, one of the typical advertisements appearing in layout on following page.

Appearance of stray sea lion in local waters and his capture was utilized by Fama as a bally with lion taken about town and carrying a theatre banner tied to his neck. The history of champagne was used in a series of radio talks, prominent wine dealers’ windows obtained to plug the beverage and the date and for further atmosphere, the theatreman had man in Viennese military costume standing out front. (See photo in Round Table picture section.)

Safety Drive

Opening gun of Ewell Bingham’s “You Only Live Once” campaign at the Howard, Taylor, Texas, was a safety first week drive conducted with cooperation of local newspaper. Cards with traffic rules were distributed, cross-crossings carefully signs tacked on all lamp posts, signal lights and railroad crossings and ambulance tien copy stationed in front of theatre.

Using the title for an institutional plug, Bingham sent letters to his mailing list reading: “You only live once, so why not enjoy some of the pleasures and comforts of life? The Howard offers you the best sound and pictures,” etc.

Beauty Pageant

Springer-Cocalis Circuit of New York through publicity director Al Moley, has arranged bathing beauty contests in the circuit’s Bronx theatres to select girl to compete for title of Miss America in the annual Atlantic City competition. Winner is to be known as Miss New York City and prizes will be given to the finalists in each week’s eliminations.

Poster Exhibit

The New York Roxy has arranged an exhibit of posters created by the famous French artist, A. Moron Cassandre. Exhibit includes some of the outstanding examples of the celebrated artist’s work, among which are the figures used in the Dubonnet advertising throughout the world.

Beauty Tiein

For local representation in sectional beauty pageant held in nearby Florida city on July 4th, manager Clarke Gurley, Ritz, Bainbridge, Ga., promoted tiein with some 30 girls competing for the local honors. Each girl represented same Bainbridge business establishment which advertised the judging at the theatre, where girls were viewed in special stage setting designed by Samuel Gibson, house artist.

Old Couples

For buildup on his recent coronation pictures Walter Davis tied in with leading service clubs and churches, inviting each to send over some old British couples who were not able to pay, to be guests of the Capitol, Regina, for the showing. Some of the oldsters had never seen a talking picture, which Walter utilized for extra publicity.

Mayor Greets

Wally Caldwell, Loew’s Valentine, Toledo was able to plant stories and cuts of Mayor Roy Smart greeting MGM’s Chinese water buffalo in connection with the animal’s “personal appearance” in advance of “Good Earth.” Eight-by-four foot colorful board with playdates was carried about town by two boys, tagged Chinese coins were given to patrons by cashiers and doorknob hangers in form of lanterns were planted in selected neighborhoods.

Imprinted bags containing samples of incense were distributed to customers in chain drug stores located in all sections of the city: “good morning’s” cards with picture copy inserted in hotel guest key boxes and special cotton dress goods fashion window was planted in leading department store, featuring cotton from “The Good Earth.”
Another Opinion
On Pass Question

Among the members who have taken a leading part in the Club discussion on cash instead of passes for certain services, are the theatremen of the Indiana-Illinois circuit. John Burhorn, manager, Gayety Theatre, Chicago, and recent Silver Plaque winner, is the latest of the Manta-men to give his views on the subject, as follows:

Dear Mike:

Since the appearance of your editorial on the “Pass Evil” a few weeks ago, the managers of our circuit discussed this interesting topic pro and con at a recent meeting. A lot of ground has already been covered on this subject by your different contributors in recent issues of the Motion Picture Herald and I am wondering if I can add much of interest.

If I were to open a new theatre in a location with little or no competition, I would not have a pass in my house. That’s how much I am sold on the idea. I would pay cash for any and all privileges and advantages extended to my theatre, Alas, that is not the case at present. I am in a competitive spot. Season and advertising passes — although limited and only issued for actual value received—are in vogue.

Unless all theatres could agree to discontinue the use of passes, the complete plan would not only be a failure, but prove bad medicine for many exhibitors who would attempt it.

The pass “evil” is only such, if passes are issued without any thought or consideration for the actual value or expense involved. Unfortunately this is done in many spots to the financial disadvantage of the theatre owner. But that evil is controllable. Everybody in the business can become more pass saving minded without appearing to become “stingy.” If we all tighten up in the issuing of passes it will mean a great saving in money and grief. No doubt your introduction of this subject and the many fine replies which you have received will accomplish at least that much. But beyond this, I should like to see a new theatre with no strings and old associated customs, ties and obligations, try this new idea out.

It is a radical change from what we have been used to, but—it should work in part, at least, if not altogether and—prove healthy for the box office.—John F. Burhorn.

TEMPLE DOLL HOUSE FEATURES PREMIERE

20th Century-Fox Studios Effect Ace Exploitation on “Willie Winkie” Date

Included in Harry Brand’s extensive campaign for the world premiere of “Wee Willie Winkie” at the Carthay Circle, Hollywood, were a number of outstanding exploitations found to be highly effective. Publicity head of 20th Century-Fox Studio and his staff toiled in numerous cases with leading merchants, featured being children’s show at Bullock’s department store on Saturday preceding premiere. Photos of Shirley were given to those attending, oil paintings of the starlet were placed around the auditorium and main windows. Signs were spotted throughout the children’s department and store announced show on radio program well in advance.

Other department stores also contributed window displays; one of Shirley in kilts and window was obtained in Cook’s Travel Tours calling attention to the summer vacation attractions of Scotland as well as northern India, locale of the picture. Fox West Coast cooperated, advertising the premiere in all its theatres in western states by means of trailers which also plugged subsequent runs.

Bamboo house was especially constructed by the studio production staff and placed in forefront of theatre. In the house were placed the thousands of dolls Shirley has received from children of 87 different countries as well as hundreds of valuable gifts sent by admirers. In addition Shirley’s own personal playthings and mementos were placed on display behind a huge glass window which covered the front of the bamboo house. Spectators mounted the steps of the house and passed along a long and wide porch viewing the exhibit through glass.

(See photo in Round Table picture section.)

Also interesting at the premiere was a giant illuminated statue of Shirley and McLaglen planted on the concourse leading to theatre. Statue 14 feet high was made of bronze hydrocal and two tons of materials were used in its construction. Design showed McLaglen in a sitting pose in wartime uniform of the Seventh Scotch Highlanders with little Shirley standing beside him also in kilts.

For circulation outside of Los Angeles, 100,000 de luxe postcards eight to a set were printed for mailing by persons desiring to acquaint their friends with the picture.

Particularly effective was tieup made with big chain of drug stores, their newspaper with a circulation of 480,000 featuring the picture all over southern California. In addition the stores sponsored a Wee Willie Winkie sundae contest, with 400 employees at soda fountains competing for prizes. All clerks wore buttons advertising the picture, window streamers were placed in all stores, ad taken in papers and large windows also plugged the date.

In a tieup with the Order of Scottish Clans prizes were given to the 5,000 members for their Tenth Annual Highland games. A Scottish night was arranged for an after-premiere night at the theatre. Giant blowups of Shirley and McLaglen in kilts were made for lobby decorations to celebrate the occasion.

FLOWER FRONT. Dogwood blossoms picked locally were used by Mgr. Earl Schultz, Auditorium Theatre, Crockett, Texas, for “Maytime.” Letters and small hearts were cut from beaverboard.
Another in the Round Table individual admen series, this layout calling attention to different ideas created for recent use by Pat Patchen, who skippers the Main Theatre, Pueblo, Colo., for the Cooper Enterprises. Interesting is the composition of the displays featuring head and figure star cuts in the deep one-columns as well as the four and five column spreads.
YOU ARE INVITED TO JOIN UP

KENNETH STILES
is the assistant manager of the Dickinson Theatre in Hermitage, Kan., working for J. T. Krieger, who is an active club member and so we are happy to welcome his assistant. Previous to his present assignment Stiles was assistant at the Dickinson at Paola and from his present job we are expecting to hear from him and Krieger.

C. H. TROTTER
acting as assistant manager of the Crescent Theatre in Statesville, N.C., joins the club, and since that city isn't represented in our pages, we are counting on him sending along accounts of his recent theatre activities so that this situation may be rectified. How about it, Trotter, when do we hear from you?

PEARCE PARKHURST
manages the New Star Theatre, Dover Foxcroft, Maine, for the Graphic Theatres Circuit. Pearce was assistant manager of E. M. Loew's Court Square Theatre in Springfield, Mass., and assisted the field manager in reopening the theatre. Parkhurst has also been at the Lancaster in Boston, another Loew house, and from there assumed his present job, at which point we shall doubtless hear from him.

JACK NIXON, JR.
is publicity manager of the Texas and Palace Theatres, Ballinger, Tex., which job he assumed this year. Jack was formerly an advertising manager of the Ballinger Ledger, local newspaper, and with his background we are anticipating some interesting contributions to our club. Remember your obligation to the club just starts when you sign on the dotted line, so let's hear from you.

J. P. SHIPLEY
manages the Dunkin Theatre, Cushing, Okla., for Griffith Amusement Co., and since this circuit is well known to us for its active members, Round Table speaking, we extend this invitation to Shipley to keep us posted on his activities for publication in our section. Can we count on you?

ARTHUR MOON
in Miami Beach, Fla., manages the Colony Theatre for Paramount Enterprises and he, too, is no stranger to our pages, already having publicized some of his activities. With all the good members we boast of in Miami, we're glad to welcome this new one, who promises to be as active as his brother Round Tablers.

ROBERT E. GRIFFITH
manages the Iowa Theatre for the Kaplan Chain in Iowa City, Ia., and says his connection with showbusiness is brief, but he has already become very much interested in it. Bob started in the newspaper game and with city editor of the Daily Iowan, his picture experience has been amateur stage show director, publicity man, doorman, assistant and then manager.

L. W. SHUPPERT
publicist for the Paramount Theatre, Cushing, Okla., started with the Griffith Amusement Company as usher and has worked for them in several positions. Shuppert was out of showbusiness for over a year and returned to go with the Dickinson Circuit in Kansas, worked for a short time for Fox West Coast and then returned to Consolidated Theatres, of which the Paramount is one.

GORDON E. CARSON
is the assistant, secretary and treasurer of the Lyceum Theatre, Port Arthur, Can., and has only worked for Famous Players Canadian in their two Ft. William houses and the two in Port Arthur. Gordon outlines his experience as usher at the first house, bookkeeper at the second, advertising director at the third and then to his present assignment, from which spot he promises to keep in touch.

JOSEPH FEENEY
manages the Orpheum Theatre in Clarksburg, West Va., and started in showbusiness in 1922 selling popcorn and ushering at the house he is now managing. In 1927 his boss built the Ritz Theatre there and Joe was transferred there as usher. Later Warners took over the theatre and Joe, as assistant, working under Round Tabler Lee Byers, and remained at that spot until his transfer last year to the Orpheum.

CHARLES H. GIBSON
says he is the proprietor, manager, advertising director, bill poster, sign writer and projectionist of the Gibson Theatre, Greenville, Mich., which ought to keep any one of a few men busy. Charlie started by presenting picture and stage shows in the basement to kids of the neighborhood, took time out to do summer stock work and now has his own house, from which point we expect to hear from him frequently.

GENE BASLE
manages the Temple Theatre in Kane, Pa., and started in the game after leaving West Virginia University, where he was given the annual Press Club award as best newspaperman of the year. After other newspaper experience, Basle finally gravitated to showbusiness and ultimately his present job, from which spot we expect to hear from him at not too infrequent intervals.

ED LAMOREUX
is another Famous Players Canadian manager to join the club from Empire Theatres in Windsor, Ontario. Lamoureux started as an usher at the Tivoli Theatre, was then transferred to the Capitol as assistant manager and from there to Empire, where he has been since last year. As doubtless you know, Ed, the Famous Players boys are very active in our pages and so we shall look forward to hearing from Windsor shortly.
### ADVANCE

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<td>Andy Clyde-Leatrice Glass</td>
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*Productions are listed according to the names of distributors in which the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.*
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MOTION PICTURE HERALD

100

Date Klin.
Aug. 17/36.10

Title

Title

Rel.

No. 26
No. 27

Sept.l4,'36t.9....

No. 28

(10-17-36)

Oct.

No. 29

(2-6-37)

Feb.

(3-27-37)

No. 35
No. 36

(4-17-37)
(5-15-37)

May

No. 37

(5-15-37)

(4-17-37)

.

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l/37tll..

June

7,'37t.9'/2

.

No. 38

July

5,'37fl0....

No. 39

Aug. 2,'37t

,

MEANY-MINY-MOE CARTOONS

Palooka

.

.

1,

1

Pearl
July 25/36.20.

Beauty"

Aug. 15/36.20.

Party,

Cocktail

When

.

Dunn

Mr. Shakespeare
(7-11-36)

.

May

(5-15-37)

I2,'37tl0...
Feb. I7,'37t/I0...

Fun Begins at Home
Fun in the Fire House
(1

Oct. 28,'36tl0.

1-7-36)

.

Gus Van's Garden Party
(10-10-36)
on the

Musical Airways
Royal Cafe

I

.

.

Television

Highlights

Dec. 23,'36tl0...

OSWALD CARTOONS
Beachcombers (10-3-36) ...Oct. 5/36t.9...
Birthday Party, The
Mar.29/37t.6'/2
Mar. 8/37t.7...
Duck Hunt (3-13-37)
Everybody Sings (1-30-37) .. Feb. 22/37t. 7. .
Nov. 30,'36t.7.
Gopher Trouble
Kiddie Revue
Sept. 21 ,'36t .7.
Music Hath Charms

.

.

.

(8-8-36)

Night Life

Sept. 7.'36t/.8...
of the

Bugs

Pup,

Oct.
9,'36t.8...
July I2,'37t.7...
Nov. 2/36t.8...

The

Puppet Show (10-13-36)
Trailer Thrills

Unpopular

(5-15-37) ...

May 3/37t.7...

Mechanic

(10-17-36)

Wily Weasel, The

Nov.

6/36t.8...

June

7,'37t.7...

STRANGER THAN FICTION SERIES
No.
No.
No.

No.
No.
No.

No.

No.
No.
No.
No.
No.
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No.
No.

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King Edward the VIII
You Can't Get Away
With It

Dec. l4,'36t.9'/2

Nov. 30.'36t25.

Rel.

(1-30-37)

Sunday Round-Up, The
Dick Foran-Linda Perry
Sweethearts and Flowers
Regis Toomey-

Oct. 3l,'36fl8..

7/36t20..

(8-29-36)

.

.

Nov. 21 ,'36t2l

Jay C. Flippen
Palooka in "The

5.*36f 18.

Min.

.

.

I7,'36tll...

1

.

Dec.

1

9/36 1 22..

.

Asbestos in

Tale"

Horse's

(2-13-37)

Jan.

9/37t20..

Harry G ribbon
Hamtree Harrington


2,'37tl

24/36t/.7

Service

I

Jan. 30,'37tll...

Mar. 6,'37tll...

Palooka in "Kick Me
Feb.
Again" (3-6-37)
Shemp Howard-

Robert Norton
Captain Blueblood
Georgie Price
Sale

Feb.

(3-13-37)

..

Hal LeRoy
Under Southern Stars
Lawrence-J.

3,'37t

(7-14-36)

Sept. 5/36tll ....

(7-11-36)

McCoy and

.

.

1

Oct. I7.'36tl

I

Nov.

1

7,'36t1

1

I9,'37t/I0

.

May 22/37t

II— Milk— Rugs

June I9,'37t

Nut Guilty (6-27)

Nov. 21 ,'36tl0.

Logging Along
Ounce of Invention, An

Sept.26/36tl0....

Ray Gross
Oklahoma As

..

Oct. 24/36t/l0

Dec. I9,'36fl

Is

I .

...

Tinney
Poets of the Organ (8-22).. Jan. I6,'37t
Mr. and Mrs. Jesse Crawford
Cal

Whale Ho (7-14)
Medium Well Done

Feb. I3.'37tl0

Mar. 6/37fl0
Hardeen
Ghost to Ghost Hookup, A.Apr. 3/37tll....
Radio Ramblers
Home Run on the Keys
(4-3-37)

Nick Lucas and His Troubadours
Aug. 15/36.10....
Clyde Lucas and Orchestra

Apr. 24/37t.9....

Babe Ruth
Check Your Cash

May

22.'37f 10

Zingone

Luis
Double

Talk (6-5-37)
Edgar Bergen

June 26.'37f 10

SERIALS
12

Episodes

Each

Unless

Otherwise Specified

Orch.

REPUBLIC

Nov. 28,'36tl0

Immie Lunceford and Orch.

Dick Tracy 6401 (2-27-37) Feb. 20/37t
Ralph Byrd-Kay Hughes

Dec. I9.*36ti0

George Hall and Orch
Louisiana Kings
Roger Wolfe Kahn and
Orch
Cab Calloway and Orch.

.

and

Fray

.

Feb. 27,'37t22.

Mar. I3,'37t20.

Mar.27/37t2l
3,'37t2l

of

Robert

King-Linda

Apr. I7,'37tll
Oreh.

May
May

8/37t.lrl..
29,'37t.l

(

SCREEN

and

Weiss -Mi ntz -Serials)

The
Graves-Ruth

Coin,

June I9,'37tl0

Ralph

July I0,'37t

(15

Sept.

M ix( 1st

episodes)

reel episodes.)

Color)

—Sunday Go
No. 25— At Your
No. 24

UNIVERSAL

to

Ace Drurnmond (11-7)
John King-Jean Rogers

8/36.. 7

Aug. 29/36. .7

26— Toy Town

(13

Hall

Oct.

28— Don't

Look

Now... Nov. 7,'36t.7

— Coocoonut Grove
30— He Was Her Man.
— Pigs Pigs

No. 29
No.

.

No. 31

—

No.

.


.

.

2/37t.7

—She

bat's

6/37t.8

Mar. 27/37t.8

Was an

Daughter

35— Ain't We

Apr. I0,'37t.8

Got Fun. May

l,'37t.8

Jan.

18,

Rhodes
Apr.

37t.2

(15

—

episodes
of

also

(each)

.July

5,

37.. 2 Hi.
(each)

feature

15.

37t.

version

Chinatown

episodes

—

also

rl».

(each)
12, '37t.2 rls.

VICTORY

(15

rls.

84.)

p.

Blake of Scotland Yard. ...Apr.
Ralph Byrd- Herbert Rawlinson

Shadow

Acro-

36f .2

episodes)

Eyes

Mar.

I,

Jim (12-26)
Grant Withers-Betty Jane
Secret Agent X9
Scott Kolk-Jean Rogers
Wild West Days (6-26-37)
Johnny Mack Brown
(13

Fella with the

Fiddle (4-10-37)

No.

Nov. 28,'36t.7.

19,

(each)

Jungle

Jan. 30,'37t.7. ...

You (3-6-37)

33— The

No. 34

.

Is

(1-16-37)
No. 32
I
Only Have
for

IO/36t.7

Oct.

epsiodes)

(Exploitation: Nov.

Bronx

l/36f

episodes, 3 rle.,

followed by 14 tw»-

MERRIE MELODIES

No.

.

Guard

Coast

S.

STAGE
Black

—

Apr. I7,'37t2l..

0.

Aug. 28/37t
Ralph Byrd-Maxine Doyle
Zorro Rides Again 6461 .... Nov. 20/37t

rl..

(9-19-36)
Sept.l9/36..7....
No. 27
Boulevardier of the

Apr. IO/37tl6..

Nov. 14/36

6441

Grenet and Orch.
6-19-37)
Lennie Hayton & Orch

No.

Yacht Club Boys
Palooka in "Taking
Count"
Apr. 24/37t2l
Shemp Howard- Robert Norton
Movie Mania
May 8/37t20..
Dave Apollon
Musical Operation, A
May I5,'37t20..
Frank Gaby- Virginia Verrill
Day at Santa Anita
May 22/37tl8..
Jason

S.

Eliseo

.

Perry

Clipper

(14 episodes)

The

McCoy and

5,'37t

Mala-Mamo Clark

Service,

.

Burns

The

II

of

3583

Island

Madame
Apr.

Robinson Cruose

6/37tl0

Orch.

(In

Bryan

Painted Stallion, The 6421 June
Ray Corrigan-Hoot Gibson

Feb.

Mar.27/37tl0....

Session,

Clyde

episodes)

Jan. 23/37t/IO

Feb. 20.'37t

Rimac Orchestra, The
Jack Denny and Orch
3,'37t2l

(15

Mar. 6,*37tl0

Jacques

Jam
6/37f2l

9/37110

Jan.

Van Steeden and

Feb. 20,'37tl8.

(4-10-37)

the

Sybil

I4,'36t.7....

July

(4-10-37)

Joe

Owen

. .

VITAPHONE NOVELTIES

19, '37t

Orch
Jan. 23/37t2l..

(2-13-37)

Romance

Feb. I3,'37tl0

— Phonograph Records
—Lipsticks (4-10-37)
Mar.20.'37t
No. 8— Coiffeurs— Shoes
Apr.
No. 9— Hats— Bathing Suits. May 11/37110
No. 10— Dancing-Leather
No.

—
—
(2-27-37)
8....
No. 33— Porky's Romance. .Apr. I7,'37t.8
No. 34— Porky's Duck Hunt. Apr. I7,'37t.8
No. 35— Porky and Gabby
(6-12-37)
May I5,'37t.8
No. 36— Porky's Building. .June
No. 37— Porky's Super

Peter

Bernice Claire

Play Street

Carving

(6-5-37)

7

(3-13-37)

Pretty Pretender, The

Fred

.

woods (1-9-37)
Dec. I9,'36t.7....
30— Porky the Wrestler .Jan. 9/37t.7....
Porky's Road Race. Feb. 6/37t/.7
Picador Porky

J

....

.

(2-6-37) Dec. 26/36t20..

Joe

Dec. IZ.'36tlO

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29— Porky of the North-

(1-23-37)

Now

All Over

Preisser Sisters
I

3/36t.7

Clyde

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and Money. ..Oct.
Moving

(8-29-36)

John Litel

for

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No. 31
No. 32

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3,'37t

— Porky's

(9-19-36)
Dec.

"Poodles" Hanneford
"Give Me Liberty"

Swing

No.

Nov. 2l/36tl0....

5

Leon Navara and His Orch.

Robert Norton
Here Comes the Circus

"A

No.

Football-

— Southern Wear
(1-23-37)
Dec. 26/36tll
No. — Sports Afloat
(2-6-37)
Jan. I6,'37tl0
No. — Swimming — Wood

Harry Reser and Eskimos. .Sept.26/36t. 9
Emil Coleman and Orch.
Nov. 28/36t2l

Shemp Howard-

Joe and

July

Day

.

Joe

It's

25— Milk

No. 26

IO/36tlO...

Oct.

3— Girl

No. 4

MELODY MASTERS
Nov.

Preisser Sisters

Pictures

June I2.'37tl0.

Magyar

of the

Sept.l2/36tlO....

Fashions

rl..

LOONEY TUNES
No.

PICTORIAL REVIEWS

—
—

Recipes
Oscar's
No.
Furs (9-19)
No. 2 George Rector

No.

rl..

I

No. 7

.

Eddie Foy, Jr.
and Female

Rose
Bed-Time Vaudeville
(2-20-37)

Feb. I3,'37t

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Harry

Bring On the Girls
Edgar Bergen

IO/36t2l..

Ken Murray

Date

Nov. 14/3611

Is Back
Johnny Perkins
Vaude-Villians
Marty May

Oct.

Captain Bluebeard
Georgie Price

Lifers of the Party,

Vaudeville

3/36t20..

Ken Murray-Oswald

That's

.

to Africa

(6-12-37)

Land

.

.

(4-10-37)
...Oct.

Oct.

Oct. 24/36tl8..

It

Mail

Sept. I9,'36tl

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Jack Pepper

.

Georges Metaxa

Hotel a la Swing

BIG TIME VAUDEVILLE REEL

Vaudeville

Virginia Verrill
Sheik to Sheik.
Can't Think of

Feb. 27/37tl0.

.

VITAPHONE
Title

Reel

with Candy

It

Gateway

July 11/36.10....

Aviation

No.
Sept.26,'36t2l

Dan Healy

25— Novelty (8-1-36) .. .Aug. I0,'36. 10.
26— Novelty (8-8-36) .. .Aug. 24,'36. .9.
Sept.28/36t.8.
27— Novelty
28— Novelty (9-24-36) .Oct l2,'36t.8'/2
29— Novelty (9-24-36) .. Nov. 9,'36t.8'/2
30— Novelty (12-26-36) Dec. 7/36tl0...
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38— Novelty (5-15-37) .July I9,'37t.9...
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Holtz-Lee

The

(9-5-36)

Say

Jan. 30/37tl0....

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Nature the Artist (4-10-37) .Mar.20/37tl0
Cradle of Civilization
Apr. I7,'37tl0
Alpine Grandeur
May I5,'37t.l

No.

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Backyard Broadcast,

Blonde Bomber"

(10-3-36)
Playful

Carolyn Marsh
Echo Mountain
Aug. 29/36.20.
Fred Lawrence- Rosalind Marquis
Rush Hour Rhapsody
(9-19-36)
Sept. 5/36tl9..
Jean Sargent
Joe Palooka in "The Choke's
Sept.l2/36t2l .
on You" (9-19-36)

Shemp Howard-

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( 10-10-36) .Sept.30,'36tl
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Nov. 25,'36t/l0.
School for Swing (2-6-37) .Jan. 20,'37tl0...
Shoes with Rhythm
(5-15-37)
...June 9,'37tl0...
Singing Bandit, The
(7-3-37)
July 7/37t/IO...
It's

Aug. 22/36. 20..

When

Knitted Wear

2/37fl0


.

(2-13-37)

the

of

-23-37)

(I

(3-13-37)

July 18/36.20..

You're Single

Cross and

Work

Nice

Land

Shake

Aug. 4,'37tl0...
(3-20-37) .Apr. I4,'37tl0.

3/36flO....

Oct.

Hollanders,

Nov. 14/36.21

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Northern Lights
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BROADWAY BREVITIES

The

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The

Aug. 8/36.10....

.

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Pictorial

Pacific

Occupation

(9-19-36)

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Bargain Matinee

the

of

Sake

Sport's

PEPPER POT

Robert Norton

.

MENTONE MUSICAL COMEDIES

— For

No. 13

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(7-11-36)
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Yacht Club Boys

.

3/37t

(Cinecolor)

'36. 20.

"Punch

in

July

COLORTOUR ADVENTURE
July

Min.

Date

Rel.

— Clean Pastures
May 22/37t
— Uncle Tom's
Bungalow
June 5/37t
No. 38— Streamlined Greta
Green (6-12-37)
June I9,'37t.8
No. 39 — Sweet Sioux
June 26,'37t
OUR OWN UNITED STATES
No. 12 — Can You Imagine. July 11/36.10....

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The

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Newsboys Nocturne
Lane, Tree & Edwards

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Dough-Nuts

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V.

1937

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Estelle

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Oily Bird. The
Ken Murray
Joe

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Date

.June

..

Rhythm Roundup, The
Little

BIG
.

Rel.

(6-12-37)

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.

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July

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Johnny Burke
Vaude- Festival
Fritz and Jean

.

0.'37t 9'/2

1

May

Title

Sound Defects
Rufe Davis

Kemper

(6-12-37)

l/37t.9'/2

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Apr. I2,'37t.7.

Date Min.
3/37tll...

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Smith and Dale
Lowdown
Charles

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32
33
34

Apr.

Diversions

Nickel

I9,'36t.8

Oct.

No. 30

Rel.

Vitaphone

(10-10-36)

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CHART— CONT'D)

(THE RELEASE
No.
No.
No.
No.

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..

feature

10, '36t.
version )


Dear Herald:

If you have not traveled Iowa this season you ought to do it; in fact, it wouldn't hurt very much to travel it any season, but right now it seems like the garden spot of the universe. Wheat is immense, eye and oats ditto, and the corn, well, out here is "where the tall corn grows." You know, we feel kinda sorry for these Iowa folks because they are being broken of their rest, for, "believe it or not" (mostly not), the corn grows so fast and makes so much noise they can't sleep. Personally we never speculate on the Board of Trade, and we would advise you not to, but if we did speculate we'd sell a whole lot of December corn this morning. But then maybe we are a whole lot like Uncle Ralph Persons was when we were driving the Clearwater valley once, through grass knee high. He said to us, "Say, Colonel, do you know I have lost a million dollars?" And we asked him how he did that and he replied, "By not having enough cattle to eat this grass." He reminded us of a fellow who said he would hate to own a railroad because the conductors stole so much money. Well, anyhow, we are not going to speculate on the Board because that's a gambler's job, and we are just an ordinary bass fisher.

Were you ever in Council Bluffs? You ought to go there some time. Council Bluffs is probably one of the reasons why Omaha, Neb., is such a good town, and Omaha might have been a better town if the Missouri river didn't run between 'em, and the reason why Council Bluffs is such a good town is probably because Morey Coen, Ben Harding and E. W. Kerr operate the three theatres there.

We didn't get to see Morey or Ben, but we did see E. W., and we had a handy visit with him, just as we always do. E. W. operates the Broadway theatre and the Council Bluffs folks have come to know that they can always see a good show at the Broadway, and for that matter they can see a good one at either of the others, for they all run good shows.

E. W. used to live at Denver, Col., and he is very well acquainted with our good friend, Henry Fredell, the branch manager for MGM, and it is probably through Henry that E. W. learned not to swallow the peach pits. Well, anyhow, we had a good visit with him and we hope to have a lot more of 'em.

We wish that boy Brown at Neola, Iowa, would stay at home when we come to see him. We have met him in Omaha a number of times and he always kicked because we didn't come and call on him. We called at Neola this time and he was gone; we couldn't find him.

Over in Omaha the boys all call him "Brownie," but in Neola they call him "Mr. Brown," and that's probably because he and his mother operate one of the most popular play houses in that section. Doggone it, Brownie, why don't you stay at home?

Avoca is located on the edge of the Nishnabottna river valley, and the Nishnabottna valley, next to the Logan valley in Nebraska, is about the best country on earth, and we don't care whose earth it is, either. At Avoca is where A. H. Lehman operates the Harris theatre, and to the Harris is where the Nishnabottna folks come to have a good time. A. H. is strong for the Herald and that is probably why he always has such a good show.

H. S. Smith operates the Dreamland theatre at Carson (also on the edge of the Nishnabottna) and we came very near driving right past Carson and didn't know it, for it is just off the highway, but we are glad we went in to Carson because we met some mighty swell folks. You know that "Smith" is a very unusual name. Our name used to be Smith back in Indiana until a Smith family moved into our town and the folks started losing their chickens and watermelons, and they laid it to the Smiths and so we changed our name. But that wasn't this Smith family. They have made the Dreamland the principal gathering place of the Nishnabottna valley.

We had a very pleasant visit with Mrs. Mabel Hockenberry, who resides at the Liberty at Oakland, and Oakland is also on the edge of the Nishnabottna valley and just across the Missouri river from Oakland, Neb., and Oakland is where our friend Mickey Larson operates the theatre. Mrs. Hockenberry is certainly a delightful person to meet. She makes you feel just like you were one of the family. We have put Oakland, both Iowa and Nebraska, on our visiting list and we hope to go back to both places.

But going back to that boy Kerr of the Broadway at Council Bluffs. He gave us a theatre pass for Gertrude Merriam, of the "Round Table" department of the Herald. A lota boys have given us passes for Miss Merriam's collection, and we are taking the liberty of thanking them for her.

But speaking of dinners. You never had dinner at Ralph Hossle's house in Sidney, Iowa, did you? That's just too bad. We did and we disobeyed the doctor's orders, too. We ate cherry pie 'n' everything, and Mrs. Hassel knows how to make 'em, too. Ralph is a pretty busy man. He not only operates the Strand theatre, but he is on the city council, and anyone who does things on a city council has to be pretty strong from the neck up, and that's where Ralph shines. It's worth anyone's trouble to go to Sidney and meet this boy.

This town of Creston was, at one time, one of the principal towns of southwest Iowa. It has something like 6,000 folks, the most of whom were born under the Stars and Stripes and still believe in 'em. It is on the main line of the Burlington railroad and it used to be the feeding place for the stockmen who were shipping stock from the ranges to Chicago, but that was back when 20 cars made up a train and they ran about 30 miles an hour. Today the engines pull a train of 80 cars and they run 50 miles an hour and go through here just like it was only a whistling post. Creston has two theatres, one owned by Glen Dickinson of Lawerence, Kan., and the other by the Commonwealth of Kansas City, Mo. The Dickinson house is operated by Robert Machbank and the other by Mr. Hilbers and our judgment is that both houses are very well managed.

Shenandoah has three theatres, the Mayfair operated by Mr. Stewart, and the other two by Mr. Holridge. Mr. Stewart had come to New York with his daughter, who, we understand, has a contract from some producer to go into the movies, and we did not get to meet him. We did have an excellent visit with Mr. and Mrs. Holridge, just like everyone else does who goes there. Shenandoah, you know, has two broadcasting stations, mostly for advertising, and both of 'em play jazz noises (some people call it music), but we will skip the jazz, for, with us, jazz and grasshoppers are in the same class. But speaking of grasshoppers reminds us that we want to hurry back home to see if the goshdarnedgrasshoppers have started to work on our cement sidewalk after cleaning up our garden.

But we didn't tell you about Red Oak, did we? Red Oak has two theatres. C. N. Johnson operates one and Frank Good the other, both doing good business and both well managed.

COLONEL J. C. JENKINS
The Herald's Vagabond Columnist
The Herald Covers the Field Like an April Shower.
NEW EQUIPMENT

RAINBOW MIST SPRAY NOZZLES. WATER broken to the finest spray possible. Foolproof. Special offer. New territory. PETERSON FREEZEN SALES CO., 2620 Charlott St., Kansas City, Mo.


COMPLETE LINE OF FACETT FACSIMILIZE Tone system sounds, theatre accessories and amplifying equipment. All for free descriptive theatre bulletin Nov. T-30-GS, WHOLESALE RADIO SERVICE CO., 100 Sixth Ave., New York; 901 W. Jackson Blvd., Chicago, 430 W. Peachtree St., N.W., Atlanta.

SPECIAL DIVIDEND VALUES TO THEATRE owners. Our Big Clearance Event is on now! Savings 20 to 50% on projectors, sound equipment, chairs, screens, air conditioners, accessories, supplies, etc. Send today for bargain catalog. CONSOLIDATED THEATRE SUPPLY CORP., 160-M Broadway, New York.

BOOKS

THEATRE ACCOUNTING BY WILLIAM F. MORRIS, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of all your operations for each day of the year. Notable for its simplicity. Order now—$3 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION—Revised Sixth edition. The revised edition includes 750 pages of up-to-the-minute text, charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "toller " manual, cross indexed for immediate reference in any projection room emergency. ORDER TODAY! 65c postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

POSITIONS WANTED

MOTION PICTURE PROJECTIONIST DESIRES a permanent position in Imperial Valley or Southern California. A-1 references. MARTIN L. WASCHAU, 385 Third St., San Francisco, Calif.

TRAINING SCHOOL

THEATRE EMPLOYEES: ADVANCE TO BETTER theatre positions. Free booklet shows you how. THEATRE INSTITUTE, 315 Washington St., Elmhira, N. Y.

USED EQUIPMENT

200 USED VENEER THEATRE CHAIRS, $45. WOOLLEY, Saybrook, Ill.

2 POWER PROJECTORS COMPLETE WITH soundheads (but less lamps), very good condition, $165.00 cash. CLIFF OWEN, Milford, N. Y.

NEW CHAIRS, RECONDITIONED CHAIRS, parts and accessories. Trade-in allowance on your old chairs or cushions. ALLIED SEATING CO., INC., 258 W. 44th St., New York.

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, motion picture machinery, screens, spotlights, stereopticons, etc. Projection machines required. Catalog B free. MOVIE SUPPLY COMPANY, LTD., 844 So. Washach Ave., Chicago.

FREE PHOTOS, PRICE LISTS DESCRIBING entire stock wares and upholstered chairs. Fifteen thousand bargains, American Seating, Irving, others reconditioned, reupholstered, 75c up. Write us first. S. O. S., 636-AA Eleventh Avenue, New York.

ONE SIMPLEX ACMÉ RCA SOUND PROJECTOR complete with 30 watt amplifier and speaker—2000 ft. magazines equipped with baby type strong light-intensity reflector arc lamps and 1 amp. rectifier, valued $1800. Our bargain price, $450. Free 10-day trial to any one. WESTERN FEATURE FILM & SUPPLY Co., 1018 W. Washington Ave., Chicago, Ill.


THEATRE SUPPLIES, THE BIGGEST STOCK. Save 60%: blowers $25, large speakers $18.50, Simplex machines $100, 2000 ft. reels 75c, fire extinguishers $6.50, motors $5.50 up, lenses $2 up, projector parts 90%. Starting new discovery snow white screen coating make the finest screen $3.50. Thousands of bargains. Send for literature. WESTERN MOTION PICTURE CO., Danville, Ill.


VENTILATING EQUIPMENT


WANTED TO BUY

DISCARDED HIGH AND LOW-INTENSITY mirrors. HARRY FAIRALL, Danville, Ill.

GOOD USED BELL & HOWELL AND MITCHELL motion picture cameras. State condition and lowest cash price. BOX 785A. MOTION PICTURE HERALD.

RECONDITIONED MOTOR GENERATORS FOR use in foreign countries. State model and prices. BOX 787A. MOTION PICTURE HERALD.

WILL BUY RCA SOUNDHEADS, SIMPLEX, Powers projectors, 4 lamps, rectifiers, generators, lenses, Cash waiting. BOX 895, MOTION PICTURE HERALD.

GENERAL EQUIPMENT

SLIP COVERS—HAVE ON HAND 500 OR will make new 20c each and up. HARRY HACKER, 21 West 45th St., New York. BRYANT 9-945.


THEATRES

THEATRE FOR SALE OR RENT—500 SEATS. Town 5500. HARRY FAIRALL, Danville, Ill.


WILL BUY NEIGHBORHOOD OR SMALL TOWN theatre now operating in Michigan, Ohio, California. Give complete description, territory, competition, population, and on what terms available. Write MOTION PICTURE HERALD, BOX 894.

GOOD BUSINESS DAILY. 500 SEATS. LARGE lobby, stage, screen, marquee, complete with all sound equipment, projectors, seats, Ohio town. 50,000 population, industrial center, working day and night. People can't find homes, every thing occupied. Drawing power 40%. Five years lease. First, second runs available. Reasons selling: family difficulties with in-laws. Immediate price sacrifice, $5,000 spot cash everything. No terms, since lease alone is worth more, without equipment. Curiosity seekers, don't bother. Write, wire, BOX 895, MOTION PICTURE HERALD.
SAY! . . WHAT'S THAT GUY GOT THAT I HAVEN'T GOT?

Meet the Boy Friend

“Smart entertainment—a good prospect for box office returns.” Daily Variety
“Sprinkled with laughs for any type audience.” Hollywood Reporter
“Another well-produced and directed film-musical from Republic.” Boxoffice

with DAVID CARLYLE • CAROL HUGHES
WARREN HYSER • PERT KELTON • ANDREW TOMBES
Directed by RALPH STAUB • Screen play by BRADFORD ROPES • Based on story by JACK RAYMOND • ROBERT ARTHUR • Associate producer COLBERT CLARK

REPUBLIC
SO LITTLE
AUDREY JUST
LAUGHED
AND LAUGHED

MOVIE OF

A WOMAN

LOOKING AT

THE YEAR'S FUNNIEST PICTURE...

PARAMOUNT'S "EASY LIVING"

starring JEAN ARTHUR and EDWARD ARNOLD

with RAY MILLAND • Directed by Mitchell Leisen • Screen Play by Preston Sturges • Based on a Story by Vera Caspary
World Congress Asks Free Imports for Three Months
Circuit Solves Double Bill Puzzle by Balancing Shorts

Censorship Found Waning On Films, Radio and Stage
Union May Join Composers Defense Against State Laws
Non-Strip Burlesque Is de-Minskied and Reopened
TO AN EXPECTANT PUBLIC, WE ANNOUNCE THE PRESENTATION OF JEAN HARLOW'S LAST PICTURE — A PRODUCTION YOU WILL NEVER FORGET

GABLE HARLOW in SARATOGA

Vivid... fast-moving... romantic drama by Anita Loos and Robert Hopkins, authors of the unforgettable "San Francisco"... set to a tempo equally thrilling and romantic — a truly exciting love story... filled with swift-paced action, tender pathos and dramatic conflict whirling wildly to a gripping climax... with lovely Jean Harlow as the vivacious daughter of a veteran of the tracks — and Clark Gable as the spectacular plunger who gambled everything for her love...

LIONEL BARRYMORE • Frank Morgan
Walter Pidgeon • Una Merkel
Produced by Bernard H. Hyman
Directed by Jack Conway

Starts TOMORROW at LOEW'S

Above is the reduced size of the advertisement which actually measures 200 lines across 4 columns and is being widely used in conjunction with all openings.

How to Announce "Saratoga"

An advertisement appearing in newspapers which tells the public the news they have asked to hear.

There is an important message from M-G-M on PAGE 15
How Can You Help It with These Six Nutsy Neros Fiddling Around in One Picture While the Country Burns!

MARY BOLAND
HUGH HERBERT
FRANK McHUGH
CAROL HUGHES
ALLEN JENKINS
MISCHA AUER

Give You Something New, Different and Delirious in Hot-Weather Hilarity, in

"Marry the Girl"

With Alan Mowbray • Teddy Hart • Directed by William McGann

Nutty, nonsensical, nit-witty, 'Marry the Girl' is just the sort of haywire farce that hits right down the middle alley of the current vogue for slap-bang comedy.

Picture is spontaneous, peppered with hokum and loaded with hilarious slapstick. Well produced, acted with zest, and directed with a breezy manner, it should find favor in most any territory.

Hugh Herbert as the eccentric chief of the feature syndicate, gives one of his funniest portrayals. But in this one he has more footage and his material produces lustier laughter. Entire cast is a nifty roster of capable comics who contribute to the daffy and dizzy business.

Associate producer Bryan Foy placed this list of comedy players in the hands of William McGann, for a fine job of comedy direction.

'Marry the Girl' has all the earmarks of being one of those 'surprise' pictures and looks like the money!
FILM DAILY NAMES THE 10 B

1. A great mother’s story
2. A great wife’s story
3. A great sweetheart story
4. A story that’s never had anything like it
5. A smashing screen document
6. The kind of vital drama that makes the screen fairly pulse with life
7. A picture that shocks audiences out of their smug self-complacency
8. A picture to send something choking into their throats while their pulses pound and their hearts beat faster
9. A word-of-mouth ending to send the picture over big
10. A REALLY great production
FILM DAILY
Found Them All in
WARNER BROS.'
"THEY WON'T FORGET"
The "Showman's Sweetheart on All Counts" That Mervyn LeRoy Made!
YOUR FIRST BIG DATE
FOR '37-'38

"YOU CAN'T HAVE EVERYTHING"

20th's singsational new musical smash!
(See full details in next week's trade papers!)
LADY HOLLYWOOD DEMANDS

OVERLY Lady Hollywood, mistress of the amusement world, slaving at her art between the turquoise, palm rimmed, pools of Beverly and the refrigerated stages of the great studio caverns of sound-proofed magic, is pouting her ruby lips again and tapping impatiently with jeweled sandals on the marquetry floor of the boudoir.

She wants money, dammit, money.

Word has come across mountain and desert to the austere offices and counting houses along the canyons of New York to say our pretty Hollywood just can not get along on her present allowance. She suggests, by transcontinental telephone by the hour and by courier borne messages across the sky, that she can put up with a pittance no longer. And with a flash of business acumen, calculated to impress the cold-eyed check writers of Manhattan with a notion of what a smart girl she is, she suggests that "admission prices must be increased."

APPARENTLY the lady suffers no excessive modesty in estimating just how entertaining she is. To be sure, if she ever heard of modesty she thought it was a sales device.

We defer to no man, and that includes Mr. Will Hays, her friend and attorney, in a capacity for appreciation of Lovely Hollywood. She has been a constant, or if not constant, persistent, companion of our growth from the humble nickelodeon to the great world industry of now. Our industry would have been able to get nowhere without her and the help she so unstintingly gave, even when she had to do her own cooking. Of course we are not unkindful that the willful lady has been a bit of trouble now and then—and it might be just a shade ungracious to recall that sometimes her misconduct has cost many the pretty penny. Still and all, say what you will, she's still Lovely Hollywood and the best in the world.

Sometimes, and just now, fumbling in her jewelled gold-meshed bag and looking darkly, she seems more than a little unreasonable. She has been out there isolated in the golden oasis a long time, surrounded by her eunuchs wafting fans over her while she has played solitaire before a mirror, raising the stakes at every turn of the cards. She has won a lot from herself. She has ever wanted all she could get—and she has always got it—the pretty thing!

OUT in the crass matter of fact world of Elsewhere, product is made for the market. Prices are set by consumer demand and acceptance. Every other machine-age product, evolving along with the motion picture and using the repetitive machine reproduction processes, has prospered by increasing its volume while raising quality and lowering unit price. The next development in the amusement art following the motion picture, the radio, gives itself away to the customer, if only he will lend an ear for a moment's mention of soap or pickles. Meanwhile from the art of printing, the customer for pennies, nickel or dime gets bigger and better than ever before, sensation, snot, excitement, information, misinformation, fiction and foible. Ever more for less. That's competition. Also it is precedent.

Certainly no one might properly begrudge Lady Hollywood her due and more, much more. But her sweet and expensive unreasonable ness is not to be permitted to hang any signs in the box office that will send the customers away. Marie Antoinette was a pretty lady, too, but when she said "Why don't they eat cake?" she was about through. And if lovely Lady Hollywood insists that it is more money—or else, the public may overhear and say "O.K. it'll be else."

It may be true enough that there will be indicated, with the progress of inflationary processes, if when and as, a commensurate adjustment of box office prices. It will, however, always be necessary to make the motion picture the world's best amusement buy if it is to retain its position of dominance in the amusement industry.

Hollywood, pretty pouting Hollywood, makes no argument in that direction, however. She is above, beyond and remote from the dollar facts of life and work and living in the world of Elsewhere. She says she must have more money because "production costs have gone up, and are going up more." She knows because she makes the costs, bidding against herself.

There are about twelve thousand exhibitor showmen in the United States. If they do not know how much they can get from the public and how to get it, one fears that Lady Hollywood will not be able to tell them. Generally speaking it is usually better not to let the lady with the pouting ruby lips into the office because commonly she can't tell the difference between gross receipts and net profits, if she cares.

Anyway, maybe somebody might tell the lady that even if she can not bother her pretty head with arithmetic—there is a limit.

△ △ △

OLD ART, NEW SKIRT

NEW YORK'S burlesque has had its face lifted, dressed in a new kimono, its publicity de-Minskied, its name changed and a committee appointed to make it good.

The shows are now, opened under new licenses this week, all "variety revues."

Publicity announcements and sympathetic news stories in the metropolitan press proclaimed on Sunday, July 11, substantially a new art, resulting, they would imply, from a collaboration of Mayor Fiorello LaGuardia and Mr. Gene Buck, Mr. Buck, invoking the glories of yester-year, brought in mention of a "new form of old vaudeville" and such names as attainment as Cantor, Brice and Wynn. The publicity press was seemingly tremendous and Mr. Buck made promises of a great contribution to all our arts, saying: "You don't develop talent before a mike or a camera. Variety revue, if properly operated, will give us new blood in the theatre and allied fields."

But Monday night when the reviewers went to the shows [Continued on page 9, column 2]
This Week

Up to Americans

The ultimate destiny of the International Film Chamber, which closed its Congress in Paris on Saturday, rests squarely upon the industry in the United States and Great Britain, writes Pierre Autre, summing up the results of the convention, at which Georges Lourau of France was named president for the next two years. If America and Great Britain do not join, collapse is forecast for the chamber, which adopted resolutions calling for three months of free importation of motion pictures to all countries, establishment of an international film council and restriction of new theatre construction to avoid overbuilding.

Mr. Autre's article starts on page 13.

ASCAP Battles Legislation

The American Society of Composers, Authors and Publishers continued its fight against adverse state legislation, with indications that the American Federation of Musicians will cooperate in the campaign. Test cases are being made of unfavorable enactments in three states. The Society this week started its drive for the enlistment of public opinion by instructing members in methods of propaganda.

Tactics are outlined on page 42.

Condor Personnel

M. H. Hoffman, a veteran of 20 years' experience in the industry, has assumed supervision of all production for Condor Pictures and will immediately start the shooting of two new feature seasons and a musical short subject for the company in Hollywood. Other personnel changes included the election of Edwin N. Clark to the executive chairmanship to succeed George A. Hirlman, resigned.

Condor's plans are reviewed on page 76.

Wages and Hours

Two cities were added to the list of exchange centers for which wage and hour agreements have been concluded between the International Alliance of Theatrical Stage Employees and distributors, making the total 16 to date. Exchange employees in Dallas and Milwaukee enjoyed the benefits of union affiliation beginning last Monday.

Progress of the IATSE drive for unionization is reported on page 55.

Republic Stock

Walter Vincent is president of the reorganized Republic Pictures Corporation of Delaware, which this week filed plans with the Securities and Exchange Commission in Washington for the issuance of 1,316,000 shares of capital stock of $4 par value.

Republic's plans are reported in detail on page 41.

More Incomes Disclosed

In another salary report filed with the Securities and Exchange Commission, the earnings of Warner Baxter for the past year were revealed as $294,384, placing him among the highest paid actors in Hollywood. Also disclosed were the incomes of Gary Cooper at $265,454; George Raft, $202,666; Darrell F. Zaneck, $260,000; Roy Del Ruth, $283,333, and Wesley Ruggles, $188,808.

Chance Games

Bank Night officials in Chicago are planning for the reinstatement of chance games by September despite the recent adoption by the state legislature of an anti-Bank Night bill. The action followed a jury's ruling in Rock Island County that a theatre manager was not guilty of conducting a lottery because his house took part in a Bank Night drawing.

Details of the chance game controversy throughout the country are on page 55.

14 on Hand

United Artists home office executives, after taking stock of the product on hand, announced with not a little pride that 14 features are ready or nearly ready for release. Contrasting with previous years when the company distributed not more than 15 during a whole season, one picture a week will be released from now until November.

The quiet boastings of George J. Schaefer, general sales manager, on the subject is recorded on page 72.

Previews

Warner Brothers, in an attempt to obtain suggestions from the public as to the type of productions to be undertaken in the future, will preview eight films in 31 key cities August 9th and 10th. Invitations to the showings will be sent to city and state officials, film critics, civic and church leaders and prominent exhibitors. In this way the company hopes to obtain audience reactions from a representative cross-section of the public.

The plan, in detail, is reported on page 51.

Signed for Season

Loew circuit officials are proceeding apace with the acquisition of franchises for the new product. Agreements were signed this week with United Artists and Columbia, one was pending with Paramount, and contracts were previously concluded with Metro-Goldwyn-Mayer and Universal. Loew's will take the entire United Artists product and the Columbia agreement provides for 40 features. Both are for a period of one year.

Details of the Loew buying are on page 80.
Firm Basis

A product list for the 1937-38 season of 12 major pictures was announced at the Gaumont British convention by Arthur A. Lee, vice-president, who also told the delegates the company would continue to release through Twentieth Century-Fox exchanges, that a new, elastic selling policy meant greater concentration on fewer films but no diminution of quality, and that George Weeks, general sales manager would remain with the company. As background for these pronouncements he said the parent company, Gaumont, rested on a firm financial basis, "as strong and as big as it ever was." The GB product list is filed and the convention further reported on page 77.

George Gershwin

George Gershwin, noted composer of modern music, died in Hollywood after an emergency operation to remove a brain tumor. He was 53 years old and at the time he became ill he was working on musical scores for the "Goldwyn Follies." Mr. Gershwin, who achieved his greatest success with "Rhapsody in Blue," rose from a job of $15 a week song plugger to become one of America's most outstanding composers of jazz. The story on page 61.

Liberalism

Opponents of censorship report, through the American Civil Liberties Union, encouraging signs toward liberalism in censorship in the United States. The Union's annual survey of censorship, published on Thursday, observes a decrease in "all kinds of censorship," and reports no further restrictive legislation was passed during the year. The Union's analysis of censorship in motion pictures, radio, stage, books and the mail, appears on page 35.

Relief from Regulation

Neither producers nor exhibitors of motion pictures are likely to be affected by federal labor regulations, as a result of the rewriting this week of the Administration's pending labor legislation by the Labor Committee in the Senate at Washington. The new text of the regulations is described on page 76.

Dutch Censorship

A reduction of two and a half cents per meter in censorship fees for newsreels in Holland has been announced by the Board of Censorship and admission taxes, also on newsreels, have been reduced by 15 per cent. Philip de Schaep reports the news from Amsterdam on page 71.

Quota's Troubled Waters

The path of Britain's proposed Quota is revealing more and more obstacles. The Board of Trade now has in hand the proposals of all large segments of the industry. Exhibitors and distributors dislike the new scale and differ on the quality and cost clauses, while the American companies want "fewer and better" rules. The smaller producers and distributors are pleading for a Quota based upon bookings, with special treatment for the independents. Wardour Street believes the quality clause already is doomed. Developments in Britain's most important trade question of the day, and a summarization of the protests and proposals of the Cinematograph Exhibitors Association, are recorded on page 57.

No Strip, No Tease

Seven former burlesque houses, closed by the license commissioner several months ago, reopened in New York City. Under a unique agreement, labeled voluntary by city officials, there will be no strip, no tease or any combination of them, no burlesque and not even any Minsky. In their stead, it is hoped, there will be a revival of variety shows and talent. The only concession won by the theatre owners was something to be called "clothed nudity." The story on page 64 outlines provisions of the new code.

Sino-Japanese

Japan's ingrained habit of pursuing her wilful way in China without apparent regard for Chinese face was exemplified in the showing of the German-directed Japanese film, "The New Earth" in a Japanese theatre in Shanghai's International Settlement without the formality of securing a license from the Municipal Police Censor Board and in defiance of a demand, from the Chinese officials, that certain scenes involving Manchoukuo be deleted. The incident is reported with all its implications on page 86.

Shorts as Assets

Short subjects, long regarded as fillers and only rarely given any exploitation attention, have been made a valuable box office asset by the Interstate circuit in Texas. A special department handles the buying and booking of the subjects and devotes time and attention to building programs with them. Advertising, publicity and exploitation have had results which justify the department. The circuit's operations in this field as a possible answer to the problem of double features are explained on page 86.
This Week in Pictures

Reflecting the confidence which Arthur A. Lee, vice-president, made the keynote of his talks to the delegates at the Gaumont British Convention in New York's St. Moritz Hotel, officials of the company and guests discuss the rosy future which was outlined for them and plans for selling the 12 major features which were announced. Standing on a terrace of the hotel on one of the city's hottest days are, left to right, Alf Perry, general sales manager of Empire Films; Clinton M. White, GB assistant sales manager; Budd Rogers, American representative for British International Pictures; Mr. Lee, and George W. Weeks, general sales manager.

Surrendering to the gun play which has been prevalent in the industry in the last few weeks Tom Keene, western star, signed with Monogram for a series of four pictures, the first of which will be the slightly repetitive, "God's Country and the Man." Holding the gun while the actor smiles acceptance is Scott R. Dunlap, vice-president in charge of production.
MAX REINHARDT, center, his wife and Jacob Wilk, head of the Warner Brothers story department sailed together for Europe on the Ile de France on various errands in the interests of the company. The director, whose greatest fame accrued from his productions of religious pageants, will attend the Salzburg Festival and, on his return in the fall, will direct Dostoievski's "The Gamblers" for Warner Brothers. Mr. Wilk is bound for England where he will discuss plans for the financing of several plays in London.

Anita Loos who began writing motion picture scenarios in 1909 but who is remembered by the public chiefly for her social philosophizing in "Gentlemen Prefer Blondes," has returned to the Hollywood fold. She is shown leaving New York for the Coast where she will work for Samuel Goldwyn under a long term contract.

Arthur Menken, Paramount News cameraman, received the Headliners' Club award for the best newsreel coverage of the year at a banquet in Atlantic City. Earl Johnson, right, presented the emblem to Mr. Menken after praising his work in filming scenes of the civil war in Spain.

Mr. and Mrs. F. N. Houppert of the Jennings theatre, North Vernon, Ind., annually find surcease from exhibition troubles in Florida fishing for big ones. This year they were rewarded with a 135 pound tarpon which was captured after a 30 minute battle. Mr. Houppert modestly let his wife take the pictorial credit for the feat.
Scandinavian managers for Warner Brothers left the gameland for Paris to hold their annual convention at which R. Schless, European manager for the company was presented with a gold emblem in token of his subordinates' appreciation. Left to right: G. Westergaard, Denmark; T. Aas, Norway; Mr. Schless; C. L. Conradsen, Sweden, and J. Schlimgovitch, Finland.

"Fall Guy" at a luncheon of the Circus Saints and Sinners in New York was Radio Corporation of America's president, David Sarnoff, who took time off from his television activities to be initiated into the group. One of his duties was to operate a "Helevision" machine at the key of which he is shown. The sketch at the lower left is not a caricature of the RCA executive.

A. Rowland-Jones and N. C. Labarry were elected recently president and vice-president of the Kinematograph Renters Society of India, Burma and Ceylon, Ltd. The veterans of the far east service in the picture are; sitting; R. Armour, RKO; Charles Ballance, Paramount; Mr. Rowland-Jones, MGM; A. A. Walter, Warner Brothers; Mr. Labarry, Columbia; standing; G. E. Gregory, RKO; G. F. Rearden, British Distributors, Ltd.; S. Ganguly, Paramount; L. B. Streedman, Twentieth Century-Fox; H. A. O'Connor, United Artists; A. Llewelyn Jones, British Distributors; C. B. Newberry, Twentieth Century-Fox, and John Taylor, Universal.
Unrestricted Movement of Product for Three Months Proposed by Delegates of 18 Countries; Arbitration Court Suggested

By PIERRE AUTRE, in Paris

Free importation of motion pictures for three months to all countries, establishment of an international film court and limitation of construction of new theatres to avoid overseating are among the resolutions adopted by the International Film Congress, which closed its much-discussed convention in Paris on Saturday.

The fate of the Chamber is distinctly in the hands of the United States and Britain, and will be decided within the next two years, developments showed. If they can be persuaded to join under the two-year sponsorship of France, with a change of attitude within the organization, the Chamber may become highly important. If Germany and Italy continue to dominate with their Nazi-Fascist ideology, it is expected that the Chamber would collapse, as France and Belgium in a few months ago.

France, that is, the French Cinema Confederation, will make every attempt to liberalize the attitude of the Chamber, provided that Germany and Italy, which with their supporters constitute a majority of the organization, are to forget political activity.

The eight resolutions adopted were:

1. Free trade in cultural and educational films.
2. Three months' importation of films to all countries, under a temporary arrangement, to facilitate the exchange of entertainment films.
3. Creation of an international court to adjudicate film questions.
5. Collaboration with the Venice Biennial and Olympic Games Committee.
6. Accepted the principle of limitation of film theatres.
7. Limitation of competition in standard films by issuing a license for the transformation of 35 mm. films to traditional only after three years of exhibition in the standard form.
8. Creation in all countries of film archives for the best educational and artistic pictures.

In addition the congress decided that color films would attain real success commercially only when the cost would not exceed that of black and white pictures.

The Congress ended with a general meeting at the Cinema Pavilion at the Paris Exposition, which was presided over by Jean Zay, French Minister of National Education. Dr. Oswald Lehnich, of Germany, president for the past two years while the headquarters of the Chamber were in Berlin, turned over the president's post to Georges Lourau, who will head the Chamber until 1939, when Italy will take over.

M. Lourau, in an energetic speech, attempted to show the full independence of the French Cinema Confederation with respect to Germany and Italy, and declared emphatically that his position as member of the French branch of the Germany Tobis company will not influence him as president of the Chamber, even if there should be pressure from Berlin.

M. Lourau made emphatic allusion to an incident, just made known, concerning the opening in Berlin of an anti-French Nazi film, "My Son, Mr. Minister," in which the French government and democracy are ridiculed. The film was adapted from a French play by Andre Birabeau, but was completely altered in the German adaptation into a sharp attack on the Popular Front, the dominant French party. The German authorities said the film was meant only to be humorous.

The new president of the Chamber insisted that one of the most important objectives of the Chamber will be the suppression of all films potentially injurious to the prestige of any country, and declared that an investigation of the Berlin incident will be conducted by the Chamber.

Articles on this Congress and on the Chamber, published in the June 5th and 12th issues of Motion Picture Herald, caused a sensation in official circles in Paris, and especially in the Confederation of the French Cinema. It also is reported that the Reichsfilmkammer (German Film Chamber) has not been indifferent to these articles.

The French Confederation seemed to be particularly annoyed to hear that the "Nazis contradicted the French, and claimed control of Europe's Film Congress."

A Confederation spokesman said:

"It is absolutely wrong to say that the International Film Chamber is the possession of any one country. The Chamber is an independent organ, the aim of which is to render cinematographic exchanges and relations easier between all countries.

"We do not agree with the American and British point of view, when they said that they would not participate in the Chamber and would not attend the Congress, because it is led by Germany. Yet we must admit that this point of view is understandable."

"This comes from the fact that, for the first two years of its existence, headquarters of the Chamber were in Berlin, and had a German president. The fact that he (Dr. Oswald Lehnich) is also the president of the Reichsfilmkammer (Reich Film Chamber), a Governmental organ under the direct control of the Nazi Minister of Propaganda, caused people to believe that the International Film Chamber was under the orders of the Nazi Government. We never believed that and would never have accepted such a status."

"Anyhow, there will be no more arguments on that question, as the International Film Chamber will, for the next two years, have its headquarters in Paris. Its president, for the same two years, will be of French nationality (M. Georges Lourau).

"American and British Film Industries say that the International Chamber is directed against American pictures. We do not think it has ever been, but, should it have been, it would be forever now, since the American delegation belong through their French branches to the Confederation.

"It is possible that some German individuals have pretended that they were leading the Congress, but this has nothing to do with the spirit which exists, and now more than ever."

"For instance, the most important section of the Film Chamber is the Economics Committee, aiming to facilitate all film exchanges between all countries and to avoid production of films of hate."

At the Confederation there was a certain amount of anxiety over the fact that Italian and German delegations were for the most part Governmental representatives, which means Fascist for Italy, Nazi for Germany. On the other hand, France, Belgium, and Luxembourg had only trade organizations and delegates, with no political interference.

In the only through Motion Picture Herald's article June 12th, the Confederation said, that it was informed of the article by Dr. Fritz Olimsky, published in "Foreign Film News," an official pamphlet of the German Film Industry, that is to say of the German government. The French Confederation protested against this.

Heinri Clerc, a French deputy and "general commissioner" of the Congress, under private title, insisted in his opening speech of the Congress on the liberal character that France wants to see at the International Chamber.

Mr. Clerc did not represent the French Government, but the Government followed the progress of the Congress with considerable attention.

Resignation of Jules Demeria as president of the Confederation, on the eve of the Congress, was a new problem.

Besides the French delegation to the Congress, consisting of the members of the directorates of the four branches of the French Cinema Confederation, headed by M. Lourau, there were 81 other delegates representing 18 nations, 16 European and 2 Asiatic, as shown in the following tabulation:

<table>
<thead>
<tr>
<th>Country</th>
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<tr>
<td>Germany</td>
<td>17</td>
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<td>Belgium</td>
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<td>France</td>
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<td>Norway</td>
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<td>Sweden</td>
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Spain, a member of the Chamber, did not send any delegates.

Countries said to be participating in the (Continued on following page)
GERMAN-ITALIAN BLOC "CONFIRMED"

(Continued from preceding page)

"Nazi-Italian" film bloc, Germany, Italy, Austria, Hungary, Yugoslavia, Czechoslovakia, Romania and Japan, were represented by 47 delegates. On the other side were delegates of France, Belgium, Luxembourg, Norway, Denmark, Finland, Switzerland and Poland.

Kearney Explains

In a letter in the French trade publication, La Cinématographie Française, Neville Kearney, secretary of the Film Producers' Group of the Federation of British Industries, who accepted an invitation to the Congress and to meetings of the Authors' Rights Commission, explained why British producers had declined to participate in the Chamber.

"The chief and outstanding reason," Mr. Kearney was quoted, "was that the industry of the United States was not taking part. British producers felt that, while always anxious to maintain most friendly relations with their colleagues of the industries of Continental countries, their association there was more closely connected with those of the American industry.

"I give it as my personal opinion that if the United States industry were to decide to join the International Film Chamber the British Industry would unquestionably follow suit."

Before the opening of the Congress the French press was invited to a gala performance at the Cinema Pavilion of the Paris Exhibition, for the purpose of introducing the public to "behold the scenes of the film concerning the Olympic Games of 1936. This outstanding film shows how Miss Leni Riefenstahl made her picture of the Olympic Games in Berlin. This performance was presented over by Dr. Lehni, who told the press that the "films shown in the German Pavilion are real pictures of German life, of the culture of the German people, of their mentality," and added, "in case your opinion of the film industry in Germany be conform to the impression already received, please be so kind as to correct your ideas a little."

Next day was shown "Triumph of Willing," a typical documentary film on the Nazi Congress at Nuremberg in 1934.

Lourau Named President

The Congress opened on Monday, July 5th, at the headquarters of the French Cinema Confederation, 49 avenue Victor Hugo, Paris, under the presidency of Dr. Lehni.

At the opening general meeting of the executive committee, Georges Lourau, vice-president of the French Confederation, was appointed the new president of the International Film Chamber for the next two years.

Mr. Lourau, who invited Harold L. Smith, Continental representative of the Motion Picture Producers and Distributors of America to attend, as guest, all meetings of the Congress, He also named an observer at the meeting of the Authors' Rights Commission.

The Congress of the International Film Press (Figaro) is in the same room.

This Congress is being organized by the French section of the Fipresci, the French section of the Film Producers' Group of the Cinema (A. P. C. P.) president over by Jean Chataigner, president of the Figaro.

America and England are not members of the Fipresci.

On the eve of the Congress of the International Film Chamber, France and Germany renewed their film agreement, extending for another year the pact of May 12, 1936.

For the last 12 months the reciprocal agreement has seemed to exist only on paper, as in 1936 German films made were over 12,000,000 francs in France while French films brought more than 700,000 francs in Germany. French producers, remembering that the life of a film is limited, have provided a tax-exempt "fund" to save that difference of 11,300,000 francs in receipts. The fund would have remained at the disposal of French producers to make in France films analogous German speaking versions of French films.

This suggestion was not adopted, but the French producers were asked to satisfy French producers, inserted a clause providing for termination of the new agreement at the end of the year if so desired.

As a result, it is to be expected that for a time the German Government will increase the number of French films allowed in Germany. There will be more German speaking versions produced in French studios.

Censorship in Action

Many French films have been banned in Germany because the author, director, or actors reported to "Hitler's Office." The best French success, "La Grande Illusion," concerning the life of French officers in Germany during the Great War, was barred because the film would be anti-German. All agree in France that there is nothing against Germany in this film, but the director, Jean Renoir, is known for his communist ideas, and in the film there is a Jewish character who is shown on a very favorable way. These are the real reasons for the ban.

On the other hand, with the exception of Emil Jannings' "The Master, and Leni Riefenstahl's "Triumph of Willing," the equality of German productions has declined these last three years, and for the first six months of 1937 the number of German films imported into France fell from 25 in 1936 to 14.

The French speaking films produced in the Berlin studios, generally French versions of German films, are of a poor quality, and only four were shown in France in the first half of 1937, half as many as for the same period in 1932, 1933 and 1936. Five German speaking films were shown in Paris in six months of 1937 as against 14 for the first half year of 1936. The decline of quality was the reason for the reduced quantity shown.

Film Bloc Confirmed

The article in Motion Picture Herald concerning establishment of Nazi-Italy-Japan film bloc had been taken as a "fair tale" in France until the ban in Italy of films which previously had been barred in Germany opened the eyes of executives.

Two French films barred recently in Italy are "Marie Richaud's "Dame," a French film of unjust treatment of Germans, and "Les Bas Fonds," directed by Jean Renoir. It is also reported that "La Grande Illusion" also will be rejected in Italy.

Americans' Problem

American personalities recently in Italy report that from the cinema point of view there is no doubt that Italy acts apparently exactly as if it is in alliance with Germany. The origin of this apparent agreement was in the visit to Berlin a few months ago by Luigi Freddi, chief of the Italian Cinema. Mr. Freddi was received in Berlin with much enthusiasm by Dr. Lehni, State Minister and president of the Reich Film Chamber. Many think that a secret treaty existed after the talk of August 9, 1936.

Besides the facts that the number of foreign pictures allowed in Italy is strictly limited, that the foreign speaking films must be shown only in a special version except for one cinema in Rome, and that the dubbing must be done in Italy, distributors of foreign films must pay a special tax against foreign produced pictures, and the tax has just increased.

Besides the importation rights, dubbed films of over 1,000 meters must pay a tax of 50,000 lire for each 500 meters of prints. The dubbing tax must not exceed 110,000 lire.

Pictures under 500 meters do not pay any tax. Films from 500 to 1,000 meters pay a dubbing tax of 25,000 lire.

Payment of this dubbing tax theoretically allows the distributor a license for showing the pictures throughout the Italian territory.

Distributors of foreign films show their films to the censor board before starting the dubbing work, but if the film is admitted it is then dubbed and released, have been banned afterwards. Despite the license, the Police of each Italian town have the right to ban the film. That protection of foreign films in Italy, just as in Germany, is left arbitrarily to the Government.

Pictures Barred in Italy

Here is a list of American films banned in Italy in the last few months:

- Lives of a Bengal Lancer
- The Charge of the Light Brigade
- Clive of India
- Lloyds of London
- A Tale of Two Cities
- A Woman Rebels
- The General Died at Dawn
- Modern Times
- Star of Midnight

There is only one organization of newsreels, the official newsreels produced and released by the Government film office, which has at its head the Marquis Giacomo Peucelli di Caraboti, who is also the chief of the ENIC (National Italian Enterprise of Cinema), another official cinema organ of the Government. It is through this organization that UFA and Tobis German films will be now distributed in Italy.

Deny Foreign Film Target

Americans who have been in Italy recently, say it is very difficult to learn anything officially. Officials of the Italian Government deny that anything is being done against foreign films and deny also that there is any connection with Germany.

While American, British and even French films are being banned in Italy, for political and other reasons the number of French films shown in Italy is steadily increasing, though the Italian people are said to prefer American and French films.

A film agreement between France and Italy, signed Jan. 29th and effective from Feb. 1st to Dec. 31st, concern films over 900 meters. For each three months twelve French films may be imported into Italy while eight Italian films may be imported into France. French speaking films made in France and Italian speaking films made in France are not included in the Quota and are imported freely. But with an arbitrary censorship it is impossible for Italy as in Germany to rely upon any definite business.

This report on the film situation in Italy seems to be a complete confirmation of the articles issued previously in the Herald on the Nazi-Italian understanding.
A TYPICAL M-G-M RELEASE CHART

JUNE

"DAY AT THE RACES"... MARX BROS.
"PARNELL"... CLARK GABLE, MYRNA LOY
"MARRIED BEFORE BREAKFAST"... Robert Young, Florence Rice
"CAPTAINS COURAGEOUS"... F. BARTHOLOMEW, SPENCER TRACY, L. BARRYMORE

JULY

"EMPEROR'S CANDLESTICKS"... WILLIAM POWELL, LUISE RAINER
"BETWEEN TWO WOMEN"... Franchot Tone, Virginia Bruce, Maureen O'Sullivan
"TOPPER"... CONSTANCE BENNETT, CARY GRANT, Roland Young, Billie Burke
"SARATOGA"... CLARK GABLE, JEAN HARLOW
"LONDON BY NIGHT"... George Murphy, Rita Johnson

AUGUST

"GOOD EARTH"... PAUL MUNI, LUISE RAINER
"THE FIREFLY"... JEANETTE MacDONALD, Allan Jones, Warren William
"BLACK LIGHTNING"... M-G-M Feature Cast
"BROADWAY MELODY OF 1938"... ROBERT TAYLOR, ELEANOR POWELL, George Murphy,
Buddy Ebsen, Judy Garland, Raymond Walburn, Willie Howard, Binnie Barnes, Sophie Tucker
Charles Igor Gorin, Robert Benchley, Charley Grapewin, Robert Wildhack

SEPTEMBER

"DOUBLE WEDDING"... WILLIAM POWELL, MYRNA LOY
"LIVE, LOVE AND LEARN"... ROBERT MONTGOMERY, ROSALIND RUSSELL
Etc., etc.
Starting with September you may contract for the new season:

*A Minimum of 44 and a maximum of 52 M-G-M Pictures with the following Stars, Featured Players, Directors and Writers*

(listed alphabetically)

**STARS:**

LIONEL BARRYMORE, FREDDIE BARTHOLOMEW, WALLACE BEERY, JOAN CRAWFORD, NELSON EDDY, CLARK GABLE, GRETA GARBO, GLADYS GEORGE, HELEN HAYES, CHARLES LAUGHTON, MYRNA LOY, JEANETTE MACDONALD, MARX BROTHERS, ROBERT MONTGOMERY, ELEANOR POWELL, WILLIAM POWELL, LUISE RAINER, NORMA SHEARER, ROBERT TAYLOR, SPENCER TRACY

**FEATURED PLAYERS:**

DIRECTORS:


WRITERS:


A FEW TITLES:

(The following are subject to change. Just a few of hundreds of available vehicles."

Jeanette MacDonald, Nelson Eddy; "Girl Of The Golden West"—Eleanor Powell, Nelson Eddy; "Rosalie"—Robert Taylor, Spencer Tracy, James Stewart; "Three Comrades"—Clark Gable; "Idiots Delight"—Jeanette MacDonald, Nelson Eddy; "Robin Hood"—Joan Crawford; "Heavenly Sinner"—Robert Montgomery; "Under This Flag"—Wallace Beery; "Stand Up And Fight"—Robert Taylor, Wallace Beery; "Springtide"—Jeanette MacDonald; "The Firefly"—"The Great Waltz"—Robert Taylor, Spencer Tracy; "Tell It To The Marines"—Clark Gable; "The Great Canadian"—Clark Gable, Spencer Tracy; "Test Pilot"—William Powell, Myrna Loy; "Double Wedding"—Freddie Bartholomew, Robert Taylor; "Kim"—Luise Rainer, Spencer Tracy; "Big City"—"The Return Of The Thin Man" by Dashiell Hammett—Robert Montgomery, Rosalind Russell; "Live, Love and Learn"—Eleanor Powell; "Hats In The Air"—Joan Crawford; "The Bride Wore Red"—Greta Garbo, Charles Boyer; "Marie Walewska"—Norma Shearer; "Marie Antoinette"—the Hal Roach Production "Road Show" and others — "As Thousands Cheer" by Moss Hart—"Goodbye, Mr. Chips" by James Hilton—"Great Laughter" by Fannie Hurst—"Mannequin" by Katharine Brush—"Merrily We Roll Along" by George S. Kaufman and Moss Hart—"National Velvet" by Enid Bagnold—"Once Upon A Time" by Fannie Hurst—"Pitcairn's Island" by James Norman Hall and Charles Nordhoff—"Pride and Prejudice" by Helen Jerome from Jane Austen's novel—Victor Herbert's "Rose of Algeria"—Victor Herbert's "Sweetharts"—"The Foundry" by Albert Halper—Victor Herbert's "The Red Mill"—"Two Thieves" by Manuel Komroff—"Yellow Jack" by Sidney Howard and Paul de Kruif—"The Shining Hour" by Keith Winter—"Timber Line" by Gene Fowler—"Excursion" by Victor Wolfson—and many others.

PLUS A COMPLETE PROGRAM OF SPLENDID SHORT SUBJECTS

Kindly ask your M-G-M Branch for our Complete Year Book for 1937-38
Why waste expensive space in elaborating our list. The cold type tells the story.

Instead, the following pages are devoted to helping you exploit one of the BIG M-G-M PICTURES you are about to play—

"THE GOOD EARTH"

and watch for the next M-G-M Exploitation Supplement on "The Firefly"
UNLIKE many big pictures, you have certain advantageous pre-sold qualities on "The Good Earth".

1st. The book with its highest literary award; its best-seller history; its vast number of readers who have a genuine interest in its screen presentation.

2nd. The substantial assets springing from its many Coast-to-Coast Road Show engagements which were notable for two things—the extraordinary amount of superlatives used by critics in their reviews and the story of its entertainment greatness spread by reserved seat patrons among their friends.

There have been but few occasions when popular price showings have had such valuable factors in their favor before running even a line of exploitation or advertising. However, it would be a grave mistake to curtail your activities because of them. Rather you should set out to make "The Good Earth" the biggest attraction of all time at your theatre!
Greatest Selling Novel of Our Generation!

IT LED ALL “BEST SELLERS” FOR OVER A YEAR

IT WON THE PULITZER PRIZE

TRANSLATED INTO 23 LANGUAGES

READ BY OVER 100 MILLION PEOPLE

HERE is a tested promotion asset. Tested by hundreds of Road-Show engagements which reported that never within their experience had any other photoplay novel aroused greater interest in its film conception.

We KNOW it has the power to substantially increase movie attendance at your theatre—and every other theatre in the land. But that power must be generated by you—with book store promotion, tie-ups with book sections of large department stores and public libraries, displays at local literary and better film club meetings. Go to it—and make it a big exploitation undertaking!

PRICE
75¢ each

Published by GROSSET & DUNLAP
1140 Broadway
N. Y. C.

Write direct to them for any form of special assistance which might be required.

LARGE 3-color, easel-backed counter and window display furnished by the publishers, Grosset & Dunlap. Multiply its selling value by using other picture accessories with it.

THEATRES IN CANADA are referred to the Canadian distributor of Grosset & Dunlap photoplay books—George J. McLeod, Ltd., 226 King Street West, Toronto, Canada.

It’s Absolutely Tops for Book Promotion
ON first thought you might think this type of picture eliminates many potentially valuable window tie-ups. Such is far from the truth.

Even women's fashions are not exempt from this promotion category. Nor make-up accessories. For instance: On the former it is very easy to state that a particular color is a Mandarin red or that any other shade of red is of Chinese origin—and similarly that certain fabrics and styles show Chinese influence. With perfumes and cosmetics you can make tie-ups with Lentheric’s Shanghai scent or any other brand having a Chinese name; a red color in lipstick or face powder can be given a Chinese designation and tied-up to “The Good-Earth”. Show some ingenuity!

25 WALGREEN STORES IN ONE CITY!

“THE GOOD EARTH” is as BIG AS YOU MAKE IT!
NEWSPAPER contests were the RULE and not the exception on "The Good Earth." This applies equally to news columns and classified ad sections. Surprisingly, this picture received easily three times more contest space than either "The Great Ziegfield" or "Romeo and Juliet" two-day showings.

Biggest of all was the one initiated by Chicago (upper right hand corner). It was called "Trip Around the Good Earth" and picked up by many subsequent showings. The other was a Film Review contest sponsored by Boston engagement. Mats and proofs of the former are available—but not of the latter!

OUTDOORS
TESTED SELLING BOARDS · SNIPES · FLOATS · STANDS · BLOCKS · CARDS

YOU CAN HAVE COMPLETE DOUBLE COLUMN MATS AND PROOFS of the ABOVE CONTEST
WHAT is the first thing which strikes your eye on this page? That’s easy! It is the prevalence of Chinese pagoda effects in many types of lobbies.

Then you become aware of the decorative and lighting possibilities of Chinese lanterns; the displays of Chinese art, pottery, vases and other objects sold locally by big department stores and interior decorators; the conversion of box-offices into more pagoda designs and another surrounded on 3 sides by Giant 7-Foot Standees; the Oil Painting Accessories announced elsewhere in this section.

Top center is a massive panoramic view of a Chinese hillside. The closed doors open into the Astor Theatre, N.Y., orchestra.
WE don't expect you to be able to take this sheet and immediately sell that many stores in your town. But you can, in a comparative sense, get just as good results as Road-Show engagements. The layout here is merely a working basis. If you cannot secure a double truck of local ads, try for a single page. If that amount of free space isn't forthcoming, see if it's possible to get some merchants to run "separate advertisements in conjunction with your picture.

What we've attempted here is merely to show the various kinds of stores which are contacts for cooperative merchandising. Change the layout in any shape or manner to conform to local requirements.

ORDER FULL NEWSPAPER SIZE MATS (Each 16"x20") No.724-EA

from out of the Fascinating, Mysterious, Alluring Orient comes

The GOOD EARTH

PEARL S. BUCK'S PULITZER PRIZE-WINNING STORY OF A WOMAN'S GREAT SACRIFICE FOR MAN—AND HER DRAMATIC DEVOTION TO THE SOIL OF HIS ANCESTORS

THE GREATEST PICTURE OF OUR GENERATION!

STARRING

PAUL MUNI and LUISE RAINER
WALTER CONNOLLY TILLY LOSCH CHARLEY GRAFWIN JESSE SALINI

Directed by Sidney Franklin

World Cruises
VIA THE ORIENT

Flowers for Wedding Gifts and All Other Occasions

CALL (Phone Number) for Fast Taxi Service

In China its "Pull and Scratch" Barbering

We Employ Only Skilled Barbers and Our Methods Are Strictly Sanitary

CHINESE RED

The Latest Shade Nail Polish

RARE TEA from China and All Other Brands

THE GOOD EARTH

Mandarin Robes
Chinese Pajamas
FROM THE GOOD EARTH

RICE

Chinese Red

CHINESE RED

Chinese Red

EXQUISITE

CHINESE RED

BAMBOOES

Even in China Sweethearts Make Love to Music

Centuries Ago—Ancient China and the Pleasures of Pipe Smoking

Lovely Fabrics Delicate Colors Are Preserved by Chinese Laundering

Give an Oriental Decorative Touch to Your Home—Vases, Pottery, Screen, Incense

In China Also, the Famous Alarm Clock—Big Ben
THERE IS NO SUBSTITUTE FOR SCHOOL CO-OPERATION

SMASH went all school records for co-operation on "Good Earth" Road-Shows! This does not except the great literary classic, "Romeo and Juliet"—and when you've topped that in educational promotion you've something to brag about!

In some cities educational support was 100% in coverage, including every public, private and parochial institution of learning.

AND EDUCATIONAL VALUE IS DOMINANT IN THIS 60" x 40" SEPIA DISPLAY 3 for $1 00

ONE of the methods which helped to secure this co-operation and their picture endorsement was this 60" x 40" Display. Printed in a strong, attractive sepia color, it stressed the educational aspects of the picture over its entertainment qualities.

No other producing company ever gave you better material for this kind of invaluable cooperation.

Examine the scenes. Read the captions. Then you'll know we're not boasting about its value to your showing.

Order direct from
NEW YORK GRAVURE CORP.
305 E. 45th Street, N. Y. C.
Shipping Charges Extra
HERE is pictorial drama torn from the heart of a man, a woman, and a country. Superbly dramatic scenes which will help to build-up box-office power in your lobby. Scenes which come from one of the biggest selling books of all time and consequently have definitely established interest to its many millions of people.

48"x72" COMBINATION DISPLAY

SIZE to sell the picture's BIGNESS! VISUAL DRAMA to catch the imagination of its book readers and those who haven't read the novel STAR VALUE which predominates and color which attracts the eye! ASK YOUR M-G-M EXCHANGE ABOUT ITS RENTAL PRICE

THE GOOD EARTH QUAKE
HITS BROADWAY!

PRICE $8.50 EACH ORDER DIRECT FROM APEDA STUDIOS, 212 WEST 48TH ST., N. Y. CITY

SHIPPING CHARGES ARE EXTRA
Sometimes the most obvious promotion stunt is the best. For instance, the many jinrikashas which were pulled through “Good Earth” key cities. Some were simple, others quite elaborate. Some theatres were fortunate in securing the services of real Chinese while others dressed up an American girl and man in Chinese costumes. Stops were made frequently and the girl passed out Lucky Chinese Coins, Rice Packages, herals.

It's a natural for "The Good Earth"—tea in the lobby, foyer or mezzanine served by an attractive Chinese miss or an American girl similarly dressed. Have her tell fortunes with tea leaves and you'll always have a crowd of women around it.

A bevy of Chinese girls acted as hostesses on Opening Night at the Colonial Theatre, Boston. Arriving patrons were delighted with the innovation and the stunt broke the local newspapers. Chinese music in your lobby or mezzanine provides another unusual method of creating word-of-mouth advertising. Quite a few engagements were partial to the idea of sending 2, 4 or 6 girls around their business districts to pass out novelties or circular matter on the picture. Everybody likes to see pretty girls—but the stunt goes over biggest when the girls are actually Chinese!
SOMETHING NEW IN STUNT PROMOTION!

"THE GOOD EARTH"
GLOBE-TROTTER RADIO
USE THEM AS GRAND PRIZES IN NEWSPAPER OR RADIO CONTESTS

TURN the globe and you tune in the radio. Educational, entertaining, appealing and instructive. They were used as first-prizes by some of the reserved seat showings. Retail price of each is around $30.00.

Write direct to the manufacturer for special price quotations:

Globe Trotter Radio Co.
549 Randolph Street  Chicago, Ill.
Phone: Franklin 1702

COLORING CONTEST
LARGER THAN SHOWN HERE - 3" X 3 1/2"
CUTS & MATS OF PRINCIPAL CHARACTERS

RUN them twice a day for 3 days in your local newspaper or in any other manner which meets with its approval. Offer Guest Tickets for the best Chinese coloring effects in crayons or water colors.

To make contest a little bit harder you can compel contestants to identify the players by names from their character roles. Reproduce illustrations in news or classified ad columns, store circulars or throwaways.

ORDER SERIES CUT OR MAT No. 724-EF

2" X 8" BOOK MARKS

PRINTED in black on yellow stock and die-cut. This big-selling novel, plus its awards and the fact that you now have it in a photoplay edition, make this accessory more than ordinarily valuable to an engagement.

PRICES (including theatre imprinting): 500 - $3.00, 1000 - $4.50 Per M; 3000 - $4.25 Per M; 5000 - $4.00 Per M; 10,000 - $3.50 Per M.

ORDER DIRECT FROM Economy Printing Co., 225 West 39th Street, New York City. All shipping charges are extra.

WORLD GLOBE CLOCK
TELLS WORLD TIME • SHORT WAVE STATIONS AND CALL LETTERS ALL OVER THE WORLD

HERE is the prize that "broke" newspaper editors' resistance to contest and caused the largest contestant response in Road-Show history!

It is a genuine novelty and was much desired by everybody concerned. They retail for around $12.50 each but many of the engagements were able to buy them for as low as $6.00 each.

Write direct to the manufacturer for special low prices and additional information.

K & S SALES CO.
4325 E. Ravenswood Ave., Chicago, Ill.

THERE'S "PAY DIRT" in "THE GOOD EARTH"!

AWAY over at left of this page, you will see reproductions from a four-page section of a regular Houston, Texas, newspaper. Practically all of the real estate firms in that city were tied-in with this cooperative smash and their offerings of "Good Earth" exploited the picture. Also note the photo of 250 "stick-signs" which were placed on real estate developments in the same campaign.

This is a great stunt for all times of the year—with suburban housings, apartment buildings going up, excavations, street repairs, etc.

THE GOOD EARTH WILL BE GOOD TO THOSE WHO INVEST NOW!
THE CHINESE BULL WAS AN EXTRAORDINARY ATTRACTION DURING HIS TOUR OF "GOOD EARTH" ROAD-SHOW CITIES
REAL ESTATE DEVELOPMENTS

In some of these pages you probably have noticed that we have repeated similar ideas conceived by different engagements. This has been done purposely. If several exhibitors think along the same lines then such exploitation is good for any house. Many placed signs on every building lot in town; others crashed the real estate classified ads; others proposed to realtors that they run half-page, single or double-truck cooperative ads—and they did it! The whole Good Earth is yours for exploitation.

OX STREET BALLYHOO

Hill, the Water Buffalo in the picture, gave some engagements the idea of employing oxen in a street ballyhoo. In this day, when even horses are almost an oddity, oxen attract more than the usual attention.

GRASS SIGNS

This stunt was used on "Maytime" as well as "The Good Earth" Road-Shows. It's an excellent idea if conditions are favorable for early first runs.

PEACH TREE PLANTING

Every important American city has a Chinese Consul or influential Chinese citizens. If season permits you can get his assistance in planting a Peach Tree to commemorate your engagement of the picture. There is one in the picture, which grows from a pit planted by Luise Rainer, to mark the passing of time.

CHINESE ANTIQUES

Take a look at that display at the left. Then attempt to determine how many stores in your city which are prospects for cooperative store section and window tie-ups. Nearly every large department store stocks Chinese antiques, screens and plenty of other things having Chinese origin or decorative influence.

KEEP a sharp eye out before and during play dates because there are always public improvements going on. Have a supply of "Stick Cards" ready so that you can plant them no matter where ground has been broken. This applies to public street excavations, building lots, work being done by gas and electric companies, private building.

ADDRESSING FILM CLUBS WITH MOTION PICTURE SLIDE!

Make up a set of slides locally for screening and personal talks to women's clubs, schools, educators, literary organizations, etc. Use principally as your subjects stills which have strong and interesting educational value. You'll see many of them reproduced in this exploitation section.
A POST CARD campaign was undertaken by Los Angeles. Other Road-Show theatres placed similar cards on lobby tables, asking patrons to address them to their friends. If you like the idea you must handle it locally from material prepared by yourself.

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BE SURE YOU ORDER THE TRAILER—FIRST!

GETTING a quick start on all forms of "Good Earth" promotion is essential. But if one thing can be said to take precedence it is the Trailer. Start running it well in advance so that you will benefit from Complete Audience Coverage. Your M-G-M exchange will give you fast service.

THE MORE YOU SHOW THE MORE YOU SELL THE FILM!

30" X 80" PAINTINGS

FOR RENT, ASK YOUR M-G-M EXCHANGE FOR RENTAL PRICES ON ONE OR BOTH. ORDER TOP PAINTING AS "A"—THE OTHER AS "B".

IN TERMS of feet, both of these Oil Paintings are over 6½ feet long by 2½ feet deep. That's quite a spread and the panoramic effect is pictorially striking.

Some suggestions for their use which are the result of Road-Show experience: Over theatre and orchestra entrance, as a center design for lobby side wall arrangements, displayed on easels in lobby. Get double usage from one or both by using them in advance window displays and then in your theatre.

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TELESCOPIC PHOTO STREAMER

OPENS to over a 7 foot display. Each panel is 8 x 10 inches, with taller one in center. Shortens or widens to any width desired—full, semi-circular, fan or screen fold. Use them with photoplay book and the many other kinds of windows which are available on the picture. Price $2.00 each. ORDER DIRECT FROM Apeda Studios, 212 W. 48th St., N.Y. C. Mailing charges are extra.

GIANT WING DISPLAYS

FOR RENT, ASK YOUR M-G-M EXCHANGE FOR RENTAL PRICES ON ONE OR BOTH.

GIVING you plus in utility and double quantity for your money. Because you can split each Wing Display in the center—thereby getting two separate lobby pieces for the rental price of one!

Each complete wing is over 6 feet high and about 2½ feet wide. Each shows some of the most cherished scenes from the tremendously popular novel.

BE SURE YOU ORDER THE TRAILER—FIRST!

GETTING a quick start on all forms of "Good Earth" promotion is essential. But if one thing can be said to take precedence it is the Trailer. Start running it well in advance so that you will benefit from Complete Audience Coverage. Your M-G-M exchange will give you fast service.
FOR about two consecutive years M-G-M has had a giant road-show picture playing throughout the country. First it was "The Great Ziegfeld." Then came "Romeo and Juliet." Followed by the biggest box-office success of all—"The Good Earth". We're proud, of course, of this unprecedented record. But what is immeasurably more important to you is the fact that it once again gives you an attraction which, through hundreds of forceful exploitation campaigns, has been made familiar to every patron in the land. Your patrons who have read of its success and great entertainment qualities are now awaiting your popular-price announcements. The ground has been broken—now it's up to you to plant the box-office seed of "The Good Earth" in the mind of every picture-goer in your community. Read this interesting record of extended runs in the following key cities.

And 265 follow-up road-shows in other important strategic places.

And in scores of other theatres—north, east, south and west—"The Good Earth" established its box-office supremacy and patron popularity with class and mass audiences.
METRO-GOLDWYN-MAYER delivers the pictures using its wealth of

GREAT STARS!  GREAT DIRECTORS!  GREAT VEHICLES!

PROMOTED BY

BILLBOARDS!
The only company that does it!
9000 billboards in 1500 cities, each month for 6 months.

(Metropolitan Goldwyn Mayer)

MAGAZINES!
The biggest group of national magazines used by any company, in addition to the monthly fan magazines.

NEWSPAPERS!
More assist campaigns in key cities than any other company, launching the film direct to the public.

Watch for the next M-G-M PROMOTION SUPPLEMENT IN THE TRADE PAPERS!

JEANETTE MacDONALD

"THE FIREFLY"

And Happy 1937-38 to You!
Censorship's trend in the United States is encouragingly toward liberalism, according to the American Civil Liberties Union, which reports that "censorship of all kinds decreased in the past year," and that only "scattering instances" of censorship of books, plays, radio and motion pictures and the mails were noted. At the same time, "no further restrictive legislation was passed and court decisions were on the whole encouraging." The report was in the form of the "annual survey of the state of civil rights," conducted by the Union.

The American Civil Liberties Union was formed in New York in 1920, for the general purpose of "defending Americans' civil liberties." It is definitely set against censorship of all kinds, and for this purpose established an affiliate, the National Council on Freedom from Censorship, of which Hatcher Hughes, professor of Columbia University, in New York, is chairman.

Some 5,000 "civil liberties champions" belong to the Union. Chairman is Harry F. Ward, author of social service and religious studies, and a member of the Union Theological Seminary. Vice chairmen are Lloyd K. Garrison, law dean of Wisconsin Law School; Right Reverend Edward L. Parsons, Bishop of the Protestant Episcopal Church, California; and Mary E. Woolley, author of educational literature, college president and church and social leader. The Union's treasurer is B. W. Huebsch, of Viking Press, New York, and Allen L. Sullivan, editor, of Viking Press, New York. Counsel are Arthur Garfield Hays and Morris L. Ernst, both well known "liberal" lawyers.

The Union takes credit, on its "Balance Sheet of Civil Liberties," for the veto some few months ago, by Herbert L. Lehman, Governor of New York, of the bill to establish a one-man censorship of the theatre in New York; the decision of the Michigan Supreme Court denying the right of the police to censor films on political grounds (March of Time's pictures alleged to be derogatory to the President's Supreme Court plan); the decision of the New York Court of Appeals permitting medical agencies to import birth-control material; and, the decision of Magistrate Curran in New York, rejecting the charge of obscenity brought against James T. Farrell's "A World I Never Made."

Condemed by the Union is the ban on the film "Spain in Flames," by state censors in Pennsylvania and Ohio and by local censors in a dozen cities; and the ban by Mayor Wilson of Philadelphia, of Langston Hughes' play, "Mulatto," on the ground that it incited to race prejudice.

The Union's report, released Thursday, on motion picture censorship, and censorship of theatre, books, radio, the mails and cens-

toms, for the year ending July 1, 1937, follows, in part:

"Salutary effects not only in Michigan but elsewhere marked the decision of Michigan's Supreme Court on motion picture censorship. Most dangerous of all instances of censorship was the widespread banning of 'Spain in Flames,' a pro-Fascist film, part of which was taken by Soviet cameramen. The only cases of censorship in the theatre arose in Philadelphia, where the Mayor charged that the play 'Mulatto' was 'an outrageous affront to decency.' The only prosecution of a book reported to the Union was that brought by the New York Society for the Suppression of Vice against 'A World I Never Made.' In Boston, however, the Union reports that 'the voluntary censorship imposed by booksellers continues to keep off the market books likely to be regarded as offensive by the prosecuting authorities.' The most significant victory scored by the forces against censorship during the year was the New York Court of Appeals decision last December legalizing importing of contraceptive materials. The Union suffered a defeat in the Court of Appeals of the District of Columbia when it upheld the Post Office Department's ban on envelope stickers reading 'I Don't Read Hearst.' The court held that the sticker was 'a reflection on Mr. Hearst.' "

"In radio, the issues which arose during the year, affected chiefly political campaigns. Of particular interest was the Supreme Court's decision of national importance which the Union is presenting during the coming year is: a bill recently introduced in Congress by Representative Henry Berliner, which would extend freedom on radio by setting aside time for public discussion free of station managers' control and requiring equal facilities for all sides of controversial subjects. On the program, also, is abolition of the movie censorship boards in seven states, leaving sole control of movies to public opinion and, in extreme cases, criminal prosecution."
INTERSTATE CLAIMS SOLUTION FOR DUALS BY “BALANCING” OF SHORTS

O'Donnell and Hoblitelle, in Texas, Explain Details of "Specialization" of Short Subjects Treatment

A unique and efficient plan for incorporating short subjects in balanced programs for its theatres, put into operation three years ago by R. J. O'Donnell and Karl Hoblitelle of the Interstate circuit in Texas, has proven successful in terms of both box office returns and audience reaction, and, in the opinion of the operators, is a highly effective answer to the problem of double bills.

The booking of shorts and the building of programs are the work of a highly specialized department of the circuit and the pictures themselves are treated as units of entertainment that have definite sales value and box office appeal, according to a manual explaining the plan recently issued for the guidance of theatre managers by the company.

When the department was established the most pressing need of the circuit was to clean up commitments, determine the exact standing on buys and to discover the exact future needs. "But these were preliminaries to the determined efforts we made in an attempt to prepare the community to see the group and to carry out our conviction that lengthy shows were not wanted by the public," the introduction to the manual explains. "The only way this could be proved was to operate shows from one hour and 45 minutes to two hours over a given length of time."

In reporting the success of the department's operation to date the introduction says, "The box office value (of shorts) has been established as more than a percentage of the value of the shorts themselves, but through intelligent handling, the line and the original intention of reducing the length of programs has been firmly established. This results in greater turnover when turn-over is needed; more satisfied patrons who do not become wearied by sitting through extremely long shows and more patrons placed through the process of booking suitable short subjects with features they complement, thus satisfying the sort of patron who has been drawn in by the feature and, to a large degree on innumerable occasions, the short subjects themselves."

It is felt that we have positive proof of the value of short subjects through the specialized handling of their buying, booking and building programs. In addition, we feel that this fashion of handling this particular product is one of the most effective ammunitions obtainable with which to defeat evil of double features can be defeated."

Prerejudices Overcome

The mechanics of the plan itself are relatively simple, but, as the booklet points out, the establishment of such a department was a difficult task because of the prejudices which had to be overcome. Managers had always regarded shorts as fillers and bookers found it hard to understand why the circuit wanted selections of shorts by titles and requested screenings in advance.

Mr. Ben Short, who was placed in charge of the department at its inception and has remained in that position, "had to gain the cooperation of every manager through gaining their confidence and making her services wanted. She had to convince them that shorts could be sold and personalized. She had to win faith and overcome prejudice on all sides. All of this had to be done with the product as it existed—the product in which no one else seemed to see much value, the product that, traditionally, meant little or nothing to anyone that had been made to mean something there."

The operation of the department, and its success, according to the manual, revolves around 14 points:

- Each subject is previewed immediately upon release. This includes feature films.
- Detailed, unopinionated advance reviews on each short subject are furnished managers.
- Special programs are built upon the request of a manager.
- Prompt service is given and adjustments made.
- Special publicity and mat service, not obtainable through the distributor, are furnished.
- Costs are kept as low as possible.
- Program balance and variety are maintained.
- Duplication of cast in short and features or in the subject matter of either is avoided.
- Weak features are supported by short subjects of known value.
- Records and scrap books are kept for each town.
- Weekly short subjects reports are carefully checked and used.
- Close contact with the circuit publicity department is maintained.
- Support and cooperation from all exchange bookers has been established.
- Ideas are exchanged and credits given in the weekly bulletin which goes to all managers.

The Interstate staff includes, in addition to Mrs. Short as department head, three booker-secretaries, each of whom handles a group of towns. In all a total of more than 130 theatres are served.

In building the programs for each theatre a definite effort is made to keep the total running time within one hour and 45 minutes. With feature films that run 100 minutes or more nothing can be done. A noontime show is booked, particularly for the preferred time dates, while the mid-week changes include a comedy or two real musicals with an additional one short subject, depending on the length of the feature and the type. Weak features are given name short subjects that can be used to make the whole program look better and bigger. Heavy, dramatic features are lightened with musicals or novelties and comedy features are given surrounding shorts of a more serious nature. An effort is made to keep subjects that appeal mostly to children away from sophisticated features.

Managers’ Report

A short subjects report is sent in each week by each manager, listing notes, suggestions, and audience reaction to the programs. Together with the weekly bulletin prepared at the home office keep the theatres and the department in close contact. The bulletin includes descriptive reviews of all subjects screened. A "Distinction" column is used for the managers who send in campaigns, and the editors have grown to a "Dog House" for the manager who overlooks selling a short or fails to send in his weekly report. The bulletins are checked by the advertising department and advance trailers and ideas are sent out to the managers in selling the programs.

Interstate, according to the manual, was the first to introduce the "Perfect Program" idea. An average feature, or one that was decidedly weak, was surrounded by outstanding short subjects, the whole show advertised as a "Perfect Program" and each unit on the bill sold heavily. Other programs given special exploitation treatment included: An "All Mickey Mouse," "All Donald Duck," "All Cartoon" and "All Vaudeville" shows. Out of the successes achieved by several "All Color" programs in which a color feature was accompanied by shorts also in color, the use of several theatres of special "Short Subjects" programs.

One of the important factors in the success of the circuit's department has been the practice of sending the shorts on an equal basis with the features. Newspaper space, lobby piece sets and even special trailers are liberally used in exploiting the shows and new methods have grown so successful that a short subject advertising, publicity and exploitation department recently has been added to the department.

Emmett Dalton Dies; Last of Outlaw Clan

Emmett Dalton, 66, 6 years old and last survivor of the famed Dalton brothers of the "Dalton Brothers," died in Los Angeles Tuesday. About twenty years ago, Dalton, at liberty on a pardon from a life sentence to the Kansas State Penitentiary, had a short lived career as a producer of wild west outlaw pictures for the state's rights market. Dalton won his pardon as a result of the friendship of the late Dan Anthony, Jr., publisher of the Labor Day News, and a series of editorials and articles in the outlaw's behalf written by Terry Ramsay.

Buy Kromo-Color
Englewood Laboratory

Interested says to be close to William Fox, American representative for British Chemicolor, purchased the Kromo-Color Laborator-ies, in Englewood, N. J. at a reported price of $80,000 this week.

Ted Altman and Joseph Driscoll made the purchase, reputedly for the British company.

The mid-West convention of the Imperial Distributing Corporation, formerly scheduled for July 11-12 at the Hotel Congress, Chicago, was indefinitely postponed.
Metro-Goldwyn-Mayer urges you to get upon your stage today and tell your audience that "TOPPER" is one of the best entertainments of the entire year!

Personal to Eric (My Man Godfrey) Hatch: "Swell comedy dialogue! You and the co-writers win Leo's ROARS!"

"TOPPER" a Great Comedy starring


Don't waste a minute!

See the Picture and you'll tell the world: M-G-M's "TOPPER" is the TOPS!
"TOPPER' could scarcely be topped as the film entertainment novelty of the year. It is farce comedy of the highest order, smart in production, captivating as diversion. Direction, playing, adaptation of the Thorne Smith fantasy with sure fire audience incitements, all groove the piece for impressive box-office. It has name strength, is certain to get plenty word-of-mouthing and has unusual exploitation possibilities."

"TOPPER' will blaze the trail for novelties. That this amazing comedy is box-office is undebatable. It is packed with superior entertainment, thanks to the captivating performance of its cast, headed by Constance Bennett, Roland Young and Cary Grant, and to the smooth direction of Norman Z. McLeod. A brand new amusement package. Practically without precedent. An extremely fine job of comedy construction with every situation a sock. The song by Hoagy Carmichael, called 'Old Man Moon' is due for popularity."

"Rich entertainment kept a preview audience at the Chinese in stitches."

"You can safely bet your money on 'TOPPER'. A sure smash hit. Has all the charm of 'I Met Him in Paris' and the utter nonsense of 'My Man Godfrey'. So screamingly funny that the brilliant dialogue was lost in many scenes". Louella Parsons, Universal Service Syndicate Writer and Radio Headliner.

"The smartest, brightest, funfest of many months. A riot of laugh-laden entertainment. It is bound to breeze its way to record grosses in all its showings."

"The most enjoyable farce the screen has ever seen."

Hollywood Reporter

M. P. Daily

Ivan Spear, Box-Office

Harry Neimeyer, St. Louis Post Dispatch
NOVELTY HIT!

“One of the cleverest novelties to arrive on the screen in a long time. Impression on the preview audience was highly favorable.”  

*Edwin Schallert, L. A. Times*

“It is more than a picture, it is a hilarious miracle.”

*George Fisher, Hollywood Whispers Broadcast*

“The most novel picture made in a long time. Using trick photography to furnish an uproarious comedy, this production is so unorthodox in technique that it will cause a lot of comment and it should be a box-office smash. Smash gag after gag results from effects where, here you see it, now you don’t. The picture should do much to re-establish Miss Bennett to her former position as a comedienne. This picture fits into the upper bracket of Metro-Goldwyn-Mayer Product.”  

*Film Daily*

“Daringly different ‘TOPPER’ another M-G-M hit.”

*Harold Heffernan, Detroit News*

“Delightful and altogether unique farce.”

*Mayme Ober Peak, Boston Post*

“I have never laughed so long and so loud in all my theatre experience.”  

*Sid Grauman, famous theatre operator*

“It’s the funniest picture I ever saw,” says Leo and you’ll agree!

TURN PLEASE!
COPY ANGLE FOR THE AD WRITER!

Listen!
"TOPPER"
TRADE SHOWS

Now being arranged! Keep in touch with your M-G-M Branch Office!

SEE IT AND YOU'LL BE ITS BIGGEST BOOSTER!

HAVE YOU HEARD ABOUT "TOPPER"?

After months of secrecy, M-G-M revealed at a coast preview its amazing comedy "TOPPER"! The reception was sensational. Nothing like it ever before!... Why the secrecy? Because M-G-M (often first with new ideas) now brings to the screen things you have never witnessed before in unbelievable tricks of the camera that are screamingly funny. These tricks are used to tell the story (from the best-selling novel by Thorne Smith) of a gay, romantic young couple (Constance Bennett and Cary Grant) who decide to change the dull life of a banker henpecked by his wife, (Roland Young and Billie Burke) and show him it’s fun to be alive, fun to flirt and dance and go gay! Eric Hatch who did "My Man Godfrey" was one of the dialogue writers!

This picture is a sure-cure for the blues! It's a worry-destroyer! You'll go out of the theatre feeling like painting the town (if you’ve got enough strength left after your laughing spree). And while you’re chuckling you’ll wonder how it was possible for the camera to do those tricks! We don’t know (the producers won’t tell!) But we do know that this is one of the finest all ‘round entertainment we’ve ever put on our screen and we’re positive you’ll thank us for telling you!

Starts Friday STATE
Universal Denies Hitler Instigated Change in ‘Road’

Hollywood Daily Variety, in its issue of Friday, July 9th, reported the following “by cable from London”:

"J. Cheever Cowdin, chairman of Universal board and president since March, has returned (to London) from Germany, where they interviewed General Josef Goebbels, minister of propaganda."

"Following the talk, Goebbels agreed to license showing of ‘The Road Back’ on condition Universal should change the ending to glorify Hitler, which is understood will be done." 

R. H. Cochrane, president of Universal Pictures, in New York, on Tuesday, July 13th, sent the following telegram to Terry Ramsaye, editor of Motion Picture Herald:

"A recently published story to the effect that our company changed the ending of ‘The Road Back’ for the purpose of ‘glorifying Hitler’ is a complete falsehood from start to finish. Nothing but malice could have created it. I am in receipt of a cable from Mr. J. Cheever Cowdin, chairman of our board of directors, who is now in Europe with our foreign sales manager. Mr. Cowdin states: ‘Neither Schaeffer nor I ever met Dr. Goebbels in the first place, and in the second place we have never discussed ‘The Road Back’ with any official in Germany at any time. Both of us hope you will use this denial as emphatically as you can.’"

"The simple truth is that after showing the picture to the public (at the Globe theatre, on Broadway, New York), we decided to add several scenes that those who have seen both versions say the new one is immeasurably better. Politics and fear had nothing to do with it.”

"Later, on the telephone, Mr. Cochrane charged that the story was originally given circulation by an ex-employee of Universal who had been discharged.

"We have never gone in for ‘politics,’ international or otherwise, in our motion pictures," Universal’s president added. "We made ‘The Road Back’ because we thought it was damn good entertainment. If a motion picture is aimed against war is political propaganda, then ‘The Road Back’ is political propaganda.

"Some weeks ago, at the conclusion of production on ‘The Road Back’ at Universal City, the State Department at Washington took official action against Dr. George Gysling, German consul at Los Angeles, for sending threatening letters to Universal’s players in the Erich Maria Remarque war story.

"Actuated by strenuous protests from the State Department, the German Government in Berlin approved instructions of rebuke sent by the German Ambassador Dickhoff, in Washington, to the Los Angeles consul. The United States was given assurances that Germany’s diplomatic officers in this country will no longer harass with threats of ‘blacklist’ in Germany any Hollywood players or producers who engage in the production of motion pictures which may turn out to be undesirable under Nazi policy."

J. Cheever Cowdin sails from England Saturday for New York, and will return to Europe later.

LIGHTING STRESSED AS REMODELING MEASURE

Modern methods of illumination especially applicable to remodeling are emphasized in another issue of Better Theatres to feature theatre lighting—the issue of July 24. Special attention was given architectural light in the May 29th issue. The July 24th issue, which will appear with next week’s Motion Picture Herald, will be largely devoted to modern lighting fixtures and to marquees and signs.

In addition, Francis M. Falge, well known specialist in theatre lighting, will discuss “down-lighting” and allied methods of controlled, directional auditorium illumination.

Modern lighting fixtures will be dealt with in a profusely illustrated article by Eugene Clute, contributing editor of the publication, Lighting and Lamps.

J. T. Knight, Jr., will discuss electrical and mechanical provisions for remodeling existing lighting schemes and fronts.

Selected examples of recent marquees and front designs will be displayed in a pictorial section of many pages.

Two new theatres are described in the July 24th issue, while C. C. Potvin continues his notable series, "Theatre Acoustics Today," with a discussion of the influence of decorative treatments and furnishings on sound.

Quigley Plaque Winner Honored

John Burborn, manager of the Gayety Theatre in South Chicago and first Chicago theatreman to win a Quigley award, was honored Tuesday when the Chicago Amusement Publicists Association presented him with a plaque signifying congratulations from officers and members of the organization.

Mr. Burborn won the Quigley Silver Plaque for May.

The presentation was made by Louis Abramson, president. Guests at the event, which was held in the association’s clubrooms at Hotel Sherman, included Alex Manta, president of the Illinois-Indiana Theatres; and Aaron Saperstein, president of Allied Theatres.

"Lynton" Playwrights Win Capitol Decree

Edward Sheldon and Margaret Ayer Barnes, playwrights, obtained an interlocutory decree against the Mordall Realty Corp., owner of the Capitol Theatre, New York, compelling them to furnish the theatre with an accounting of profits enjoyed from the showing of “Letty Lynton,” which they allege was plagiarized from their Broadway play, “Dishonored Lady.”

The step developed from the suit which the collaborators successfully brought against M-G-M and co-defendants some time ago. Federal Judge Robert P. Patterson said he would appoint a qualified person to determine damages.

Republic Plans Stock Issuance; Vincent President

The reorganized Republic Pictures Corporation has been formed at Dover, Del., listing Walter Vincent as president. Mildred Benjamine and Emma Maio of Brooklyn and Molly Deetz of Mount Vernon, N. Y., were the incorporators and the capital was set at $1,500,000.

Moe J. Siegel is vice-president, Grover C. Schaeffer, treasurer, and three directors, besides the officers, are: H. J. Yates, F. R. Ryan, president of Setay Corporation, and F. W. Smith, head of British Lion Films of England.

The purpose of the new corporation, Mr. Vincent declared Republic’s business is considerably improved as compared to last year at this time. He said the Delaware corporation has been formed as a new parent company for a Republic Pictures Corporation continues as chairman of Republic in addition to being president of Republic of Delaware.

Formation of the new company, Mr. Vincent says, entails no change in the executive setup of the organization. Republic Pictures Corporation, Mr. Vincent continued, remains an active corporation and will continue as the distributing company for pictures produced by Republic Productions.

W. Ray Johnston had been the president of Republic, but he retired to take over his own old company, Monogram Pictures. The company’s securities are trading at 36,000 shares of $1 par value capital stock, including 261,000 shares of stock reserved for warrants and warrants entitling holders to purchase the 261,000 shares, were filed with the Securities and Exchange Commission in Washington.

The company expects to realize a net of $3,000,000 for 600,000 shares of the stock which are to be sold through Hammons and Company, Inc., of New York, the underwriter.

The proceeds will be required for repayment of loans to Consolidated Film Industries, Setay Company, and Francis J. Levine, and certain outstanding notes. Of the balance of the total, $1,500,000 will be used for working capital for production and distribution purposes.

Of the total offering, aside from the 600,000 shares to be sold, 225,000 shares have been issued to Cajo Company, Inc; 150,000 shares to Consolidated Film Industries; 80,000 shares to Setay Company, and the balance 261,000 shares will be reserved for the warrants, which may be issued to Hammons and Company if it elects to exercise all or part of the warrants.

The company was incorporated on July 6th and acquired, as of April 30th, last, Cajo Company, which owned all the issued and outstanding capital stock of Republic Products, Inc., Republic Pictures Corporation and the Arthor Realty Corporation.

The prospectus filed with the SEC stated the shares to be sold will be offered to the public at 85c, the issuer to receive $5.

Selnick To Film Story Of Associated Press

"Freedom of the Press" was added to Selznick’s international picture schedule this week, by David O. Selznick, president, in an arrangement with Associated Press, which will make available "hitherto unpublished records" of that news service, as the basis of the story. "AP’s" history will be traced, from its beginning, in 1848.
ASCAP IN NEW OFFENSIVE AGAINST STATE LAWS; FEDERATION MAY HELP

Pulitzer Prizes for Cinema Sought by Columbia's Dean Ackerman

Pulitzer prizes for motion pictures will be sought this year by Dean Carl W. Ackerman, of the Graduate School of Journalism at Columbia University. Dean Ackerman, in an article in the July issue of "Cinema Arts," asserted, "Pulitzer prizes should be established for the cinema to recognize the outstanding and distinguished achievements in this latest of the arts."

"The literally stupendous influence of motion pictures throughout the world as a medium of education merits a series of awards comparable to the world-famous Nobel prizes in science and letters and to the Pulitzer prizes in literature and journalism," he added.

"I believe the time has come for serious consideration of the practical aspects of this proposal."

Mr. Ackerman points out that when Joseph Pulitzer established a fund for the Pulitzer prizes, films were "not the dominant factor in education that they are today, and it was natural that he should think only in terms of the printed word and the stage."

"Today, however, motion pictures are an influence on public thought vast enough to "justify one of the leading educational institutions in giving them official recognition," Dean Ackerman contends.

"Because of the important effect motion pictures have had on the habits, customs, and even the thinking of people in every civilized country, and because they are primarily American in conception and achievement, the cinema deserves the highest possible recognition, he believes.

Dean Ackerman's plan would provide for a "series of prizes that would be awarded by Columbia University on the recommendation of the Graduate School of Journalism."

He urges complete cooperation between actors, producers, directors, and technicians of the movie world, just as there is between newspapers, book publishers, authors, producers and the University each year when nominations are received for the Pulitzer prizes in letters.

"Surely," he writes, "the motion picture world, which combines so many creative arts, with their imagination and daring, could join with us in establishing a series of prizes worthy of the truly important status of the modern motion picture."

$3,000,000 Suit Filed in Oklahoma

The $3,000,000 action of A. B. Momand, Oklahoma exhibitor, against eight major producers for alleged conspiracy and violation of the Sherman Anti-Trust Act, was filed in Boston First U. S. District Court this week. The suit charges monopolistic practices in the Oklahoma towns of Clinton, Wewoka, Pawhuska, Alva, Hartshorne, and Holdenville. George S. Ryan, attorney who represented Mr. Momand in the original $4,500,000 suit, is again acting as counsel for the plaintiff.

Harry Arthur, Fanchon and Marco executive, denied the charges accusing the circuit of attempting to injure the business of local exhibitors in St. Louis. "It is our purpose to be helpful in the general exhibition situation here and to work in harmony with others in the showing of motion pictures," said Mr. Arthur.

Musicians' Union Executive Committee Meets This Month to Plan Joint Protest Against Measures Outlawing Society

The campaign of the American Society of Composers, Authors and Publishers against adverse state legislation increased in intensity on a number of fronts last week. Counterbalancing outside bitterness, however, is the new internal harmony indicated between the Society and the American Federation of Musicians.

Closer cooperation between the two groups is suggested in the plan of the Federation's executive committee to meet in New York around July 20th to consider joining ASCAP in its defense against unfavorable state enactments, or new legislative proposals. Moreover, peace overtures were seen in the assurance of George B. Henderson, Federation vice-president, that the Society's application for membership in the Federation would be accepted.

Continuing its attack single-handed for the present, the Society, in a circular letter sent to members, made its first attempt to marshal public sympathy by suggesting methods of winning favorable public opinion. Members were advised to make the public "ASCAP-conscious" and conversant with the "distinction" attending membership in the Society. The various means suggested for achievement of this aim were for members to request that the ASCAP emblem follow their names on published sheet music and on screen credits, and to impress the name of the Society in their press and radio interviews.

Meanwhile, counter offensives continued in those state capitols which have enacted or are considering anti-ASCAP measures. Five states have passed such bills. Those passed in Washington, Nebraska and Montana are being made test cases.

In Tacoma, Wash., arguments were completed on the federal court action brought by the Society classifying the recently enacted state measure as unconstitutional and "class legislation." Three Federal judges, E. E. Cashman, Bert E. Haney and John C. Bowen, have the case under advisement. The Washington law would compel filing of copyrighted compositions with the Secretary of State, together with the price at which they are available. ASCAP was represented by two New York attorneys, Herman Pinklestein and Louis D. Froebich, while counseling defending the measure, on behalf of the Washington State Broadcasters Association, was Clarence C. Dill.

A recently enacted bill in Michigan, which would compel theaters to pay royalties on the basis of frequency of rendition rather than by blanket fee, is awaiting the signature of Governor Frank Murphy. The bill was sponsored by Governor Murphy, president of ASCAP, before hearings of the state legislative committee in Lansing recently.

The Society's action challenging the validity of Nebraska's legislation will begin in Lincoln, September 11th, before Judges T. C. Munger, J. A. Donohue, and Archibald K. Gardner. The measure is already in technical operation, but Attorney General Hunter was reported to have expressed doubt of its enforceability shortly after its enactment. The bill provides for a $5,000 violation penalty.

Other states which have legislated against ASCAP are Wisconsin, Florida and Montana. Decision on the Montana case is expected soon, arguments having been completed on it some months ago. Those states which have introduced restrictive ASCAP bills, without acting upon them, are Iowa, Texas, Minnesota, Ohio, Indiana and Tennessee.

According to reports here, ASCAP's second quarterly distribution will be in excess of $1,000,000. Music Publishers Holding Company, a Warner subsidiary, received $122,000 as its dividend for the second quarter. Warners first dividend, following reconciliation with ASCAP last October, was $39,000, causing protest. Since then, adjustment has been made.
"WEE WILLIE WINKIE"
20th's maximum-money smash of 1936-37!
» Hailed by the entire trade press as the season's boxoffice sensation!

» A record-breaking advance sell-out at its $5.50 world premiere!

» Now set for its 4th great week at the Carthay Circle ($2.20 top)!

SOON TO BE YOURS!* AND EAGERLY AWAITING AUDIENCES WILL GIVE THE WORLD'S SHOWMEN THE MOST DAZZLING RECORD OF HOLD-OVERS THE TRADE HAS EVER WITNESSED!

* Released July 30th

"WEE WILLIE WINKIE"
SHIRLEY TEMPLE
and
VICTOR McLAGLEN
with C. AUBREY SMITH, JUNE LANG, MICHAEL WHALEN, CESAR ROMERO, Constance Collier, Douglas Scott
Directed by John Ford—Academy Award Winner
Associate Producer Gene Markey, Screen play by Ernest Pascal and Julien Josephson
Darryl F. Zanuck in Charge of Production

THE KEYSTONE OF YOUR FUTURE
The suggestion has been heard that Hollywood's millionaires and high-bracket salaryites, and all other heavy-taxpayers, pool their entire incomes with the government. Vast amounts of money in bank and tax-snooping will be saved. Thus there will be no embarrassing reports, no bad-mannered suspicions, such as those directed at Charles Laughton, Cecil DeMille, et al, and the burden for scrupulous honesty will rest on the shoulders of the government, for Uncle Sam will assume all responsibility of collecting entire incomes right from employers and will remit whatever portion remains unspent at the end of the fiscal year.


DRAMATIC FOOL STUDENT, philosophical dreamer, wants outlet for buried personality. Box No.

Kather nonplussed that Mutual Broadcasting System announced the signing of him and Norma Talmadge, his wife, to a 30-minute broadcast series, George Jessel, in Hollywood, said he heard nothing about it, but that he would sit by his radio waiting to hear the program.

The case of the "sawed house" moved up to federal court in Oklahoma City this week with Mrs. Fern Chadwick asking $35,000 from the local Standard Theatres, Inc., and three film companies.

Mrs. Chadwick was the owner of a house in Oklahoma City that gained nationwide attention in 1935 when the residence was sawed down the middle upon the order of a building and loan company that foreclosed on the property, leaving one-half for Mrs. Chadwick and taking a half for its own use.

The company charges that scenes of a staged reenactment of the house-sawing, allegedly made by Universal, Warner Brothers Theatres and Midwest Enterprises, and shown by Standard Theatres, damaged her credit.

A patch-trimmed small lad slid up to the box office of a theatre on 12th Street in Kansas City, the other day, and solemnly plankoned down five pennies. Scats are a dime here, the cashier told him, "I know," he replied, "but I wanna place these as a deposit on the show for Sunday. You got a western comin' that I havn't see. If I carry these round I'll spend them. Maybe I can scrape up five more by Sunday."

Metro-Goldwyn's Pete Smith, after working uninterruptedly—or something—for three days making a short on "Radium," arrived home late the other night. As he walked in the house, his wife turned off all the lights, and out of the darkness came an audible sigh of disappoint- ment. With the lights on, Pete's wife explained that she thought he would go in the dark from contact with the radium. Trying to make a firefly out of Pete.

Food for thought, from A. C. (theatre and film broker) Blumenthal: "The British public is panting for hamburgers and hot dogs."

Frank Lloyd, Paramount director, has just returned to the Hollywood studio from San Francisco, where he had been making notes for his "cathedral of the west." "Wells Fargo," he told the cast, "has given the Wells-Fargo Bank, in Frisco, an astute, well-dressed woman came in. She looked at the stage-coach, nuggets, early mining tools, old prints, messengers' shot-guns and other relics and then pored over a photograph album open under a glass case.

A dagnetropous fascinated her. It depicted a full-bearded man of open countenance and fearless, innocent eyes. With dicky, string-tie and trock-coat, he looked the respectable pioneer. "Why, that's grandfather!" she exclaimed. "I could tell his picture anywhere! How wonderful that he should be here!"

She chatted animately with the guard, announced she was going to bring in her children to have a look at their great-grandfather and sail on with the crew of the USS Constitution, the Daughters of the American Revolution, if not of a Back-Bay-Boston Cabot. The guard looked a little unhappy, though. He told Director Lloyd he wished she wouldn't come.

"That album," he said, "is the kind Wells Fargo supplied to every driver, to warn them of the most dangerous road-agents on the Hangtown route. And 'Grandfather,' you might say, was the worst of the lot. There'll be hell poppin' when they find that out.

Only in Hollywood will a mother (Joan Blondell) take her two-and-a-half-year-old younger (Norman) and dress him up in a turtle-neck sweater with the school letters of U. C. L. A. (University of California, Los Angeles), and the class year of '57 (which is when Young Norman will graduate, some 20 years hence, so his mother thinks).

Sam Goldwyn, interviewed by Louella Parsons: "I only wish I had said the amusing 'boners' attributed to me. But then," he added, "maybe I did.

Charles Laughton, British star in London and Hollywood, accused the United States Government of non-payment of income taxes, has no intentions of appearing in a sequel to "Mutiny on the Bounty."

RKO publicity announces: "A belated honeymoon trip to Europe is planned by Thelma Leech, and Parnykarikus (Harry Einstein), provided RKO studio will give them a leave of absence."

The editorial departments of the Quigley Publications have a Kane, a Kahn, a Kaun and a Crou. Those Social Security identification numbers are going to come in pretty handy.

A program entitled "Abundance," presented at a Moscow theatre, had "amateur artists dressed to resemble sages and meats of all kinds, to demonstrate in song and sketch, the achievements of the Soviet meat industry."

Paging Joe Brein Department:

The United States Department of Agriculture ... a few cents. In the same "sizing," portraying "the mysitrous prologue to life—the ovulation, fertilization, and early development of the mammalian egg?"
This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

SHOWMEN'S REVIEWS

On Again-Off Again
(RKO-Radio) Comedy

According to FAKE, managers think well enough of the Wheeler- Wooley drawing power to rate the pair as Blue Ribbon stars. Continued is the perennial of "What the Picture Did for Me." Further denotes that exhibitors find the brand of entertainment of the comedians pleasing to their patrons.

Many potential theatre gos, who see Wheeler and Wooley in the marquees, turn for ideas and they look for their entertainment elsewhere, but the record also proves that they attract a lot of customers. This is particularly true in small towns and smaller cities. Consequently the producers are shrewd enough to make the stars wise enough to play the Wheeler and Wooley pictures. The job simply is to bring the film to the marquee, and they have demonstrated that they like the fun-makers. Of course nobody is barred from doing a little missionary work and trying to break down the resistance of those not commonly interested in them.

There isn't much rhyme or reason to the story, so much about what is done is done to erect situations on which Wheeler and Wooley can hang another gag in dialogue, action or characterization. The pair can't get along with each other. As much as they harry each other, they harry all who come in contact with them more. Finally Wheeler, loser in a comedy wedding match, becomes Wooley's valet. Things get worse and worse for both of them as domestic, romantic and business complications ensue. The moral lesson of this garden party musical number in which Wheeler repeats an old stage bit, to amuse audiences, is not any more sensible than the start or body of the story. However, it is hilarious amusement.

Previewed in Dome Theatre, Ocean Park, Cal. The Bank Night crowd which usually rushes out of the theatre en masse when nobody among it has won a small fortune didn't rush out so much this time. In fact, many who had started to try their luck at the various incognito gambling games on the adjacent amusement pier, returned to reclaim their seats when they heard those who were content to remain laughing heartily. — Gus McCARTHY


CAST


Miss Meeker .................. Marie Jennings Miss Parker .................. Kitty McHugh Sanford .................. Hal K. Dawson Skip Gregory .................. Al Hayford Mr. Green .................. Pat Fishbary

Super Sleuth
(RKO-Radio) Comedy

The names of Jack Oakie and Edgar Kennedy, which convey automatically the information that this is a forthright comedy, are the showmen's top card in this deck of exploitation tricks. That of Ann Sothern suggests the indispensible romantic interest, which has little but enough to do with what goes on. Possibly the liveliest sales copy may be derived from fact that one of the picture is Hollywood and most of the characters are motion picture people, the hero a none too bright screen hero, the heroine a studio publicity director and the lesser figures engaged one way or another in the making of films. All promotion, to be accurate, will emphasize that the story is unsensational and that what goes on probably wouldn't happen but just possibly would.

The story develops out of a concealed screen star's public criticism of the local police force and the studio's attempt to appease the wrath of the enraged commissioner. He and his men are invited to act in a picture and in the making of same a bullet fired from concealed lips one of the actors. Simultaneously the star receives a series of threatening letters. Only the audience knows these are being written by a demoted criminalist who takes occasional pot shots at the hero, whose pictures he doesn't like anyway. After a lot of strictly comic confusion the maniac takes the star to his trick door museum, the girl follows, and a happy ending is worked out in a mad succession of terrifical incidents. "The Case of the Over the River Charley," "The Bat" and the Marx brothers.

The tempo is brisk, the staging more than adequate, and no loose ends are left dangling. Mere Oakie and Kennedy have the sort of assignments they are expected to have and give them all they've got. Incidental action reveals details of studio procedure possibly interesting in themselves to many.

Reviewed at the RKO Hill Street theatre, Los Angeles, where an invited professional audience the wily sides of stable and principal customers staying over after seeing "New Faces" seemed to find the film eminently amusing.—WILLIAM R. WEAVER


CAST


War Lord
(Warner) Melodrama

The parent idea of this production was Porter Emerson Browne's "The Bad Man." A few limitations have been placed in the present version, and the showman may be slightly disappointed at not being able to differently conceived adaptation; nevertheless so much has been changed in characterization and atmosphere that the two versions differ considerably. "G. M. of Getting Rich" is thrill action as well as dramatic entertainment in its own right. However, the basic plot is similar. Everyone's is the same that it would be good showmanship to identify this attraction as akin to "The Bad Man." It is quite likely that persons who see the film will readily discover the relationship without any hints on the part of the exhibitor to call the fact to the attention of the customers.

Directed in China, the locale and bandit activity constitutes the background. Though the theme is melodrama, there is sufficient comedy content. An entire unit is discovered and displayed at an oil field, covered by "Hallet," "Creek" and "Galt" encounter the first of a series of bizarre adventures. Temporarily charged with murder, they are freed and promoted to their destination. In a bandit menaced village, "Creek" discovers that his estranged wife "Jane" is in love with "Hallet." "General Wu" arranges the theft of a fortune and captures the place and悬浮 prevents as he decides to keep "Jane" for himself. But when "Wu" remembers that "Hallet" is an old friend of his and "Creek" demonstrates that he is a worthless individual, the "General" changes his tactics. Putting down a rebellion in his own army, in "Creek" and "Galt" the purpose of getting rich "Hallet," "Wu," personally; kills "Creek." Shortly after, regular Chinese troops arrive, and all warfare is removed, there is only room for love and happiness for "Jane" and "Hallet." An average thrilling adventure film, the picture lists all of showmanship quality good acting on the part of the principals, an interesting locale for a lively story and a lot of excitement.

Previewed in Warner Beverly Theatre. A fair portion of the audience was satisfied with what it saw. There was a tendency on the part of those who remembered "The Bad Man" to indulge in comparisons. But those to whom the idea was new appeared to think that the picture was a fair entertainment. —G. M. Wilbur. Photographed by L. W. O'Connel, P.L.M.O. Certificate No. 339. Running time, when seen in Hollywood, 55 minutes. Release date, August 21, 1937. General audience classification.

CAST


(Reviews continued on page 48)
SEE IT

GLORY IN ITS GOLDEN GORGEOUSNESS!
REVEL IN ITS JEWELED RICHNESS!
STIR TO ITS ABSORBING DRAMA!

—and you'll know what a lift it will give to your program!

You will be speechless as the supreme splendor of Technicolor depicts the most dazzling spectacle of the century! You will realize its tremendous appeal as a woman’s picture... as a man’s picture! You will be convinced that for prestige and for word-of-mouth, you have rarely been privileged to show anything like it before! Phone your Exchange today!

The Coronation
A FEATURETTE ENTIRELY IN TECHNICOLOR

Described by Lowell Thomas
Edited by Truman Talley
Supervised by Sir Gordon Craig, Gerald Sanger, Russell Muth. Technicolor Color Director, Natalie Kalmus. Produced by British Movietone News.

Exclusive with 20th Century Fox
Zamboanga (Filipino Films) Melodrama

Enacted by a native cast and lacking marquee names, "Zamboanga" is a distinct novelty. Its setting is that portion of the Malay Archipelago which is unfamiliar to American audiences, the small island of the South Sea between Borneo, North Borneo and the Philippines. It shows, woven into the story, the strange customs, the dances and the habits of the native porters by which they support themselves. It shows, too, the practice of strong tribes raiding weaker ones to seize women for themselves. Although cast names are said in a foreword, there is no doubt that the cast is authentic. There is, in this and on a neighboring island, an actual cast of Moro sea gypsies, by which the story is laid.

Danao, head of the pearl divers of Zamboanga, which is ruled by Dogo Tashunog, is in love with the chief's daughter, Mindy. Hidji Razul, the sea gypsies' ruler and other chieftains of the neighboring isles, are invited to a celebration held because of the success of the fleet of vintas, the pearl boats. Hidji covets Mindy and, while the Zamboanga divers are away, he has his brother, with his men and kidnap all the women, including Mindy. Danao's divers, seeing an eclipse of the sun, believe that is the end all, sin and luxury for them. They speak to the neighboring island and over come the gypsies. Danao overpowering Hidji in a light on a high cliff overlooking a crocodile infested river, throws him into a gulf, which resembles the Java Sea. Ever since this event, the island's story, the native tongue, has been infested with Danao's fleet, by which the story is laid.

Then, by these means, a native is laid. It is also history, without infested stories. Unrelated to the story, Danao overcomes the cast of Moro sea gypsies, who are actual cast, is laid.

Review of the Upjohn Theatre, Los Angeles, by a representative family audience. The reaction indicated that similar gatherings should not be disappointed in "Hot Water" which received a decided general audience classification.

The Toast of New York (RKO Radio) Historical Drama

Showmen directing their sales appeal primarily to the mature have opportunity here to remind customers of the mixed glory that was Jim Fisk's in the period following the Civil War and of the day, recalled again and again in 1929, that was written down in the financial history of the nation as Black Friday. The Toast of New York is the story of Jim Fisk's rise from tin horn sport to Wall Street Titan, his market battle with Cornelius Van- derbilt and his attempt to corner the country's gold supply, in the company of his partners and the actress he sought to marry, and it is a painstaking reproduction of the New York of the period.

Edward Arnold, Cary Grant, Jack Oakie, Frances Farmer and Donald Meek have the principal roles. Miss Farmer, dealing with tremendous national factors, the picture contains a good deal of incidental comic. At no point is there a moment to underscore vices or virtues of the characters and no conclusions are drawn.

Jim Fisk is introduced as a medicine show impresario in the South in the 1850's. In his newspaper column he ridicules the public officials, his friends and his adversaries. The Toast of New York, the story of Jim Fisk, his rise from tin horn sport to Wall Street Titan. A drama of the 'fifty's, with a fine cast, directed by the late Alexander Graybill, and adapted for the screen by John Meehan from the play by Alexander Graybill, which played on Broadway to a great deal of applause. Included are such names as John Arlidge, Jack Oakie, Philip Dorn, Cary Grant, Frances Farmer, Robert Young, Donald Meek and George Zucco.

Topper (MGM-Roach) Comedy

Names and novelty are self-evolved sales assets of "Topper." On the first count there are those of Roland Young, Constance Bennett, Cary Grant, Billie Burke, Eugene Pallette, Arthur Lake and J. Farrell MacDonald. That of Hal Roach, who has given the picture a setting and a direct air of confidence in its demands marquee consideration. On the novelty count there are the frankly fantastic story, the dependence on the imaginations of the legend main and the total disregard of such commonly accredited finalities as life, death and time. To the widely read, mention of Thorne Smith's name as the author of the book will be promptly enlightening in this connection.

The picture employs for altogether comic purposes careers of Bessie Love and Donald Meek, profitably and otherwise in previous productions of more serious intent. Some of these were "Earthbound," "Merkeley Shakstrop," "The Return of Peter Grimm" and, in a technical sense, "The Invisible Man." The primary premise, identical with that of "Earthbound," is that the dead are not disposed of in a brief period in which to do on earth whatever good deeds they may have overlooked doing in life and that their ultimate destiny is not something more than a form of life in the spirit of it in these undertakings. This essentially somber thesis is attacked gleefully by all hands and, having spent its serious moment, the devices of humor ranging from scintillating dialogue to resounding slapstick.

The story sets up the name character as a worldly man who has disposed of the principal stockholder and his wife are wild youths. Politeness living from drink to drink. They die in the midst of their plans and appear in the flesh or invisibly at will, to accomplish as their redeeming deed the domestic emancipation of Topper. The dead have their day and disappearances in hotels, restaurants, streets, automobiles, elevators, with and without the more or less consenting objective of their manifestations, creates fights, panics and general consternation. When they have ac-
"SLAVE SHIP" RIDES HEAT WAVES AS HOLDOVER LIST LENGTHENS!

Held for a 5th Week at New York’s Rivoli!

Held over, too, in DETROIT, SEATTLE, ST. LOUIS, SALT LAKE CITY, LOUISVILLE... in addition to DENVER, MONTREAL, INDIANAPOLIS, BOSTON, KANSAS CITY, BALTIMORE. Off to smash business, despite boiling thermometers, in SAN FRANCISCO, OKLAHOMA CITY, MILWAUKEE, PITTSBURGH, MEMPHIS! When showmen play 20th hits, they don’t worry about the weather!
Silver Blaze
(Twickenham - Associated British)
Detective Melodrama
One of the “Sherlock Holmes” stories of the late Sir Arthur Conan Doyle, there is the special advantage of being faithful to the atmosphere of the original and there is a remarkably portrait of Holmes by Arthur Wontner, whose physical resemblance to the figure is almost canny. The special—and sometimes, perhaps, specious—methods of deduction employed by the detective are represented curiously amusingly, and that “Elementary, my dear Watson” is heard frequently, sometimes with unconventionality.

For the many admirers of the Doyle character there are obvious entertainment values and equally obvious ways of exploiting them through book and screen. In the current enthusiasm for tobacco and his addiction to a deer-stalker cap are other suggestions and the racing scenes, turning on the disguise of a horse by point, also appear to be good exploitation opportunities. It is, in fact, a showman’s picture in any place where the detective character is popular, and the English accent of the dialogue is not a drawback.

Holmes and Dr. Watson, on a week’s visit to Sir Henry Baskerville, in Devon, are interested by the mysterious disappearance of the horse “Silver Blaze,” a few days before the big race for which he is favourite. The stableman, sleeping in his box, has been poisoned. The trainer is found killed on the moor. Suspicion is cast on the keeper of Sir Henry, who is also suspected of being in debt and to have backed another horse. Holmes establishes that the trainer poisoned the horse and discovered that he was himself killed by the horse while attempting to lame it. Holmes finds “Silver Blaze” hidden in the near-by stable in which the second horse is stabled. A complete film of the hunt is played to the moor.

From other clues Holmes realizes that the character of Moriarty has been Moriarty, the master-criminal who is his chief enemy. Moriarty scores the next point; one of his men shoots Silver Blaze with a silent air-gun just when it is winning the race. That saves the money of the big layer who, standing to lose £1,000,000 on the horse, has employed Moriarty to voice, it, but it leads to Moriarty’s downfall. Dr. Watson follows the gang’s car to London, is captured and carried to their lair in a disused theatre. The story now is a contest to throw him down the elevator shaft, the doors open to reveal Holmes and the police waiting in the elevator, put in order by the railway company.

Apart from Wontner, there is a good picture of Dr. Watson from Ian Fleming, but the rest of the support is moderate, Lyn Harding’s Moriarty being very melodramatic.

The trade show at the Adelphi Theatre in London there was a fair reception, after a good deal of laughter at unintentional humor.

**The Shadow Strikes**

**Picture Almanac** has also been bulky scrapbooks of notices from stage performances, if he keeps such things. Recently he completed a list of the top ten pictures of London. Harlan came to the screen even before LaRocque, in 1917, with Constance Talmadge in “Betsy’s Burglar,” and was on the stage in 7 in “More Than Queen,” starring Julia Arthur.

A newcomer in "The Shadow Strikes" is Lynn Bari, a strikingly delicate figure as well as the title character. Other names are Walter McGrail, James Blakeley, Norman Ansley and John Caravale.

The shadow is the preserve of two men, possibly to discover the identity of the slayers of his father. After that cue to the theme he proceeds to interrupt a horse racing match, using a little of the room and assumes the name of the attorney when the captain of detectives (Harlan) arrives. A call for the attorney services leads him into the unraveling of the mystery of two figures and a brush with gangsters. While the story dashes this way and that, at times smoothly connected, at times shifting abruptly, in the climax a fresh note is achieved when the plotting carakeer and the vengeful mobster shoot it out in the Shadow’s apartment. The bullet from the gangster’s pistol matches the one with which the Shadow started out.

The romantic element, slight in footage and slighter in exposition, is taken care of by Miss Anders.

**The Thirteen**

(Amikino)
Outdoor Adventure

With a plot reminiscent of that of the "Locomotive" and the photographs of the desert in the animated picture depicting the endurance, presence of mind, and all-sacrificing loyalty of the men of the Red Army, and as such falls into the category of Soviet outdoor adventure films.

Ten of the 11 men are en route home, having completed their service in the Army. A prefatory scene explains how one of the men, an officer, is also to be a post commander, on a leave of absence, his wife, and an old geologist. The picture opens with shots of the 13 riding their way on horseback over the Soviet desert of Central Asia. Their water supply is low, super-imposed subtitles in English relate, and their immediate object is to get water. Upon arrival there, though, the 13 find the well has been filled with sand. The post commander explains that the travelers must try to get to the well before turning back.

The picture opens almost immediately An Afghan sandstorm whips about them. They stumble onward until they find refuge in an old oasis, but the well there is almost dry and in it are stored two machine guns "of foreign make." The oasis, it turns out, is the haven of desert bandits whose leader has been captured by the Red Army.

When the chief returns to the oasis to obtain water for their horses and they are told by the bandit chief that he must guard two machine guns, they must again, 7 of them in the oasis. Their plan is to hold the bandit leader at the oasis by making him believe water is plentiful and, in the meantime, dispatch one of their members to find water.

By the time the help arrives all but one of the oasis defenders have been shot.

The picture is a lively adventure film which
...Said O'Reilly to McNab

(Gainsborough-G.-B.)

Face Comedy

Comedy, expressed in situation, in dialogue, and in most diverting characterization, here is all the time on the edge of farce without once falling into it. W. W. W. is a million and any audience can savour the full richness of Will Fyffe's picture of a canny Scottish business man, unrefined but equal cutout with that of Will Mahoney's American "con" man, it is a first-class booking for any American exhibitor. As they liked Lauer's side, there seems no reason to doubt that they will enjoy the Fyffe, similar but much more subtle, should not go over. That apart, there is much humor of plot and incident which is independently of the geniality of American speed. There is some of the "Cohns and Kellys" appeal, with two men of different nationalities and mentality, waging a battle of wits without quarter given or taken, but all the time building up a mutual liking which is shown to be very strong indeed when the tests come. The interplay of Scottish "pawky-ness" and American shrewdness is the essence of the piece, but it is not a verbal. A golf match between the couple, each concealing championship form at the first hole, until the big bet of a Tommy piece of action comedy, as universally understandable as Chaplin.

Timothy O'Reilly, an Irish-American confidence man, thinks it will get out of New York before the police pick him up in connection with shady deals in land, mines, and other real estate. He gets into England, with a girl secretary, and looks up his son, Terry, who, in Scotland, has fallen in love with Mary, daughter of Malcolm McNab, wealthy retired business man, and incidentally has talked about his rich American father.

O'Reilly, aided by fortunate accident, succeeds in getting together McNab with his financial resources, which actually are on the point of exhaustion. By taking a weighing machine be persuaded Mrs. McNab that he has reduced her five pounds overnight by means of a pill which he has invented. The pill is actually a candy with the bonus of a schoolboy book, thereafter blackmails the American on the strength of his knowledge of the truth, but by means of pretended offers from America, O'Reilly persuades McNab to back a company to market the pill.

It is a huge commercial success and when, at a New York banquet, O'Reilly formally announces the engagement of his daughter to O'Reilly's son, the adventurer thinks his scheme will be realized. On the stage, the young McNab blurts out the truth and simultaneously two police officers arrive from Washington to collect O'Reilly, revealing that he was the person in a fake mine in which McNab lost $50,000. On the liner, a cable message secures his release; McNab has paid off all the claims—making it plain that the cash is to be deducted from O'Reilly's share of the pill business.

Tyrrell Visiting Camden

A. B. Tyrrell, formerly managing director of RCA Photophone of Australia, has returned to the Camden, N. J., headquarters for a meeting of the RCA development preparatory to taking up his new duties in China where he will have charge of the company's Photophone operations.

Steele, Jamieson Resign

Joseph Henry Steele has resigned his associate producer post at Monogram in Hollywood in the middle of production on "Lack of Roaring Camp." Hazel Jamieson also resigned as story editor and is being replaced by Renaud Hoffman.

Passman Heads General Register

In a recent issue, a typographical error listed C. P. C. Pressman as the new president of General Register Corporation. Captain C. P. Passman was appointed to the post.

Brock Leaves MGM

Bertram Brock has resigned as chief of Metro-Goldwyn-Mayer story department in New York. He will devote his time to play and picture writing.

Van Filming "White Trash"

Wally Van, independent producer, has written a story titled "White Trash," which will film entirely in the southeast.
LABOR ASKED TO STRIKE AT U.S. THEATRES SHOWING NAZI PICTURES

American Jewish Congress Requests American Federation to Aid in Boycott of Films Made by Nazis in Europe

As a climactic touch to its drive against film companies connected or considered by the organization to be connected in any way with the German government, the Joint Boycott Council of the American Jewish Congress and the Jewish Labor Committee has appealed to the American Federation of Labor for cooperation.

In a communication to William Green, president of the Federation, the council asked that strikes be called among projectionists employed in houses where boycotted films would be shown.

The action followed the council charge that it had come into possession of documentary evidence that 50 per cent of the Tobis Sascha Company of Vienna is under Nazi control.

Although no direct reply has been received from Mr. Green, Dr. Robert Marcus, assistant to the chairman of the council, Dr. Joseph Tenenbaum, said he has been advised through the council’s actions committee that Mr. Green is considering the request. A reply is expected within the next few days, Dr. Marcus added.

Dr. Marcus also said: “We have reason to believe” French Tobis is associated with German films and the German government, but to date, Dr. Marcus said, no documentary evidence has been obtained. However, French Tobis productions are on the boycott list, he said, because they are distributed by American Tobis.

All films handled by American Tobis, he continued, are boycotted on the ground it distributes pictures from Tobis Sascha.

W. J. Van Beveren, head of American Tobis, said he has approved orders of International Tobis of the council’s action. In a letter to Motion Picture Herald he explained his stand as follows:

“In reply to your request to make a statement re the accusations of the Jewish Boycott Committee, I beg to inform you that I have cables from my head office in Amsterdam proving to me that their accusations are false.

“As the Jewish Boycott Committee does not believe statements made by me and by my office in Amsterdam, I am now awaiting official documentary proofs from Europe; as those proofs have to be supplied by the French, Austrian and Dutch governments, it is obvious that this takes time.

“For this reason, I have no further statements to make at this time.”

Mr. Van Beveren released one of the cables he stated he received from Amsterdam.

The message read:

“Your yesterday’s cable we state emphatically that Films Sonores (French Tobis) has no connection with German Tobis relative to profits or dividends stop we will approach American trade in Paris and will draw up all documents in agreement with him.”

Dr. Marcus said investigators have been instructed to determine whether the Holland organization is “just a paper concern.”

While according to Mr. Green, the council has forwarded letters to distributors of foreign films, asking them to cooperate by not handling pictures that carry the “Nazi stigma,” Dr. Marcus said the letter will be sent to exhibitors in whose theatres foreign films are shown.

Among the distributors who have pledged their support, Dr. Marcus said, are Du World, European, Garrison Films, Franco American, J. H. Hoffberg, Inter-Continental, Kinematrade, Jean Leraur and Metropolis.

“Daily mass picketing will be organized in front of movie houses which exhibit boycotted pictures,” the council stated.

The council used its announcement of a boycott against Tobis film companies as the main story in the latest issue of its official publication.

“According to information contained in a letter received from the United States Department of Commerce, states that the source of its information is a report received from its commercial attache in Vienna, Mr. Gardiner Richardson.

“For the past several months, representatives of the American Tobis Corp., had contended that Tobis Sascha and German Tobis were subsidiaries of the International Tobis of Amsterdam, Holland, and that all profits resulting from the distribution of their productions by American Tobis accrued to the benefit of the parent organization in Holland.

“This statement was at variance with reports published in the daily press that German Tobis as well as other German companies are under the control of the German Government, and that the UFA and Tobis organizations have been combined into a single coordinating group.

“Upon being approved by the Council of its action concerning the Tobis organizations, the management of the Roosevelt Theatre, Houston Street, New York City, immediately ‘pulled’ La Sonora (French in Flanders).

“The Berlin dispatch mentioned in the article in connection with French Tobis, Dr. Marcus said, ‘was published in the New York Times March 22nd.

German Consular Offices Profess Ignorance of Move to Bring Nazi Pictures to Circuit of U.S. German Houses

The German Consular’s office in New York was silent this week about published reports that the Nazis are already working on the establishment of a circuit of theatres in this country to show German films, which now are virtually ostracized, except in the few remote old German residential sections as of New York, Chicago, Milwaukee.

That the Nazi Government, from the National Socialist Party headquarters in Berlin, is now establishing a chain of motion picture theatres in the United States to show their films exclusively, was reported by Ludwig Lore in an article titled, ‘What Are American Nazis Doing?’ which appears in The Nation.

Describing what he calls “Nazi propaganda at large” in this country, Mr. Lore asserted, “Nazi films picturing the Third Reich in its various activities are released to German societies for a purely nominal fee.”

Hans Munz, who is a member both of the American Nazi group and of the German National Socialist Party, directs the German theatre ‘Deutsche Schauspielbiuehne,’ which is known to conduct German cultural (Nazi) propaganda in various parts of the United States. Josef Danner in Pittsburgh is engaged in similar work.

An “assistant” at the German Consul office in New York this week refused to comment on the report that his Government was launching, or already had inaugurated, a chain of motion picture theatres in America key cities reported by Mr. Lore. The consulate did admit, however, that Herr Munz had arrived in America, but “for a lecture tour.” His headquarters were said to be at an address on 86th Street in the heart of New York’s German quarter, Yorkville, by the legation officer, who also suggested that all attempts at communication with Herr Munz be made through the mails. Subsequent visits to the Yorkville address also confirmed the Consul’s statement that Herr Munz “only went there for his mail,” with the last call getting the reply that “Herr Munz is out of town.”

More than 20 schools for German children have also been reported founded in America recently in several states, including New York, New Jersey, Pennsylvania, Ohio, Illinois, Texas and California, where, it is said, German motion pictures will be an important part of the curriculum of each institution.

When the proposed circuit of German theatres is completed, it is expected that the theatres, now said to number 19 in all, will be located in such towns as New York, Chicago, Detroit, Milwaukee, Cleveland, Cincinnati, St. Louis, Philadelphia, Washington, Boston, Kansas City, San Francisco, Newark and Houston.
THE JEWELS HE BOUGHT FOR JOSIE MANSFIELD TURNED THE TIDE THAT RUINED JIM FISK!
Printing bogus stock certificates to gain control of the Erie Railroad... Romantic and reckless... Colorful and violent... A personal history beyond the dreams of fiction!... A dramatic panorama of men and events that swept America on its surge to lead the world!... A picture destined to be hailed as truly epic wherever it plays!

EDWARD ARNOLD... CARY GRANT... FRANCES FARMER... JACK OAKIE... The Toast of New York

DIRECTED BY ROWLAND V. LEE
AN EDWARD SMALL PRODUCTION
Screen Play by Dudley Nichols, John Twist, Joel Sayre
Former Partners Bid for Springer's Share in 22 Houses

Activity in New York theatres this week was confined to former partners' negotiations for the lease of W. Springer's interest in 22 Springer & Cocalis theatres and acquisitions by Loew's of a 15-year lease for the Dyckman, Washington Heights theatre. Several partners, including Sam Cocalis, are understood to be interested in the purchase of Mr. Springer's share in the circuit, but successful negotiation by Mr. Cocalis would give him control. George P. Skouras recently completed negotiations leading to acquisition of the 77th Street, Carlton, Olympia, Stoddard, Thalia, and Symphony theatres from the Springer estate, although the date when he will assume management has not been announced.

The Dyckman, which falls into Loew hands Friday, having been purchased from Sam Silver, will be closed until Labor Day to permit alterations and remodeling of the interior. Loew's new theatre on Boston Road will also open Labor Day. In Brooklyn, the circuit recently gave Randorf a seven-year extension of operating agreement on the Alhambra.

Consolidated Films Lists $335,483 Earnings

Consolidated Film Industries has announced earnings of $335,483 for the first five months of this year, yielding a dividend of 83 cents per share on preferred stock outstanding. Declaration of preferred dividends has been withheld, however, pending approval by the chancellor of Delaware on the proposed recapitalization plan.

Further hearings on the plan will be opened shortly, it was explained in a letter to stockholders. In earlier hearings, issuance of certificates of amendment had been denied on the ground that the recapitalization plan was invalid.

Chicago Press Agents Elect Louis Abramson

Louis L. Abramson was elected president of Chicago Amusement Publicists Association last week at a summer meeting.

Other officers include: Ben Bloomfield, vice-president; Irving Mack, secretary; Harry Blumenthal, treasurer; Sidney Stern, sergeant-at-arms; and Roy Tropper, director of public relations.

United Theatres Has New House

United Theatres has just completed construction of a new 1,100-seat house at Chicago, Indiana, and is building a 1,000-seat house at Guayama, David Gould, Metro-Goldwyn-Mayer manager in Puerto Rico, said when he arrived in New York for medical treatment.

In addition, United is contemplating a number of other houses to add to the 18 which it now operates.

Other building activity in the West Indies, Mr. Gould reported, includes four new units just built by the Marti interests.

Illinois Manager Absolved of Lottery Charge; "Guarantee Clubs" Facing Inquiry

Controversies over chance games continued throughout the country this week with special attention being directed toward Chicago, where Bank Night officials, taking advantage of a ruling in Rock Island County, Ill., have begun conferences for the return of the games by September.

The Rock Island ruling was a jury's decision that Isadore Brozman, manager of the Paradise in Moline, Ill., was not guilty of operating a lottery when his theatre took part in a chance game drawing. The action was a test case brought by F. C. King, state attorney, after adoption of an anti-Bank Night law by the Illinois legislature.

In New York, the question of independent theatres eliminating chance games arose again when executives of Loew's and RKO admitted they were prepared to halt the practice if independent theatres in competing situations would follow their lead. Loew's and RKO recently reinstated the games with the announcement that the action resulted from "insistent demands" of patrons.

A new turn to the Bank Night question came in Oklahoma when Owen J. Watt, assistant attorney general, was ordered to determine whether "guarantee clubs" are a violation of the lottery laws. The club guarantees, for a 25 cent fee, that it will pay the amount of the Bank Night award to any patron who is not present at the theatre when his name is called. Each guarantee also includes a ticket to the theatre.

Although the Iowa legislature failed to adopt a bill to eliminate Bank Night, the game may yet be banned under a measure intended for control of pin ball and slot machines. The attorney general's office has not yet issued an opinion as to whether the word "device" in the bill will include "something worked out for exhibition or show."

A blow to proponents of chance games was delivered in Montgomery, Ala., when the state court of appeals held operation of "jackpots" in Alabama is illegal. The decision affirmed a $200 fine imposed upon Cecil B. Grimes, exhibitor, of Tuscaloosa, after he was convicted of operating a lottery.

Franklin E. Reagan, assistant attorney general in Jefferson City, Mo., ruled the game "Win-O," conducted in a Crocker theatre, is a lottery.

Promoters of Buck-Nite, a variation of Bank Night, were refused application for trade mark registration in Wisconsin. Tri-State Theatres Corporation closed the Majestic theatre in Fairbury, Neb., as a result of a supreme court injunction granted against Bank Night. Meanwhile, Everett Cummings, Tri-State Theatres Manager, visited Denver in an attempt to find as substitute for Bank Night.

O. C. Wybrand, district judge at Woodward, Okla., ruled in favor of the Woodward Amusement Company, defendant in an action brought by Mrs. E. M. Morrison to collect $100 she claimed was due her at a Bank Night drawing.

Two Cities Added To List of Union Exchange Centers

Wage and hour agreements went into effect in exchanges in Dallas and Milwaukee this week following the conclusion of negotiations between officials of the International Alliance of Theatrical Stage Employees and representatives of distributing companies in New York last Saturday. A total of 16 exchange centers are now operating under union agreements.

Miss Gatelee and Richard Walsh represented the IATSE at the distributor meetings. Cities for which agreements were included previously are Kansas City, Indianapolis, Denver, Des Moines, Albany, Oklahoma City, Cincinnati, Philadelphia, Pittsburgh, Boston, New Haven, Cleveland, Charlotte and Washington.

Felix Snow, IATSE representative in Kansas City, was in New York this week to discuss a revision of the exchange employees' agreement set for the territory some weeks ago.

When negotiations are completed with all exchange unions, distribution representatives are expected to discuss contract terms with newly organized unions representing white collar workers in exchanges, including bookers, stenographers, clerks and cashiers. Members of the United Office and Professional Workers of America have made several attempts to organize such employees.

A strike of office workers in the Universal exchange in Philadelphia was settled on Tuesday by home office representatives. Rates were granted and the matter of union recognition was referred to a board of arbitration.
Court Dismisses Terry-Toon Suit

The complaint brought by Frank Moser against Paul Terry, Terry-Toons, Inc., E. W. Hammons, Hammons-Terry, Inc., and others was dismissed by Judge Aldrich in the supreme court in White Plains. The action requested cancellation of the contract under which Mr. Moser sold to Mr. Terry his interest in Terry-Toons and charged Mr. Hammons with fraud.

In February, 1936, Mr. Hammons notified Terry and Moser that their contract with Terry Toons would not be renewed on its expiration that summer. Mr. Moser then sold his interest to Mr. Terry and brought action, charging conspiracy, when Hammons later decided to renew the contract with Terry. Mr. Weiss was accused of being a party to the conspiracy.

In his decision, Judge Aldrich said that the charge was not sustained by evidence "(Hammons') statement ... that the contract would not be renewed represented an honest expression of his then existing belief. ... The mere fact that later, through altered circumstances, he reached a different conclusion about it does not change the fact that he made no fraudulent representation."

Speaking of the signatories to the contract, the judge said: "Each accomplished what he desired to accomplish. ... Each of these parties made his bargain in good faith and at arm's length and with full knowledge of the situation as it then appeared to exist."

Roxy Plan Endangered

The proposed reorganization plan of the Roxy was threatened this week when it was revealed at hearings before Federal Judge Francis G. Caffey in U. S. district court that the required two-thirds consensus of the second-mortgage bondholders, measured in terms of holdings, fell short by $50,000.

Charles Esdaile

Charles Esdaile, 64, actor, died at St. Luke's Hospital, New York, Saturday.

William F. Minter

William Fred Minter, 43, an actor, was found dead in his Hollywood apartment. Death was caused by a bullet wound.

Keene Thompson

Keene Thompson, 51, general story advisor for Paramount, died in Hollywood Sunday. A veteran scenarist, Mr. Thompson worked on "Lives of a Bengal Lancer" and "The Virginian." He is survived by his widow, Beatrice, and a son, Eric, 8.

Irving S. Melcher

Irving S. Melcher, Dallas exhibitor, died in Milwaukee, Wis., while visiting his parents. He was 34.

Frank H. McClure

Frank H. McClure, 74, died at his home in East Palestine, O., after being ill with pneumonia for two weeks. He formerly was advertising manager of the Alvin Theatre at Pittsburgh. He was a charter member of the Theatrical Men's Association.

OBITUARIES

Claim Against RKO Reduced by Court

The U. S. Circuit Court of Appeals further reduced the $50,500 claim of the Fort Worth Property, Inc., against the Irving Trust Company, trustees of RKO in reorganization, to $3,737. The circuit court ruled that Fort Worth's failure to give RKO formal notice before repossessing the theatre to another tenant invalidated the plaintiff's claim.

The claim, which is based upon RKO's guarantee of a 25-year lease to the RKO Southern Corporation, was allowed in U. S. District Court at $17,139, but both sides appealed.

Paramount Defers Reply

Mutual agreement resulted in the postponement of Paramount's reply to the action brought by A. Ella Heyan, a stockholder, demanding enforcement of the new employment contract for Adolph Zukor.

Paramount will file its answer some time in August.

Sues Twentieth Century-Fox

Charging that "The Road to Glory" was plagiarized from a play which he had written and submitted to the company in 1935, Robert H. Sheets of Jackson, Tenn., brought suit against Twentieth Century-Fox in District of Columbia Federal Court last week, demanding $1,000,000 in damages.

Miss Bennett's Suit Begins

Opening arguments on Constance Bennett's suit against Ben Hecht and Charles MacArthur, playwrights, for damages suffered from alleged breach of contract were heard in the Supreme Court this week. Miss Bennett urges that the playwrights' failure to deliver a script, allegedly contracted for, prevented her from doing other work and entitles her to damages to $62,500.

Defer Sherman Hearing

Hearings on a petition urging confirmation of a referee's report advocating that Harry Sherman, former president of Local 306, return $150,960 which allegedly belonged to the union were adjourned.

Consolidated Hearings Deferred

The suit brought against Consolidated Film Industries by N. I. Johnson, a stockholder, who demanded injunction against wiping out of dividends on preferred stock, will have its final hearings in September in Chancery Court, Wilmington, Del. A preliminary injunction has been granted and upheld by the Supreme Court.

Pathé Tax Suit Withdrawn

The Government's suit against Pathé Exchange, Inc., for 1927 income tax deficiency of $13,781 was withdrawn on settlement by the contesting parties. The amount of the settlement was not disclosed.

Colombia favored the U. S. heavily in motion picture imports last year, having purchased 86 per cent of its equipment and 75 per cent of its film from this country.

MOTION PICTURE HERALD July 17, 1937

IN COURTS
QUALITY CLAUSE REPORTED DOOMED AS BRITISH SENTIMENT CRYSTALLIZES

Exhibitors and Distributors Object to Quota Scale; American Companies Want "Fewer and Better" Rules

by BRUCE ALLAN
in London

The Board of Trade has now received from all sections of the British industry the comments which it invited on its draft scheme of a new Films Act. The Government proposals were given in detail in the June 20th issue of MOTION PICTURE HERALD.

No official statements have been issued either by the Film Group of the Federation of British Industries (producers) or by the Kinematograph Renters Society (distributors) as to the exact form of their memandra. The Kinematograph Exhibitors Association has published in full its letter to the Board of Trade, and has subsequently been given to the informal association of Independent Producers and Distributors, which came into being to deal with this matter.

It is known that the Film Group is generally in favor of the Board of Trade suggestions, and that it also sponsors the inclusion of a scheme of optional reciprocity, giving American companies the opportunity of contracting out of quota by buying British films for United States release.

The KRS, which is understood to have made its representations, adheres in chief to the policy which it submitted to the Moynie Committee. The essence of this suggestion is that American companies should be free to make a few big pictures in England, in place of the many demanded by a foottage quota, so long as the total amount expended would be the same in each instance.

KRS Proposals

The KRS criticizes the suggested commencing quota of 20 per cent distributors and 15 per cent exhibitors, and suggests that it should be 10 and 5 per cent. It also objects to the "double quota" provision in its present form, which ranks a picture costing £45,000 ($225,000) as of twice the quota value of one costing £15,000 ($75,000). It believes the concession of increased quota value should be in proportion to cost. Assuming a minimum £15,000 cost, a £45,000 picture should count as three for quota and there should be no top limit. A distributor should be free to spend up to £100,000, if necessary, and to get quota concession to the full amount, the KRS holds.

Recognizing that general adoption of a better picture policy would affect output, the KRS reiterates its demand for a quality test, or viewing committee. The Independent Producers and Distributors advocate an entirely new form of quota, described later, based on the relative earnings obtained on British and imported films.

In all the foregoing references it should be understood that the KRS, as well as its own members, and that the big circuits are in dissent from the CEA policy and, generally, in accord with the KRS.

In its letter to the Board of Trade, the CEA makes no comment on the official proposal for a separate Quota on short subjects or on the suggestion that the present Advisory Committee should be continued; it may be assumed to accept these clauses of the Draft. It criticizes practically every other suggestion adversely, and in large part, an expression of regret that the association's evidence to the Moynie Committee, and that committee's recommendation in favor of a quality test, has been disregarded.

"Your proposals for a cost test," says the letter, "have been under consideration at the Summer Conference of this association, where they have aroused the keenest apprehension as to restriction of our imported supplies.

"Exhibitors rely upon a considerable number of imported films which gross for the renters sums ranging from £2,000 to £8,000, [$10,000 to $40,000]. It is common knowledge that a renter likes to work upon a 10 per cent profit basis. Under your proposals, a renter, in order to import four films, may pay $10,000 ($50,000) in all (a profit of $1,000) must acquire one British film costing a minimum of $15,000. . . . Renters will not regard such a proposition as reasonably calculated either to lead to their imports to those films which gross larger sums."

Fear Cost Clause

The letter proceeds that exhibitors are compelled to offer most strenuous opposition to the cost clause, because they fear for their livelihood. "It is important that you should realize that this is the basis of the opposition from members of this association," it says.

Criticism is next offered of the suggested initial quota of 20 per cent distributors and 15 per cent exhibitors. The present resources of personnel and organization of British film studios" are inadequate to this scale and that "American renters would inevitably default."

"We would reiterate our view that the commencing figure should be 15/10, which is further confirmed by the prospective reduction in supplies consequent upon a cost clause," says the CEA.

Further urged is that "the basis of legislation should be to provide a sufficient supply for the competitive centres in large areas of population, where there are at least five, and in circumstances, for films, six or seven, cinemas competing for films. It is in these large centres that the main business of the cinema industry is done. . . . Legislation is going to be successful only according to the conditions of the large and competitive centres."

Fear Reduced Film Supplies

The objection is made to the "double quota" provision that it would still further reduce available film supplies and make the distributors' quota 25 per cent with a residual of 20 per cent remaining at 15 per cent. It is suggested that any film counted twice for distributors' quota should also count twice for exhibitors' quota "or that the practice of admitting the double-counting of a film must be abolished."

On the proposal that the quota should rise to 30/25 per cent in ten years, the CEA comments that "the ratio of 3 to 2 should be followed in any ascending scale. We have no reason to suppose that any scale imposed upon producers and renters will produce more than a minimum of films."

"The original idea was that once a British film industry was given a start it would go ahead upon its own momentum and sweep foreign films before it. The present sad plight of British production leaves us to be exploited and we do not want a repetition."

Optional Reciprocity Proposed

The following comment is made on the possible provision for a scheme of reciprocity on an optional basis:

"If a practical scheme can be evolved which encourages British production we are in sympathy with those objects. We cannot, however, recognize in the scheme which was outlined to us briefly by your officials any real reciprocity on an optional basis; it appeared to us to be rather a scheme whereby foreign renters would be able to purchase certificates exempting them from the necessity of acquiring British quota. . . . We think also another serious objection to (Continued on following page)
ASK SPECIAL AID FOR INDEPENDENTS

(Continued from preceding page)

that scheme is the difficulty of avoiding collusion.

"Until something more practical is evolved we shall continue to object."

The association criticizes the provision for three-yearly revision of the quota and cost clause, arguing for yearly revision, and it devotes extended consideration to the proposal that films costing less than the statutory minimum shall be eligible for quota registration on the ground of "special exhibition value."

It suggests that the proposal is workable if the Board of Trade policy is to refuse an American distributor the right to submit "cheap" British films as cover for his imports while home producers are permitted, for a reasonably entertaining film "which he needs in order to import a number of cheaper American pictures which so many of our cinemas need."

Otherwise, it says, safeguards will be necessary for small British producers and independent operators. Certain films of low conventional quality, who would be put out of business by the £15,000 minimum.

"The expensive American films are handled by the major companies. The Dominion

Film Problem

The CEA also expresses disquiet at the fact that the CEA and Colonial Directors have been automatically ranked for British quota. "We do not think the operation of a cost clause provides any safeguard," the statement says. Danger also lies in the "very decided possibility of American companies producing in the Dominion of Canada," and the suggestion is made that "all Dominion and Colonial films should be required to be submitted to the Advisory Committee if they are to rank for reater's quota."

It concludes that the system of quotas could be improved, with an "appropriate" type of scheme which excluded crime and exploitation. For example, all scenes of a purely comic nature should be excluded. "Scenes are of no use to our studios and would provide an easy way of dumping.""}{\textit{Wants Overbuilding Sold

Finally, the CEA emphasizes that the Board of Trade draft proposals deal only with certain aspects of legislation and do not express the Government's views on other matters referred to in the so-called Moyne Report.

"The protection and establishment of a flourishing British film industry not only calls for legislation in favor of producers but correspondingly for the continuation of a flourishing exhibition side," it says, in an argument for the necessity of embodying provisions against overbuilding in the new Films Act.

"Your new Bill should be logical through out . . . the percentage of quota, the exclusion of foreign magazines and books, theatres, and the like. The percentage of all films available should be considered in conjunction with proposals which would bring a "clear" understanding of the problems of overbuilding," says the statement, which adds that Dr. Leslie Burgin's expectation that this problem would be dealt with within the trade has been disappointed. In view of divergent interests and nationalities, which would make enforcement impossible without statutory means, the union believes that such enforcement should be under the control of your department, and other sections of the trade have expressed similar views. . . We have asked for an arbitrator with effective executive powers under statute, who would be appointed by yourselves."

Fears Continued "Chaos"

The CEA letter concludes with a statement that the association is asked to comment on section 26, a problem of which relevant as all-important parts are missing. We wish to remember both yourself and your new legislation with appreciation, rather than to be left with a feeling that we are doing a task from which we already suffer," says the association. Its final recommendation is that the importation of sub-standard films of other than educational and scientific value should be prohibited. "British films should be used in British homes."

The memorandum submitted by the Independent Producers and Distributors (an ad hoc body) follows a previous communication for formally registering against the imposition of £15,000 minimum cost clause, on the ground that it would eliminate small concerns and cause widespread unemployment. The positive suggestions of this group are as follows:

1—The distributors' quota to be based on the financial returns of its bookings of British films in relation to the returns of its bookings of non-British films in the same period of the previous period.

2—The distributor to be allowed, for the purpose of computing his quota obligation, to add to the amount received for the British bookings of British films any sums received from the sale of these subjects abroad.

In practice this suggestion would mean that, assuming the quota figure is to be 20 per cent., a distributor with a British booking total, on foreign films, of £1,000,000, would be required to handle British films booking to £500,000. If he sold foreign rights for £500,000, he would be required to obtain British bookings to a total of £1,500,000.

How the Plan Would Work

Explaining the practical workings of the plan, the statement in the CEA's letter to the Board of Trade suggests that in the first year a quota would be retained. In the second year the distributor would be required to bring to the Board of Trade that the British films acquired on this initial footage basis had been booked to the statutory percentage, in cash.

Any deficiency revealed, it is suggested, should be carried forward to the next year, but any surplus would be similarly credited.

An example is that an American distributor, with a £1,000,000 maturity, in England, on his American output, would, if his British pictures booked only to £100,000, have to show £900,000 of British business in the year. If the first year's trading showed a British maturity of £1,000,000, he would be required to bring to the Board of Trade that the British films acquired on this initial footage basis had been booked to the statutory percentage, in cash.

The statement adds the opinion of the CEA's Director, that his "suggestion is that the quota would be reduced to 10/15 of the CEA, or even less," while he "must hear that we are about to be cut down from the £15,000 minimum."

That, if a quota figure is retained, the small distributor shall be asked to carry only 10 per cent.

With the receipt of the statements here summarized, the Board of Trade is entitled to the opinions of all sections of the trade. From the diversity of the suggestions made it may be supposed that the Cabinet, which is an agreed trade policy have been very badly disappointed. To a certain extent the latest statements of producers, distributors and exhibitors show a more fundamental divergence on vital points than appeared to exist after the Moyne Report was issued. There also have been statements from "Documentary" producers, from trade unions, and from owners of British sound system (who want a quota preference on films with sound recording) to one that is raised on various other issues, but it may be assumed that the clashing views of the KRS, CEA and Film Group on quota provide the major problem which faces the Cabinet.

The CEA is so firm in its opposition to the cost clause that steps have already been taken to educate Members of Parliament on the points of principle involved, with the object of inverting reasoned criticism of opposition to any measure which may cross the CEA and the Cabinet on the lines of the Board of Trade's draft proposals. Every member of every branch of the CEA is being asked to approach his Member of Parliament and explain this point of view. It is known that the Federation of British Industries, of which the Film Group is a panel, already has a similar letter to its Parliamentary group, that the CEA's anxiety to have its view adequately expressed is understandable. It is expected that the Independents will also find spokesmen in the House of Commons. Whether there will be a comparable presentation of the American point of view may be doubted.

In the latter Seymour suggests that the real question is the quality clause. It is suggested that the Board of Trade is known to think it impracticable, and will perhaps be ready to accept a level of "15/20." Some sort of minimum cost clause is also a general expectation, but it is thought that the similar agreement between the KRS and the KRS in regard to the scale may have effect in bringing about a starting figure lower than the 20 per cent suggested in the draft. It is more likely that the 15/10 of the KRS, if not the 10/5, of the general view, but it is thought probable that the CEA's plea for a consistent 3/2 ratio will be regarded as reasonable. The validity of the KRS criticism of the present "double quota" suggestion may also be accepted, in the opinion of insiders. Possibly the 45,000 limit will be either abolished or extended, and the proportion between cost and exemption made arithmetical.

The same special provision will be made to protect the small producer and distributor is regarded as certain. It is not generally known that even under the present Act, minor distributors have been given exemption from quota by the Board of Trade, on account of "special circumstances." It is very likely that it is intended to generalize them under a new Act.

Fined in Quota Default

Associated British Pictures, the John Maxwell company, this week was fined £50 and costs of £5, five shillings for a quota default. The fines were inflicted by the Court in the year ended last September. It was charged that he showed 15.55 per cent on features.

The defense was pre-released long runs.
“I’M GOING TO BE THE RICHEST MAN IN THE WORLD!”

... JIM FISK HAD BIG IDEAS!
“Jim Fisk . . . you’re ruined! . . . They’re clamoring for your skin!”

The end of the road for this amazing romantic adventurer, who hurled himself into the ruthless struggle of rule or ruin, when America bulged with wealth . . . as the iron horse plunged Westward in the making of a Nation!
GEORGE GERSHWIN and GINGER ROGERS at the time be composed the music for "Shall We Dance," RKO- Radio production in which Miss Rogers starred with Fred Astaire.

Selznick Signs Janet Gaynor
Janet Gaynor has signed an exclusive, long-term contract with David O. Selznick. Her first assignment will be "Angels on Broadway," to be filmed in Technicolor from the original story of Robert J. Birdwell, publicity director for Selznick International, and the screen play of Ben Hecht. Miss Gaynor's last appearance was in "A Star Is Born," also for Selznick.

Photophone Installations Increase 300 Per Cent
Installations of RCA Photophone systems increased almost 300 per cent in the six months ending June 30th as compared to the same period last year.

A new record for the company was established last month when more than five times as many installations were contracted for as in June, 1936.

Rudd Joins Embassy
Major H. G. Rudd has resigned as assistant news editor of Pathe News to join Embassy newscast theatres as managing director. With the opening of Embassy's new house on September 1st in the Bronx, he will supervise management of three theatres in the circuit.

DuPont Moves Quarters
DuPont Film Manufacturing Corporation is moving its headquarter from 35 West 45th Street, New York, to the seventh floor at 9 Rockefeller Plaza, Rockefeller Center.

Writing Music for "Goldwyn Follies" When Taken Ill; Began as "Song Pluggers"

George Gershwin, who brought to motion pictures the same versatile musical talent that carried him from a $15-a-week "song pluggers" job to top rank of the composers of modern music, is dead.

Engaged in composing scores for "Goldwyn Follies," "Song Tea," and at the time he became ill, Mr. Gershwin died at Cedars of Lebanon Hospital, Hollywood, at 10:35 A. M. Sunday—five hours after Drs. Carl Rand, Eugene Ziskind and Howard Naffnier, performed a two-hour operation to remove a brain tumor.

At his bedside was Mr. Gershwin's brother, Ira, who was collaborating with the composer on the songs for the summer Goldwyn picture. Five of the nine planned numbers had been completed when Mr. Gershwin collapsed at the studio two weeks ago. He was rushed to the hospital for observation and was released last week in an extremely nervous condition. Saturday he lapsed into a coma and was rushed back to the hospital. His ailment was diagnosed as a brain tumor. Drs. Walter Dandy, Baltimore, again examined Mr. Gershwin, but before he could leave for Hollywood Mr. Gershwin's condition had become critical and the California surgeons operated.

Wrote Modern Opera
Mr. Gershwin, whose "Rhapsody in Blue" and the opera "Porgy and Bess" were considered his most notable works, was the author of several more brain tumors, was transported to Hollywood after the advent of sound.

His body was transported to New York and funeral services were held at Temple Emanuel-El Thursday afternoon. When the body arrived at the Grand Central Station Thursday morning a large group of the composer's friends were present.

Gene Buck, president of the American Society of Composers, Authors and Publishers, delivered the eulogy.

Memorial services also were held in Hollywood on Thursday. The memorial committee was headed by Irving Berlin, Moss Hart and L. Wolfe Gilbert, and included Adolph Zukor, Edward G. Robinson, Darryl Zanuck, Jerome Kern, Marc Connelly, Robert Montgomery, Samuel Goldwyn, Fred Astaire, David Selznick, Ernest Lubitsch, Frank Capra, Jack Warner, Buddy de Silva, Edgar Selwyn, Eddie Cantor and Charles Chaplin.

Mr. Gershwin left no will. Ira Gershwin received special letters of administration to manage the estate which, it is understood, approximates $200,000.

First a "Song Pluggers"
Mr. Gershwin was born in Brooklyn, September 26, 1898, and attended the public schools of New York and Commerse High School. He studied piano with Charles Hamblen, and took harmony from Edward Kilenyi.

He left his position as a "song pluggers" for a music publishing house to become rehearsal pianist for "Miss 1917," by Victor Herbert and Jerome Kern. Later he was on the stage as accompanist for Louise Dresser and Nora Bayes. He was also soloist with the New York Philharmonic Orchestra, New York Symphony Orchestra, Philadephia Symphony Orchestra, Boston Symphony Orchestra and others.


Mr. Gershwin's most ambitious work was considered to be the opera, "Porgy and Bess," based on the dramatic novel of Dubose Heyward. It was described as "something between grand opera and musical comedy."

Mr. Gershwin's first motion picture contract was with Fox on the production of "Delicious." Last year he turned out the music for the Fred Astaire-Ginger Rogers picture, "Shall We Dance."

In addition to Ira, he is survived by his mother, a brother, Arthur, and a sister, Mrs. Frances Godowsky, wife of Leopold Godowsky, Jr., son of the noted pianist.

Films Outside New York Are Ruled Tax-Exempt
New York City's two per cent sales tax does not apply on New York-shaped films designed for exhibition outside the city, a ruling says. Benjamin D. de Silva, city tax commissioner, said that the recent decision of the State Court of Appeals declaring their exemption will not be re-appealed, and it is understood that the matter is now finally settled.

At the same time the distributors have abandoned their plan to appeal the decision of the Appellate Division in the United Artists case holding that films designed for exhibition within the city are tax exempt. The distributors have made from exhibitors will now be released from escrow and deposited with the comptroller's office.

As a result of the two decisions, operation of the tax on motion pictures is now clearly defined on the lines of jurisdictional destination.

Leonard, Greenthall Go to Coast
Charles A. Leonard, new advertising representative of United Artists on the west coast, left for Hollywood last week. He will work in close cooperation with Samuel Goldwyn, Walter Wanger and other producers. Monroe Greenthall, advertising and publicity head for United Artists, also left for the west coast.
THE MOST ABOUT ROAD IN YER BACK

LOOK AT THESE RAVES!

"A truly great picture!" DAILY VARIETY

"A smashing theatrical attraction!" HOLLYWOOD REPORTER

"Tops 'All Quiet'! Will go on and on to top grosses at the box office!" SHOWMEN'S TRADE REVIEW

"Will keep the cash registers ringing with machine-gun staccato and pile up magnificent grosses everywhere!" BOX OFFICE

DIRECT FROM A SENSATIONAL
TALKED PICTURE ARS!

RELEASED NATIONALLY AUG. 1st

"Smashing hit! Better than 'All Quiet' and that's a high compliment indeed!"

FILM CURB

RUN ON BROADWAY AT $2 TOP!
STRIP TEASE—BURLESQUE—DE-MINSKIED REOPENED

"Clothed Nudity" Featured in Supervised Shows in New York; Revival of Vaudeville Seen

The name of Minsky, long synonymous with the type of entertainment which blossomed to its fullest flower in the late strip-tease, will not be permitted in connection with any future theatrical ventures in New York City, either variety, vaudeville or motion picture.

Seven former burlesque houses in New York City of the 14 closed by the city license commissioner several months ago reopened this week under a unique code of operation concocted under the vigilant supervision of the mayor and administered by the agreement, said, "of the members of which are connected directly or indirectly with the theatre.

The agreement which the operators signed before receiving licenses to reopen their houses as variety theatres was labeled by Mayor Fiorello H. LaGuardia as 'varietal' in every respect. It prohibits reference to or advertising of the theatres as burlesque shows, specifically bans the name of Minsky because of its previous associations and contains detailed sections prohibiting various stipulations which would be offensive to the moral publics. Under it there will be no "strip," no "tease" and no "strip-tease" but the operators won one concession when they held out for nude tableaux. These, however, they promised will feature "clothed nudity," or something.

Several of the houses, it was reported, will feature motion pictures in the intervals between the vaudeville shows, pointing the way to a revival of the combined film and variety entertainment which reached its peak before the development of talking pictures.

The new plan which received wide attention in the news and editorial columns of the New York press was for the most part viewed with hope as an opportunity for a real revival of the variety stage. The New York Times, editorially, hailed the code as "a flexible form of voluntary censorship and control, in some respects similar to that in the motion picture industry."

Board to Determine Standards

Gene Buck, president of the American Society of Composers, Authors and Publishers, who collaborated with the mayor in developing the agreement, said, "I believe that a wholesome forward step has been taken toward bringing back a new form of old vaudeville and making possible the development of talent which is sorely lacking today. Look at the headliners of today, where did they come from? Look at Eddie Cantor, Fanny Brice, Jack Benny, Fred Allen, Walter Huston, Ed Wynn, Leon Errol, Bobby Clark, and a host of others, including the late Will Rogers and Marilyn Miller. Where did they come from? Vaudeville! Only in vaudeville can a young performer get the feel of the audience which brings out the real talent in them. You can't develop talent before a mike or a camera. Variety revue, if properly operated, will give us new blood in the theatre and allied fields."

Under the new code the board is authorized to determine the "standards of common decency and ethical practices" for the industry and the members must abide by the rulings. A second violation calls for the expulsion of a member and for the filing of formal charges with the city's license commissioner. Decisions of the board, the members agreed, shall be final and non-appealable.

Sam A. Schiller, treasurer of the Actors' Fund of America and a former burlesque producer, was named executive secretary to the board. One of his duties will be regular inspection of the shows.

The seven members before they signed the agreement in the office of John F. Mastro, Brooklyn attorney and chairman of the board, posted bonds of $1,000 each as pledges of good faith. The agreement provides that a single infraction of the good taste sections renders an association member liable to a $500 fine.

Use of the word "burlesque" in connection with the new variety shows is banned specifically in the agreement because of "the ignominy into which it has recently been brought by the type of performances associated with it" but it was reported that a verbal condition provided also for the elimination of the Minsky name. The mayor was said to feel that the name was so intricably interwoven with the now banned burlesque that he would not permit the houses to reopen until the name which had become an international byword had been removed from the theatres with which the various living Minsky's were associated.

Same Pattern Without Nudity

Members of the board in addition to Mr. Mastro are Charles Warner, superintendent and attorney of the New York Society for the Protection of Cruelty to Children; Harry Zeitz, vice-president of Martin's department store and active in the Federation of Jewish Charities; Dr. Francis McCaffrey, brother of the Rev. Joseph McCaffrey, police department chaplain; Jerome H. Bentley, educational and program director of the YMCA, and Charles D. Jaffe, president of the New York Clothing Manufacturers Exchange.

The theatres which received licenses this week were the Ettinge, Republic, Warber, Apollo, Fulton, Gaiety and Oriental. Two others, the Star and the Century, in Brooklyn, agreed to the code but will not seek licenses until the fall. Both houses have always closed during the summer.

The Ettinge, Gaiety and Republic opened on Tuesday afternoon immediately after receiving their licenses with shows which the newspaper reports said were built on the burlesque pattern but without the nudity and with the sound and skits well cleaned. At the former Billy Minsky's Republic on 42nd Street, now Billy's Republic, the only adverision to the outlawed "strip-tease" was a reverse of the former routine. Scantily dressed performers bearing signs which required them to dress elaborately with drapes which eventually became evening gowns.

Declarating that motion picture stars should be entitled to a reduction in their income tax rates owing to the transience and deprecation of their earning power, Rogers Marchetti, Hollywood lawyer, last week announced intention of going to Washington to seek a "sympathetic hearing" on the proposal before the Bureau of Internal Revenue.

Mr. Marchetti said that he was making the trip in the interests of the Artists Protective Association, which he says he represents, but whose members he was loath to disclose. The attorney said that his precedent for requesting the tax reduction is based upon the government's recognition of a 27½ per cent depreciation allowance on income taxes paid on oil wells and other mining holdings, that due to the comparatively short period of high earnings of a star, some similar deductions should be allowed on the income tax returns of stars," said Mr. Marchetti.

The lawyer explained that a player earning $50,000 a year pays Federal and State taxes of $11,804, or 23.61 per cent of total income. A star earning $400,000—say Mae West does—pays $284,000 or 71.01 per cent.

The opening of "Salute to Valor" in Toronto last week was attended with the biggest ceremonial tie-up in years. Participating with Columbia Pictures of Canada, Ltd., were the Canada Government, Canadian Broadcasting Corp, the Famous Players Canadian Corp, and the Canadian Legion.
and they thought they were alone!
NEW YORK'S CELEBRATED CRITICS RUSHED TO THEIR TYPEWRITERS TO SPREAD THE JOYOUS NEWS!

of

Marlene DIETRICH Robert DONAT
in the ALEXANDER KORDA PRODUCTION

KING KNIGHT WITHOUT ARMOR

"Long lines of fans waited impatiently for theatre's opening. A moving, absorbing melodrama." — DAILY NEWS

"An exciting tale—colorful, romantic, melodramatic and a first rate entertainment." — NEW YORK TIMES

"Glamor, romance, in vivid film. A picture to delight." — DAILY MIRROR

"Hilton novel handsomely translated to screen. Dietrich beauty has new warmth." — HERALD-TRIBUNE

"One of the most highly satisfying melodramas in a long time. Quite definitely one of the best shows of the season." — WORLD-TELEGRAM

RELEASED THRU UNITED ARTISTS

RADIO CITY ENGAGEMENT DOUBLE-CHECKS THAT DIETRICH + DONAT = DOUGH!
The Awful Truth

(Columbia)

Comedy Melodrama

About six months ago Irene Dunne gave exhibitors and the theatre-going public one of the greatest surprises in years with "Theodora Goes Wild." Columbia made that picture and anyone should realize that that picture is a tip off on what to expect, both in entertainment and commercially, from Miss Dunne.

In theme it's matrimonial trouble—a divorce, an ex-wife trying to show an ex-husband that she doesn't give a hoot for him, doing and saying all the things in such a way that it really looks as though everything is on the level. But she is terribly in love with the ex-husband, and says and does exactly the same things. Complications ensue. Innocent bystanders are injured; unexpected things such as featured. The result is a comedy of great and amusing excitement ensues before the wife recaptures her willing-to-be-recaptured husband.

Miss Dunne's husband in this picture is Cary Grant, currently in "Topper" and "The Toast of New York." Practically all the action revolves about the Grant-Dunne relationship. In this case it seems that he should, for Leo McCarey, who handled "Make Way For Tomorrow," was the director of this subject.

Release date: Not determined.

52nd Street

(United Artists-Wanger)

Romantic Melodrama

Although this picture will tell a human interest story of romance and melodrama and will present a cast of capable and favorably known players, it looks, as this time, if the modern semi-historical background and atmosphere will be the chief sources of audience and exhibitor interest. It concerns a series of events, with 52nd Street, New York, as the locale of happenings of the years 1912 to 1933, a period which future historians may refer to as marking the end of what is known as modern history and the beginning of a new era.

Much to the chagrin of his relatives, the son of a respectable old fashioned 52nd Street family marries beneath his station. Come the war years. Social strivings, codes of respectability, begin to unravel. 52nd Street and all the dignity it represented begin to change. A child is born to the man who married, and his wife dies; follows prohibition, then the post war prosperity and 52nd Street becomes America's Montmartre. The respectable mansions are speakeasies. A new order is born, a new mode and manner of life emerges for everyone. The man who married is in the van of changing conditions. Ensure the dark days of 1929; fortunes are swept away and the standards of other years crumble. The man's daughter, receiving the relatives of an English finishing school, returns to be fascinated by a new life. Like her father, she falls in love with a boy with whom she considers her station, although he is the son of one of his best friends. Yet she will not be denied the adventure of following in the same footsteps her father trod a generation earlier.

As modern topical American history is parodied, the personalities bringing the story to the screen is made up of all patrons of Pat Paterson, Pat Cavan, Sid Silvers, Zasu Pitts, Maria Shelton, Dorothy Peterson, Col- umn, and the atmosphere of the times is charac-

ers, signifying the passing parade which made the metamorphosis of 52nd Street a chapter in late American life, include Jack White, Bocco and Cooke; Brown, Jerry Colonn, Al Norman and the "52nd Street Girls."

Columbia is also based on an original screen-

play by Grover Jones, as qualified as anyone to write the record of 52nd Street and similar happenings in the city of the street's life. The pictures were prepared by Walter Bullock and Harold Spina. Dances were staged by Denny Dare and Harold Young was the director in charge.

Release date: September 25.

Dead End

(United Artists-Goldwyn)

Melodrama

As a stage play "Dead End" enjoyed remarkable success. Critics and the public acclaimed it as one of the theatre's finest accomplishments in recent years. Samuel Goldwyn bought the picture rights for a large sum of money. The theme and atmosphere of the stage play is grinn melodrama dealing with incidents and experiences in the lives of men and women and boys who live in the East River slums of New York, where the backdoors of fashionable apartments are faced by river front tenements. The principal characters are a vicious gangster, a girl who wants to get away from the seamy danger-

ous environment and take her younger brother with her; an ambitious young architect fighting his way up the ladder to respectability, a kept woman, a prostitute and a mobster henchman. Primarily intended to be entertainment of a very different classification, the lead is given to Dan Elliott, who portrays sweetness and light, it is also educational as it details the forces, circumstances and influences that bring a boy face to face with the law.

Conceding the acting ability of the players chosen for the principal roles, a shrewdness in selecting unusual character types also is noted. Humphrey Bogart, Spence, Sylvia Sydney the girl, and Billy Halop, who played the role on the stage, her brother; Joel McCrea is the architect, Wendy Barrie the kept woman, Claire Trevor the woman of the streets. Allan Jenkins is the henchman. Other important characters are Marjorie Main, Charles Peck, Minor Watson, Charles Halton, James Burke, Ward Bond, Elisabeth Risdon and Esther Dale.

The picture is based on the play by Sidney Kingsley as produced by Norman Bel Geddes with scene play by Lillian Hellman. William Wyler is directing.

Release date: August 26.

Forty Naughty Girls

(RKO-Radio)

Comedy Melodrama

The title might suggest an airy musical film. Such is not the case, however, as "Forty Naughty Girls" is another Inspector Oscar Piper-Teacher Hildegarde Winters mystery story. Sixth of the series of Stuart Palmer yarns, which included "Penguin Pool Murder," "Murder for Honeymoon," "Murder on the Bridge Path" and "The Plot Thickens," the screen play is by Grover Jones, currently credited with "Too Many Wives" and "Mysterious Crossing." Directing is Edward Cline, who just completed "On Again-Off Again" but also is remembered for "The крыш Murder Mystery" and "Hollywood Boulevard."

James Gleason, creator of the Oscar Piper screen character, is back again. Hildegarde is Zasu Pitts, who played the role in "The Plot Thickens." Marjorie Lord, seen in "On-Off Again," "Border Cafe" and "Hideaway," shares the romantic interest with newcomer George Shelley. Other important characters are Joan Woodbury, Edward Marr, who plays his second series role, Frank M. Thomas, Alan Edwards, Alden Chase, Ada Leonard, Barbara Pepper and Tom Kennedy.

All the action takes place within the walls of a New York theatre, where a play is being presented. A murder is committed. Piper, called into the case, rounds up a multitude of suspects and becomes involved in as many clues. Another mysterious killing takes place and Piper's groping for a solution brings Hildegarde, as the inspector, to a make lapse of his theories and turn up the culprit.

Release date: Not determined.

London by Night

(MGM)

Mystery Melodrama

MGM believes, and exhibitor reaction seems to be supporting the opinion, that "Night Must Fall" demonstrated its staff was expert in the art and mechanics of producing weird mystery pictures. And, although love interest and comedy are included, baffling crime is the principal ingredient of "London by Night."

The story is another one of which it is presumed will stump the shrewdest spectators as they attempt to identify the killer and establish a motive for his series of slayings. A definite clue is given early, but production technique is being applied so trickily that it is calculated suspense will keep everyone guessing until the final moment.

The main character in the picture, an American newspaper man who turns detective for the one job, is George Murphy, previously in "Top of the Town" and soon to be seen in "Broadway Melody." Other principals are Rita Johnson, late from the stage, where she was featured in "Fulton of the Oats," making her screen debut, Virginia Field, seen in "Lloyds of London," and another comparative newcomer, Leo Carrol. The supporting cast is more familiar, listing George Zucco and Montague Love, who were in "Parnell." Leonard Mudie, Eddie Quillan, remembered for many pictures.
“Easy Living”

or

How to Break House Records with Paramount Pictures

SIGNIFICANT! During terrific and unprecedented heat of July 7-8-9, Paramount Theatre, New York, with “Easy Living” on screen, broke every house record for attendance and dollars. Business done made other Broadway showmen gasp with astonishment and turn green with envy.

PARAMETRE THEATRE, hangs out slingle announcing “Easy Living” as current attraction.

SUN SIZZLED in New York City on July 7 (second hottest July 7th in history of city) as mercury climbed to 91 degrees and headlines called attention to unprecedented heat.

THEATRE JAMMED at 10:30 a.m., with audience laughing its head off at funniest comedy romance of the year. Crowds milled at street entrance waiting for seats. Laughs clocked at rate of one a second. Attendance and money intake for day broke every house record.
"EASY LIVING" Makes Life Easy for Movie Critics and They Pass Good Word Along

**DAILY NEWS**

"3½ stars. The maddest, merriest, and one of the most enjoyable comedies Hollywood has turned out in many a day. Kept us bursting at the seams from the first through the last scene. There was standing room only at the Paramount yesterday." — Wanda Hale

**DAILY MIRROR**

"Played with zest, directed with spirit, produced with taste. An inspired comedy cast. Handsome fun." — Bland Johansen

**New York World Telegram**

"Good, robust, entertaining. Will tickle your funny bone from beginning to end." — William Bochnel

**The MORNING TELEGRAPH**

"Calculated to bring the customers in droves, hordes and veritable migrations. The customers, it may be noted, attended in great numbers, deriving great satisfaction." — Leo Mishkin

**THE WALL STREET JOURNAL**

"A laugh riot that will make a substantial contribution toward the work of the League for Getting People's Minds Off the Hot Weather." — M. F. L.

**The Sun**

"A wild-eyed farce of the romantic type so popular this season. Has elements of a Cinderella story, a father and son drama, and a big business yarn—all told in restrained comedy style." — Eileen Creelman

Trade Press Reviewers Also Know Their Box-Office Smashes

**Daily Variety**... Promises to be one of the year's outstanding pictures. Fresh, sparkling in its lines and smart in its treatment throughout.

**Hollywood Reporter**... Headed for smash business wherever it plays. Designed for the sole purpose of giving the public what is wanted—plus.

**Motion Picture Daily**... Will give any picture competition. Destined for popularity with all audiences, with resultant healthy box-office returns.

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**“EASY LIVING” RECORD SHEET**

**JULY 8**

150%
140%
130%
120%
110%
100%
90%
80%

**AVERAGE BUSINESS**

History Repeats Itself at Paramount on July 10. Heat sends thermometer up to 94 degrees. Crowds still continue to pour out at crossroads of the world, where Paramount Theatre betters the preceding day's gross, thanks to the critics and the word-of-mouth advertising of the thousands of satisfied customers.

**“EASY LIVING” RECORD SHEET**

**JULY 9**

150%
140%
130%
120%
110%
100%
90%
80%

**AVERAGE BUSINESS**

Success Begets Success as Paramount for third day in succession breaks all attendance records for house. Proves there's no such thing as hot weather competition from beaches, picnic parks and the broad open highway when there's a real summer laugh fest like "Easy Living" on the screen.

Write your own success story... here's the comedy riot that will make 'em take their minds off the weather!

JEAN ARTHUR and EDWARD ARNOLD in "EASY LIVING" with RAY MILLAND

A Paramount Picture • Directed by Mitchell Leisen • Screen Play by Preston Sturges • Based on a Story by Vera Caspary
MOTION PICTURE HERALD  July 17, 1937

IN THE STUDIOS' CUTTING ROOMS

(Continued from page 67)


The film is being directed by William Thiele, famous for his first American effort was "Jungle Princess." Sam Zimbalist, who is producing, recently was in charge of "Married Before Breakfast." Release date: July 30.

Double or Nothing (Paramount)

Comedy Romance with Music

"Waikiki Wedding" having done much to revivify Bing Crosby's screen popularity, Para-

mound's "Double or Nothing" should be an enhance his prestige. Much effort and expense has been undertaken to concoct a film placing a different complexion and showmanship possibilities for exhibitors to exploit.

For names to go along with Crosby there will be Martha Raye, Andy Devine, Mary Cac-


The story, originally a drama by M. Coates Webster, was transformed into a comedy ro-

mance by Charles Lederer, Erwin Gelsey, John Moffitt and Duke Attebery. Quality of musical content is assured by the fact that Arthur Johnston, John Burke, Sam Goslow, Al Siegel, Red Norvo, and Louis Block have prepared music and lyrics for the several numbers. Para-

mound's whole musical staff—Boris Morros, Max Ruby, Victor Young and Arthur Frank-

lin—have their hands in bringing the composers' and writers' efforts to screen realism. The-

odore Reed is director in charge of the film, which is being produced by Benjamin Glazer.

In the story, Crosby, Miss Raye, Devine and Frawley, find and return purses. As a reward for their honesty they are given opportunity to participate in a $1,000,000 legacy provided they double the $50,000 reward given each one. All but Crosby like the thing and crowded with love in the girl, Mary Carlisle, who is sup-

posed to swindle him, he doubles his roll, wins the girl and the $2,000 fortune. Release date: August 27.

Music for Madame (RKO Radio)

Melodrama, Romance, Music

Although this production has a Hollywood background and many famous spots including the "Symphonies Under The Stars" Bowl are incidental to the action, it does not tell a typical Hollywood story. The basic theme con-

cerns a young singer and an extra girl who is also a composer. The singer wants to help her, but as he has been innovously involved in a crime and fears gangster vengeance he dares not do so. While motivation is melodramatic, mechanics of production cause it to be played in a gay airy atmosphere. As the appeal of picture makes it evident, engagement circles and the radio station are brought into play, a unique conclusion is effected as the singer engages in a very popular sport. Their frantic road to prove that he is the wanted, though innocent man.

Nino Martini who made his screen debut in a small part in "Paramount On Parade" after which release he did "The World to Romance" and "The Gay Desperado" and Joan Fontaine, hailed as RKO-Radio's most important discovery, are starred. Her work in "Quality Street," "The Man Who Found Himself" and "You Can't Beat Love" has stamped her as a personality that is going to be around. The featured score by Alfred Newmowbray, Erik Rhodes, Bradley Page, Billy Gilbert and Frank Conroy, a group whose screen capabilities are well known on the Continent, are a part of the package.

Authors of the story are Robert Harari, a new comer to the ranks of screen writers, and Hans Kraly whose earlier credits include adaptations, singly or in collaboration, of "Broadway Gondolier," "By Candlelight" and "My Lips Betray." Music and lyrics by Roy Rudolph Friar who wrote "Rose Marie" and "The Firefly," and Gus Kahn, associated with many important recent musical pictures. Direction is by John Blystone recently credited with "Woman Chases Man." Jesse Lasky, who gave Martini his first real chance, is producing. Release date: August 25.

Lancer Spy (20th Century - Fox)

Melodrama

This is one of those productions to which Darryl F. Zanuck is giving much personal atten-

tion. When such is the case, the past record proves that the effort usually results in a worthy entertainment and commercial venture. Naturally it is known that under Mr. Zanuck's guidance the picture will be impressive and aesthetically produced. In the Billcells' spy story of a British Spy in Berlin trying to ascertain the secrets of Germany's final offensive. He must fight against time and loads of other obstacles. As the elements of strong action underlie everything he is under suspicion and surveillance constantly and to heighten the tension he further becomes involved romantically with a beautiful enemy spy.

For this type of story, the cast which plays it appears to be hand picked. The British Spy is George Sanders, featured in "Lloyds of Lon-

don" and the current "Slave Ship." The girl is Dolores Del Rio, last in Columbia's "Devil's Playground." Third important principal, Peter Lorre, seen in "Crime and Punishment," "Crack Up" and "Nancy Steele Is Missing" will be featured in the "M. Roto" series. Others of importance, whose worth as screen personalities is familiarly known are Virginia Field, Sig Rumann, Joseph Schildkraut and Leland Haywood. Character and atmospheric players listed are Luther Adler, Maurice Moscovich, Holmes Herbert, Lester Matthews, Fritz Feld, Carlos De Valdez and Yvonne Severs.

Direction is by Gregory Ratoff who also had a hand in the writing and adapting of the story. Release date: Not determined but after August 1.

Make a Wish (RKO Radio - Lesser)

Comedy, Melodrama, Romance, Music

The idea of the story told in this picture which has considerable music content and comedy contrast is that of the mental and physical transformation that can happen when a boy gone stale, a revived effect by the friends-

ship of a small boy. The time is the present and the chief locales are a boy's camp in the Maine woods, a small town, a big city and the ocean. For the first time, Bobby Breen, who is starred, will be presented as a typical red blooded American boy. Important as that may be another departure of equal importance is made as Basil Rathbone, usually seen in "heavy" roles, will appear in a sympathetic one. A screen recruit, Marion Claire, will be seen as the center of romantic interest. Brand new to pictures, Miss Claire was for several years a member of the Chicago Civic Opera Company. The music numbers in the film will be sung by Miss Claire and Miss Claire.

Comedy contrast is in the capable hands of Henry Arnetta, with Breen in his first picture, Leon Errol, Leon Kinsley and Donald Meek. Other players who have important roles are Ralph Forbes, Herbert Rawlinson, Phillip Mac-

Mahan, Billy Lee, Spencer Charters, Leland Kelly, Herbert Coleman, James Parcer, Carlyle Moore, Harold Smith and Jack White.

Story was used is an original by Gertrude Berg. She collaborated on the adaptation with Bern-

nard Schubert and Earle Snell. William Hurl-

burt contributed special dialogue and the late A1 Boasberg created the comedy sequences. The music is by Oscar Strauss with lyrics by Louis Alter and Paul Weber and will be directed by the Hal K. Warnfeld, Kurt Nordin, who made "Let's Sing Again" and "Rainbow On The River" is directing. Release date: August 6.

Thanks for Everything (Columbia)

Comedy, Romance, Melodrama

Viewing this forthcoming production with the thought of the increasingly important com-

mercial values in mind leads to the conclusion that title significance together with possible name values will be the angles through which Columbia will be most ready to utilize. In theme, although several novel twists and developments have been incorporated, the story is comedy romance tinged with light melodrama. More exactly, it is a modernized version of a man's regeneration, a plot that has often been used for screen purposes. A girl loves a boy. A wealthy friend of both wants them to marry, but the boy does not think he is in love with the girl. Eventually, when they are jealous, he grows aware of his feelings, he discovers he loves her and marries her.

The featured players are Francis Lederer, who for some time seems to have threatened to blossom as a big star, but who just hasn't come into his own yet, with the publicity. Also, Madeleine Carroll who in "Lloyds Of Lon-

don" gave evidence of what she will be in the future. The supporting cast which includes Richard Carle, Grace Bradley, Charles Wal-

drum, J. C. Nugent, Arthur Hoyt and Stanley Mack is further indication that Columbia is placing great dependence on Lederer and Miss Carroll to be the mainstays in exhibitors efforts to arouse popular attention.

The story is original by Adelaide Heil-

braby, about whom, as far as the screen is con-

cerned, not much is known. The playwright-reciter, Mary McCall, Jr., has many adapta-

tions to her credit, her most important latest one for Columbia being "Craige's Wife." Direction is by Elliott Nugent. Release date July 22.

Completes Study

Having completed an eight months study of motion picture production under the auspices of the Research Council of the Academy of Motion Picture Arts and Sciences, Captain Richard T. Schlosberg of the signal corps of the United States Army, has left Hollywood to assume duties at the signal corps photographic laboratory in Washington, D. C.
Censorship Fees On Newsreels Cut
by PH. DE SCHAAF
in Amsterdam

The Dutch Board of Censorship has reduced censorship fees to be paid for foreign or domestic newsreels from three and one-half cents to one cent per meter. At the same time the admission tax on newsreels was decreased from 20 per cent to five per cent, although in the key cities, Amsterdam and Rotterdam, the former percentage will be retained.

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Cinema attendance in Amsterdam has increased during recent years. In 1929, 7,267,265 visitors were counted; in 1930 the number was 7,745,772; in 1935, 8,412,854, and in 1936 all records were broken with a total of 9,135,312. However, receipts decreased in this period by 18 per cent, whereas the average admission price decreased 31 per cent.

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A new Dutch picture starring Lily Bouwmeester, who had the leading part in "Pyramiden," will go into production, in spite of rumors in the Dutch press that Miss Bouwmeester had made an engagement in Hollywood. The new picture will be produced by Rudolph Meyer.

Legion Approves Five New Pictures

The National Legion of Decency, in its list for the current week, has approved five pictures, termed one objectionable in part and condemned one. The films and their classification follow:


Hancock Joins Castle Films

Don Hancock has resigned as production supervisor for Van Beuren Corporation to join Castle Films where he will do editorial and managerial work in connection with industrial and 16mm. films.

Mr. Hancock has been active in newspaper and motion picture fields. He originally organized Fox newsreel. In 1934, he rejoined Van Beuren. In an earlier association with the company he had been publicity man and short subject editor.

Sophie Tucker Completes Film

Sophie Tucker, having completed her first picture, "Broadway Melody of 1938," will be on route to the East soon for personal appearances. She will return to the coast early in September, being under five-year contract to Metro-Goldwyn-Mayer.

Bren Signed by MGM

Milton Bren has been signed by MGM to a five-year contract as producer at the Hal Roach studios. Co-producer of "Topper," Mr. Bren was in the theatrical business in Chicago before going to the coast.

Budding Exploitation Managers Trained in Journalism School

H. J. FITZGERALD and DONALD C. DEMIEN

How to convince the public that a forthcoming picture is colossal, stupendous or magnificent without saying so directly is the sum and curricular substance of a course now offered to students in the College of Journalism at Marquette University in Milwaukee.

Convinced that the trite and true methods of theatre advertising and publicity, confined chiefly to superlative adjectives, have lost their effectiveness and that a new appeal to the public is needed for modern selling, H. J. Fitzgerald, general manager of the Fox Wisconsin Theatres in Milwaukee, after a long campaign is counting the fruits of a theatre advertising course which he persuaded the college to inaugurate last February.

Mr. Fitzgerald started with the premise that common-sense selling can present the facts of the matter to the public in such a way as to arouse interest was needed. Attempting to train his staff toward this end he found that theatre men, in general, live so close to their work that they lose touch with public taste and that they were unable to attack the problem from a fresh angle. After experimenting with various methods of attaining his objective he determined to interest the college of journalism at Marquette University and gave the task to Jim Keefe, circuit publicity director.

J. L. O'Sullivan, dean of the college, was reluctant at first to embrace the plan because he feared a publicity stunt and was not convinced that there would be sufficient interest among the students. Persuaded that the plan was sincere but still dubious over the possible interest, he agreed to install the course and classes were instituted with the start of the second semester this year. More than 50 students enrolled.

Because there was no precedent to draw upon the faculty proceeded slowly and carefully in the development. Questions were submitted weekly by the Fox Theatres office as a basis of class work with limitations as to subject and number of words to be used in the copy. Screenings of leading features and outstanding short subjects were held and members of the class prepared newspaper and trailer copy on them. Some of the product was so good that the circuit immediately put it to use in its campaigns.

To perpetuate the course and to encourage students to become interested in theatre work, Mr. Fitzgerald has established a full scholarship which will be given each year to the junior who attains the highest marks in the theatre course and does outstanding work in all his classes. It was won this year by Donald C. Demien of Milwaukee, who will become a member of the circuit advertising department during his summer vacation.

Although the course has been in operation only one semester and no effort was made to publicize it, the circuit offices have received requests for information from several film companies and the college has received queries from other schools.

July 17, 1937

MOTION PICTURE HERALD
B & K’s Return to Singles Indicated

Decision to Drop Doubles in Fall Reported Following Paramount Conferences

by WILLIAM F. CROUCH in Chicago

Double featuring will last only through the summer in Chicago, and starting with the new fall releases will come single programs, ending the considerable controversies which have taken place in theatre circles here since the double bills were started last fall by Balaban & Katz.

This information comes from a source close to the B. & K. front office. The reasons for the return to single features are said to be the result of conferences with Paramount distribution and production executives regarding coming product and the slump in business this spring which was laid to the double feature policy.

The announcement by Paramount that it will make a number of million dollar productions the coming year is considered a prime factor in the decision to return to single bills, double featuring of such expensive films being a point of attack.

B. & K. Paramount’s Spearhead

B. & K., an important cog in Paramount, with its Chicago and downstate theatres, will be the first to make a move to open the way nationally for the new Paramount product. The starting of doubles in the Great States theatres led to application of doubles here in the city. B. & K., with doubles in its out-of-town theatres, gradually was forced to go to doubles here as the releasing setup is such that pictures do not set bookings in the outlying towns until after they have played a loop engagement or city engagement. This system of single bills in the city and doubles in the out-of-town houses soon made necessary a different releasing arrangement, and doubles were started in all the theatres with the exception of the Loop theatres.

Since doubles have come to be a general thing business has fallen off here to a noticeable degree. Other factors in the situation are the elimination of so-called chance games, the spring and summer releases at the tail end of the product season, and the warm weather. Then there has been the grouping of radio programs at the best show times and the daylight saving time, which keeps people out of doors later.

Sales Quotas Increased

Exchange managers too say that the coming year with its increased sales quotas is going to be a tough one for them to solve. Exhibitors are pressing over rental scales and the double feature clash with short subjects is another sore spot.

Protests also have been directed against B. & K. practice of playing top pictures in their ace neighborhood houses on a double feature policy, before the smaller exhibitor gets them. Many deals in the smaller theatres are on a percentage basis, and distributors have been feeling the results of the double featuring, too.

As B. & K. is the only group that has obviously wanted the doubles (if anyone wanted them), all other theatres probably will return to singles at the first opportunity. In fact, many already have done so and say they have found it profitable.

Newspaper Starts Poll

The Chicago Daily Times this week launched a campaign to find out just what Chicagoans think of double and triple features.

Almost without exception the theatre patrons replied that they were opposed to triple features and added that shorter shows were more to their liking. Many referred to the three features as being sort of an endurance contest as such programs last from four to six hours.

Another daily newspaper, the Examiner, was ready to launch a campaign against double bills when it was brought out by a member of the staff that to fight double bills perhaps would cause a loss of circulation among those who look at films from the bargain standpoint.

Warner Bookers

And Admen To Meet

Warner bookers and advertising salesmen will hold their fourth and final regional meeting at the Hotel Warwick, New York, on July 15-17. Merchandising plans and advertising accessories will be discussed, with emphasis on Warners’ newly adopted accessory rental plan.

A. H. Schwartzberg, supervisor of exchanges, will conduct the meeting, which will be attended by representatives of the Eastern and Canadian branches. Those attending from the home office are I. H. Dold, Arturo Sachson, W. M. Doberty, C. C. Ryan, Phil Abrahams and Bernie Goodman.

MG M Prepares British Production

MG M will produce five pictures in England this year, the first to be “The Yank at Oxford,” starring Robert Taylor. Louis B. Mayer, accompanied by Howard Strickling and Benny Thau, sailed this week on the Queen Mary for the first time in order to prepare for production, due to start September 1st.

Michael Balcon, in charge of production, and Jack Conway, director, will join them in London August 15th.

Loew Drive Winners

Winners of the April-May exploitation drive conducted by Loew’s were announced in New York this week by C. C. Moskowitz, district manager. Plaques were presented to the men, as follows: Al Weiss of the Oriental, Brooklyn, for his campaign on “Romeo and Juliet”; W. G. Sverd, Long Branch, for “Ma and Pa Kettle”; Seymour Mayer, Pittkin, on “Mail of Salem”; Allen J. Cohen, New Haven, on “Starlight Wedding”; Louis Suss, Fairmount, “Romeo and Juliet”; Charles Burns, Yonkers, “Maytime”; Harry Brown, Century, “Romeo and Juliet.”

United Artists Claims Preference With 14 Features

With the approach of the crest in the 1937-38 selling season, United Artists’企图 to attract the public by means of the distribution and sale of pictures is a new trend which, for the first time in the company’s history, creates a supply of 14 features for early release, compared with the top total of 15 usually handled previously during an entire season.

During the period ending a few years ago, the company’s product for a season has varied from 10 to 15 in number. During the past 18 months, however, the addition of several producers and increased activity on all fronts has caused a unique situation in United Artists’ setup.

Now, for the first time, the company has on hand for early release 14 productions, and, commencing with Alexander Korda’s “Knight Without Armor,” starring Marlene Dietrich and Robert Donat, and currently in the City, New Hall, George J. Schaefer, vice-president, and general manager, has consummated plans to distribute on the average of one picture a week throughout the fall into November.

In this group are four from Samuel Goldwyn, three from Selnick International, three from Walter Wanger and three from London Films, all of which are completed, in the cutting-room, or in advanced stages of production.

“Stella Dallas,” starring Barbara Stanwyck, John Boles and Ann Shirley, and “Dead End,” with Sylvia Sidney, Joel McCrea and Humphrey Bogart, have already been finished by Mr. Goldwyn, while “Hurricane,” with Jon Hall and Dorothy Lamour, and “Adventures of Marco Polo,” with Gary Cooper and Sigrid Gurie, are the others upon which the producer is at work.


“Walter Wanger’s Vagues of 1938,” with Warner Baxter and Joan Bennett, is awaiting its Music Hall opening on August 12th, while “52nd Street,” with Kenny Baker and Pat Patterson, and “Stand-In” with Leslie Howard have been before the cameras for some time.

Three London productions have been completed and are ready for New York release.

Rodgers Joins Grand National

Ben Rodgers, who resigned as manager for Gaumont British in New Haven, a month ago, has joined Grand National as a salesmen in Boston. He succeeded Harry Goldman, who returned to Warner Brothers as a salesman.

Floyd Heninger has been promoted from booker to field salesman for Grand National in the Oregon district. Marc T. McDougald has been made head booker.
Music for “Victoria”

With Herbert Wilcox about to sail for America with a print of “Victoria the Great” for its New York premiere—it will be early 1938 before the general British public has a sight of the film, by the way—the last stages of production were conducted with considerable speed. Immediately after the editing stage, and to some extent parallel with it, the problem of the musical background was faced. It was a considerable one, owing to the necessity of retaining, in the Coronation scene particularly, the music known to have accompanied the original event. Muir Mathieson, musical director to London Films at Denham, was in charge of the task; his employment indicates that cooperation between the Wilcox and Korda enterprises has gone beyond the use of floor space.

The London Symphony Orchestra, the Life Guards Band, and singers from the London College of Choristers were used, and Anthony Collins, apart from composing a good deal of original music, introduced in the Coronation scene Handel’s “Gloria,” Attwood’s “I Was Glad,” and “The Queen Shall Rejoice,” all of which were played in Westminster Abbey one hundred years ago. The performers included a number of members of the Abbey orchestra for this year’s Coronation of King George VI and the trumpeter who rendered the fanfares and flourishes so noticeable in the newsreels was also used. It is a curious reflection on the British release system that New York will hear, and see, all this before London.

“Pimpernel” at Denham

Production of “The Return of the Scarlet Pimpernel” for London Films at Denham is now in full course and Hans Schwartz has completed a sequence, using a cast of three hundred, which pictures one of the Revolutionary Tribunals which judged the “aristos.” Barry K. Barnes, new star in the part of the Pimpernel, figures in these scenes in the guise of an unshaven tumbril driver. So concealed, he watches the trial of his wife, Lady Blakeney (Sophie Stewart).

The court set was designed by Lazare Meerson, and Rene Herbert planned special costumes for Miss Stewart, who has by far her biggest part in the “Pimpernel” picture. Barnes is emphasizing the protein side of his part; in a few short scenes he is the tumbril driver aforesaid, a bulbous-nosed window cleaner and a deaf old officer, and these impersonations are varied by his appearance in the main role of the flop, Lord Blakeney.

Anthony Bushell is repeating the part of Sir Andrew Foulkes, which he played in the first “Pimpernel” film. Margareta Scott, as a Spanish actress in the service of Tracy, playing a stage-film-radio star, is seen completing a film. Pinewood’s crane, monitor room and exterior lot are prominent in shots showing production in progress. Phyllis Stanley, the cabaret star, figured in these films within a filmed scene. Grosvenor also has used a party of gypsies for current sequences; five families camped in their caravans near the studio, reporting for duty as required.

Hulbert, Gangster

Starting in on his part for “It’s in the Blood,” at Warner-British studio at Teddington, Claude Hulbert put on black-rimmed glasses and a false mustache as part of his presentation of the role of a pretended gangster, up against Clem Lawrence, the former wrestler and physical instructor, whose last job was to be knocked out by Buddy Bear in “Transatlantic Trouble.” Gene Gerrard, in this picture, is directing for the first time a story in which he himself is not cast.

Completed for Warner-British is “The Dark Stairway,” with Hugh Williams and Chili Bouchier. It was finished at the Brooklands motor racing track, with the staging of a car crash.

“Documentary”

Strand Film Company, which this week showed “Today We Live,” a study of the problems of England’s distressed areas, has twenty-four subjects in production. As Strand is a “Documentary” unit, the progress being made in this department of British production is obvious; it is illustrated further by the fact that in less than a year the Strand organization has multiplied its staff and floor facilities four times. Currently being edited is “The Future’s in the Air,” for which sequences were shot in all parts of the British Empire, “Animal Kingdom,” shot at the London Zoo under the supervision of Professor Julian Huxley, and subjects dealing with Agriculture, Social Service and the Lifeboat Service.

“Itemized”

John Grierson, film officer of the Post Office Film Unit, has resigned and will become a consultant, with Arthur Elton, director of a number of successful British shorts, associated with him. Mr. Grierson is regarded as the leader of the important “documentary” field in England.

“The Good Earth,” which had to be withdrawn from the Palace after a 12-week run, owing to a theatrical production demanding the house, has been put into the Empire, Leicester Square, by MGM to meet continued demand. It is the first time the Empire has played any picture as a second run.
A COLUMBIA scoop of the first magnitude...!
Since last year... and still playing at the Booth Theatre, New York... the biggest smash hit Broadway's entertained in years!
Here's a play destined to make motion picture history!
By GEORGE S. KAUFMAN* and MOSS HART
The top contributors to theatre entertainment of this generation!
LABOR BILL RELIEVES FILMS OF REGULATION

Sunday Laws and Taxation Measures Up to State and City Lawmakers

by FRANCIS L. BURT in Washington

Threats of Federal control of hours and wages in the motion picture industry lessened this week with the rewriting of the Administration's labor legislation by the Senate Labor Committee at Washington.

As reported to the Senate, neither film producers nor exhibitors are seen as affected, the former through the fact that wages are now controlled, the latter as regards the showmen to be fixed in the legislation, and the latter through an exemption of local retail trade. Technically, the law also would apply to the film business.

Representing practically a complete rewrite of the bill submitted by the Administration, the reported draft establishes a "ceiling" of 40 cents an hour, above which the administrative board may not go in fixing minimum wages, and a "floor" of 40 hours, below which it cannot go in determining the national work week.

In the original measure was contemplated that the board should not go below 40 cents an hour in fixing wages, nor above 40 hours in fixing the work week, but the new committee draft imposes no prohibition upon the ordering of lower wages or longer hours for industries in which necessary.

Original provisions of the bill giving the proposed federal administrative board broad authority to fix wages and hours for all industries, prohibiting "oppressive" labor practices and limiting the freedom of employers and employees to bargain have been entirely eliminated.

The House Labor Committee this week began the preparation of its draft of the bill and is expected to submit one more along the lines of the Administration measure. The bill reported by the Senate committee, however, is seen in Washington as indicative of a determination on the part of the Senate to adopt a policy of caution in dealing with matters which might have far-reaching effects upon the continued activity of industry.

Classification of motion picture exhibition as retail trade had a precedent in legislation prepared by the Senate District of Columbia Committee last week, making motion picture and other amusement admissions subject to a tax of three-fifths of one per cent of the gross receipts of all businesses.

A $7,500,000 tax bill for the District of Columbia now before the Senate, provides for a two per cent tax upon the sale of all articles other than food, clothing and medici- nescope and other articles subject to the excise taxes that will apply to "all sales of admissions to any place of amusement, moving pictures, theatres."

The tax is to be collected from the purchaser "in so far as the same can be done," but shall be a direct obligation of the retailer, who is to be required to make monthly returns. No mention is made in the bill of the manner in which sales of less than 50 cents are to be taxed, but it is left to the District Commissioners to determine some method of accounting for such sales, which would include, for instance, a large proportion of the theatre admissions.

In addition to the so-called "luxury" tax, the bill provides other levies which will hit the motion picture business at a rate of tax upon all real estate, but not on the improvements thereon, from $1.50 to $2.50 per $100 of valuation.

Sunday Laws and Taxes Up in Other Legislatures

While Congress this week was concerned, motion picture-wise, with a new two per cent tax levy for the District of Columbia, city and state legislatures elsewhere, nearing the end of present sessions, continued with discussions on various forms of Sunday theatre laws and local tax measures.

In Harrisburg, Pa., the Dauphin County Court issued an injunction against J. Griffith Boardman, Pennsylvania Secretary of Revenue, restraining him from collecting the new state taxes of the state, pending action of the court on the pending suits filed by grocery chains to test the constitutionality of the law creating this tax.

The tax, which ranges from $1 to $500 on each store, according to the number owned by an individual organization, applies also to theatres of the state.

With Fred Wrehberg, of the M.P.T. O.A., and Leto Hill, general manager of the Panchon and Marco houses, leading the opposition to the four recently-passed tax bills, Mayor Warden F. E. Beckman and the Board of Aldermen in St. Louis voted to reconsider the measures, one of which is an amusement admission levy which, if put into effect, will cost local exhibitors $500,000 annually.

Mayor Dowd believes it is not only the collection of delinquent real estate and personal taxes but the tax which will eliminate the necessity for the special tax bills.

On the matter of Sunday theatre laws, the New Hampshire Senate voted favorably on a bill to advance Sabbath openings from 6:30 P. M. to 4:00 P. M., with House passage now being worked out.

Following the closing of the Wilson theatre in Arlington, Va., after its recent Sunday opening, Arlington County authorities declared they will prosecute any further violations of the county's "blue law."

Senators at Beatrice, Neb., will vote next Tuesday on repeal of the Sunday closing law. Twice previously the proposition was defeated, but now it has the support of local patriotic and civic organizations.

The State Court of Appeals has upheld an ordinance of the Georgia city of Dublin banning motion pictures on Sundays except between the hour of one and two P. M. Charles E. H. is defendant.

Theatres and theatrical union representatives spoke in favor of the proposed New Haven Sunday vaudeville ordinance as an aid to business and employment in the city, at a public hearing before the Board of Aldermen. No opposition was heard.

M. H. Hoffman has assumed active supervision of all Condor production under the company's reorganization plan which went into effect last week with the announcement of Edwin N. Clark's election to the executive chairmanship, succeeding the late George H. Hoffman, resigned. Mr. Hoffman, who returned to Hollywood from New York, expects to start the shooting of two new-season features and a musical short subject next week. All fictional features, still due on last season's schedule, will go before the cameras the following week.

"Murder in Swingtime" and "A Frozen Affair," the first two Condor short musicals on the new program, have been delivered to RKO, and the first of the new Corum Sports, "Water Polo," awaits only a few added shots.

Prior to Mr. Hoffman's joining Condor he spent 20 years in various executive capacities with Universal, Tiffany, Allied and Liberty Films.

Details in connection with the reorganization of Condor Pictures were completed in New York last Thursday by the company's board of directors at a meeting at the office of Edwin N. Clark of Robb, Clark & Bennett. Mr. Clark had been named a director and chairman of the executive committee and in all probability will succeed George Hirliman, who recently resigned as president.

Frank M. Snell, treasurer, has left for the coast, where he will make his permanent headquarters.

Attorneys for Condor have advised executives that the Securities and Exchange Commission will clear registration papers in connection with a stock issue in a few days. No more testimony is required by SEC, it was said, and word is being awaited from Washington as to when to proceed with the issuance of stock.

In addition to Mr. Clark, the following were named directors: Harold H. Anderson of Chicago, George Hirliman of Chicago and Lewis C. George of Madison, Wis.

Mr. Clark was formally welcomed Thursday when Amedee J. Van Beuren, chairman of the board of Condor, entertained a group of motion picture executives at a beef steak at his estate in Carmel, N. Y.

Censors in Virginia

Review 1,387 Films

Although 41 more pictures were viewed during the 11 months ending May 31st as compared to the same period last year, the Virginia board of censors rejected only two films.

In commenting on the 1,387 pictures seen, Mrs. Elizabeth C. Chalkley, board chairman, declared films have been greatly improved both from the standpoint of artistry and morals during the last three years. Comparatively few eliminations and changes are made in pictures put out by the large companies. Changes have often been made in, or from objectionable features or dialogue are mainly those made by small producers, she explained.

During the 11 months a total of $32,226.50 was collected in license fees, a gain of $1,926.50 over the corresponding period last year.
GB ANNOUNCES 12 MAJOR FILMS TO BE SOLD WITH ELASTIC POLICY

Weeks Remains in Organization; Distribution Through 20th-Fox Exchanges to Continue; Stars and Directors Emphasized

A program of 12 Class A productions with provisions for a limited number of additional features and a sales policy elastic enough to permit selling on a single picture basis where that is desired was outlined by Arthur A. Lee, vice-president, and George W. Weeks, general manager, at the Gaumont British convention in the St. Moritz Hotel, New York.

Mr. Weeks will remain with GB as general sales manager and the company will continue to release its pictures through the Twentieth Century-Fox exchanges in spite of rumors to the contrary, Mr. Lee told the delegates.

In outlining the product Mr. Weeks said, “The emphasis definitely will be on quality, rather than quantity, and each picture is to be made on a production basis, from the standpoint of production and star value. “Because of the type of product planned GB’s selling policy will be elastic. Wherever conditions are right, the program will be sold on a picture-by-picture basis. Because we are going in for individual rather than mass production, our pictures can be handled and sold individually. We are ready to sell our whole program, but 12 highly distinctive, first-caliibre productions can each be sold on its own merits.”

Concentrating on Fewer Films

The new policy will mean a greater concentration on fewer films, Mr. Lee said, with no decrease in quality. He said the parent company was resting on a firm financial basis but as strong and as big as it ever was.” Continuing this theme the GB vice-president said, “We are starting upon our fourth season with all the backing in the world from the other side, the same exchanges where we originally started—even though there have been rumors that we would be asked to leave them—and with a program of which you will be proud.”

Details of Productions

The product list follows:


Selling Along; a Jessie Matthews musical, with Jack Whiting as her masculine lead and dancing partner. Music by Arthur Johnston, lyrics by Hymer Sigler. The story has a river background.

Look Out for Love; musical, starring Anna Neagle and Tullio Carminati. A Herbert Wilcox production with music by Lerner, Goodhart and Hoffman.

End of the Road; mystery melodrama, starring Anna Neagle and Tullio Carminati. A Herbert Wilcox production with music by Lerner, Goodhart and Hoffman.

The Show Goes On; melodrama, starring Anna Neagle with Tullio Carminati and Leslie Banks. Directed by Herbert Wilcox from an original story by Herman Maciezwicz. The three principal characters are trapeze artists.

Sparkle; a second Jessie Matthews musical in which spectacular dance numbers and emphasis on screen music and comedy.

A Girl Must Live; romantic comedy starring Anna Lee with Lilli Palmer, Viennese star. Written by F. Curton; romantic comedy starring Nova Pilbeam.

Jessie Matthews’ Third

Glamorous Lady; Jessie Matthews’ third for the season in which she will play a society beauty who wants a stage success based on her talent not her reputation.

The Unconquered Woman; with Anna Lee starred in a screen drama written especially for her. At least half the scenes are planned for rural settings.

Lady of La Paz; based on the stage play of that name which was adapted from the Elmo Mordant novel. Nova Pilbeam had the title role in the stage production. No selection has been made for the screen role.

The Girl Pat; based on a recent event which received much newspaper attention. A fishing trawler of that name abandoned its usual grounds to go treasure hunting and for months eluded searching navies all over the world.

The stars and directors under contract for these 12 features will be the point of concentration in the selling of the new films, Mr. Lee told the delegates when he announced the product.

Individual Meetings

The meeting, which began on Friday, ended Sunday with individual meetings among home office executives and the sales forces from the field. The convention banquet was held Saturday night and the men left for their respective territories Sunday afternoon.

In addition to the product announcement on Saturday and addresses by Mr. Lee and Mr. Weeks, Albert Margolies and Al Selig, directors of publicity and advertising, spoke. A prize of four weeks’ salary was awarded to R. W. Selig, branch manager in Denver for the company, and the showing in the George Weeks rooms sales drive. Second and third prizes went to Mark Goldman of Pittsburgh and Walter Wessling of Portland.

Mr. Weeks, addressing the delegates said, “The Gaumont organization in this country must be recognized as an essential part of the industry as a whole, too essential a part to be destroyed by rumors. It is a structure too vital to be wrecked.”

Product from BIP

He pointed out that a period of stabilization, such as was necessary in the British industry, always takes time alarming to superficial observers. Gaumont British has paid for some of its own mistakes, he said, and even more dearly for the mistakes of others in the British industry. England, he insisted, always will be a great production center, and the Gaumont organization in America will remain its chief outlet for distribution in this country.

Although he did not specify how many pictures British International Pictures would send to America, he did indicate that an American representative of the company, told delegates he was willing to submit product selected from BIP’s output on the merits of each production.

Perry of Empire Films Canada, distributors for GB in the Dominion was among the speakers on Saturday. At lunch Howard Callman, trustee of the Roxy theatre, New York, and William T. Powers, film buyer for National Theatres, made short speeches. Other National Theatres men, introduced to the delegates included Edward Zabel, Milton Hesfield, Aubrey Schenck, Irving Barry and Jack Miller, O. J. Silverthorne, Toronto censor board member, and Raphael Pouch, of Consolidated Film, also were among the guests.

MGM to Continue Foreign Expansion

Negotiations for at least six of twelve theatre sites being considered by Metro-Goldwyn-Mayer as part of its foreign expansion program are expected to be completed by September.

Foreign houses now operated by the company include the Empire, London; four in Australia with a fifth to be opened in November; one in Johannesburg, South Africa, acquired last month; one in Puerto Rico; four in Belgium; two in France; one in Calcutta and construction already started on one in Bombay; four in South America, with a new house to be started next month at Sao Paulo, Brazil. Construction also is to start within two months on a site recently acquired in San Juan, Puerto Rico.

The average seating capacity in the theatres being constructed or contemplated is 1,500.

Boas Operates Theatre

The Park theatre, in downtown Boston, now is being operated by Louis Boas, Grand National has contracted to take over the house in 1939. Ben Welansky, who formerly operated the theatre, is president of the new Monument Picture exchange.

Wilschke Promoted

E. O. Wilschke, district supervisor at Philadelphia for Electrical Research Products, Inc., has been named district superintendent. He succeeds Patchon Jones, who retired after 30 years of service with the Bell System.
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RYDGE NAMED HEAD OF
GREATER UNION CIRCUIT

NSW Exhibitors Seek Three-
Year Contracts to Guard
Against Shortage of Product
by CLIFF HOLT
in Melbourne

Norman B. Rydge has been appointed to the chairmanship of directors of Greater Union Theatres. There is as yet no announcement as to the successor of Stuart F. Doyle as managing director.

With the return from the United States of Charles Munro, managing director of Hoyts, Sydney, and former managing director of Twentieth Century-Fox in Australia, and Kenneth Asprey, Greater Union attorney, negotiations were resumed for a continuance of the proposed deal between Hoyts and Greater Union. Mr. Munro, it is understood, has received instructions on the matter.

It is felt here that if either company succeeds to the disadvantage of the other in any film supplies, then that company will favor an independent status after the termination of the GTC agreement on December 31st. On the other hand, if there is a disposition on the part of producers to sell to the circuits for no longer than a year or two, Hoyts and Union might satisfy themselves that it would be more profitable to deal with each distributor than fight each other.

The sensation of Stuart Doyle's resignation scarcely had subsided two weeks after the news was made public. Among financial interests associated with the Greater Union companies, there is widespread opinion that Mr. Munro is going to be extremely difficult to replace. Should Hoyts and Union amalgamate their interests for a further term, however, it is said in authoritative circles that the logical choice for the job of sole managing director for the merged companies would be Charles E. Munro, now executive of Hoyts.

Independents' Ear to Ground

How keenly independent theatre-owners are watching Hoyts-Union developments is made clear by the current issue of Exhibitors' Monthly, the official mouthpiece of independent circuit owners. This paper declares that with the end of the current General Theatres agreement approaching, many new South Wales exhibitors are more or less apprehensive about future film supplies. "It is commonly said that the two big circuits may amalgamate later," the article proceeds, "in which case independents may be asked to pay more film hire to make up the 'leeway' since the distributors may lose in dealing with one big national circuit instead of two; or that separate ways may be declared for by the circuits, in which case an expansion 'war' would probably lead to even worse results."

To meet any such contingencies, the N.S.W. Exhibitors Association has decided to approach distributors to see if any of them are willing to give its members three-year contracts on existing terms and conditions. The Association is endeavoring to persuade as many as possible of its members to link up with the plan, in order that this "bulk" proposition to the distributors will be viewed in the most attractive light. The exhibitors expect all exchanges to agree to the idea, but they feel that even if two or three services were signed up they would be given a measure of security.

**MGM Leases Sydney Theatre**

MGM has expanded its Australian theatre interests by acquiring a long-term lease of the Sydney Liberty, an intimate house of 650 capacity owned by Imperial Theatres, Ltd. MGM has been operating the St. James, Sydney, for some years, but found that the one house provided an insufficient outlet. MGM assumes operating control of the Liberty this month and the first picture in under the new regime is "The Good Earth." N. B. Freeman, MGM chief here, says that the Liberty will be his company's "show window" in Sydney, and that seasons will be governed by no consideration except receipts. On many occasions at the St. James, he said, it had been necessary to withdraw pictures at the height of their success in order to prevent other releases from banking up.

Formerly the Rialto, a second-run Hoyts house, the Liberty was remodelled three or four years ago, and acquired by Imperial Theatres, Ltd., when the lease which until then had been held by Hoyts, had terminated. Under a first-run hold-over policy the Liberty did very well, and the managing director, David N. Martin, has the distinction of having run "Show Boat" there no fewer than three times. Mr. Martin denies that he will now transfer his activities to another theatre organization, saying that he is devoting his energies to the development of Imperial Theatres "in an important new enterprise to be announced shortly."

MGM will be opening a new house in Brisbane towards the close of this year. For the past three years the company has been operating the Metro in Melbourne. Lloyd Hughes was recently appointed to star in Cinesound's "Lovers and Luggers."

**Would Restrict Theatres**

The Film Board of Trade at Sydney has approved a formula for the restriction of theatre building, but particulars have not yet been made available. Members emphasize that the scheme will not bring monopolies in any district, but is a logical and economical solution of a problem that has become most serious.

**Exhibitors Re-elect Lawson**

At the annual general meeting of the N.S.W. Exhibitors' Association, the president, Robert Lawson, was reelected for a year. Trade topics discussed included the Board of Trade's then restriction formula, speedy conclusion on which was urged. Other items on the agenda included sixpenny admissions, ad valorem duties, imperial quota proposals and contingent legislation. All these matters were placed in abeyance.

**Loew's Contracts**

For 40 Columbia,
All UA Films

A Loew's-Paramount contract still was pending this week after the signing of agreements with the theatre circuit by United Artists and Columbia. The first pacts with Loew's for the 1937-38 season were signed by Metro-Goldwyn-Mayer.

Although the UA and Columbia agreements are for one year periods, the term of the Paramount transaction is contingent upon the two companies agreeing on prices to govern a long term contract.

Under the United Artists agreement, Loew's has signed for the company's entire output for more than 100 theatres throughout the country. The first picture to be handled under the new arrangement will be "Scella Dallas" which will open at the Music Hall, New York, July 29th.

The contract with Columbia calls for 40 features, not including westerns, for the 1937-38 season.

Representing Loew's in both transactions were C. C. Moskowitz, Joseph R. Vogel, and Eugene Picker. UA was represented by George F. Schenck, and A. W. Smith. Columbia by Abe Montague, Rube Jacker and Lou Weinberg.

**Odum Describes “Ideal Conditions”**

If Atlas Corporation were operated under "ideal" conditions, its investments would be managed competitively by a group of investment banking firms, according to testimony given by Floyd B. Odum, president, during hearings on investment trusts before the Securities and Exchange Commission.

The head of the corporation which owns 50 per cent of the RKO stock holds an option to purchase the remaining 50 per cent from Radio Corporation of America, made the statement after he had voiced the opinion that there is no reason why there should not be a connection between investment banking houses and investment trusts.

Mr. Odum contended a large part of the trained investment personnel is found in investment bankers organizations.

**Paramount Due To Test N.D. Law**

Filing of Paramount's action testing the constitutionality of legislation recently enacted in North Dakota which would prohibit producer ownership of film houses in the state will begin in about two weeks. The action will seek to enjoin enforcement of the law.

In Wisconsin, the legislature adjourned without acting upon a similar bill introduced there some time ago. It is not known whether the divorce will be attempted at the next session or not.
The Bluebook School

ANSWER TO QUESTION NO. 77

Bluebook School Question No. 77 was: (A) What is the best method of cleaning carbon clamps? (B) How much lost motion is permissible in a gear train? (C) How may such lost motion be accurately measured?


On the whole I believe it best to summarize the replies, as follows: There is a large preponderance of opinion favoring cleaning carbon clamps with crocus cloth wrapped around a steel bar a little smaller than diameter of carbon used in the clamp to be cleaned. Some favor a slot cut lengthwise in the bar to a depth equal to half its diameter, into which one edge of a strip of crocus cloth may be inserted, the cloth passed around the bar and the opposite edge inserted in the slot beside the first one, which to me seems rather impracticable for reason of the difficulty that would be experienced in entering the second edge.

Another and what seems a more practicable plan is to use a similar bar of perhaps somewhat less diameter, around which a strip of crocus cloth may be tightly rolled until the desired diameter is obtained, whereas one end of the cloth is held by the tight pressure of a strong rubber band doubled several times; or, if it be preferred, it is possible to use very fine emery cloth, say No. 0 or No. 00, though while it would do an equally good job of cleaning, it doubtless would remove somewhat more metal and would not produce so high a burnish as would the crocus cloth.

However, whichever is used, the bar upon which it is wrapped should be bent at one end so that a handle is formed, and it should be sufficiently long for a good grip to be had at both the handle and the opposite end, and in working it back and forth under slight pressure exerted by the carbon clamp screw or nut, a twisting motion should be employed.

Rau and W. W. Smith, in reply to the question of mounting a small motor upon a suitable pedestal, to the shaft of which is attached, by means of a set screw and male-and-female coupling, a special emery driven by a sprocket wheel and chain to form an extension of the motor shaft. This paper holder must have a slot cut in it into which the edge of the paper may be inserted, the remainder of the sheet being wound upon the shaft, the completed diameter being that of the carbon used in the clamp to be cleaned. That such an arrangement would clean and polish the clamps is quite obvious, though I do not know where such an extension could be obtained, and to make one would not be quite a chore.

Several approved the following plan, set forth by O. S. Mallaby: 'Some time ago in your columns, Mr. Brown, you described a carbon clamp cleaning tool used at one of the big New York City theatres. It seemed so very evidently excellent that I immediately put it in requisition for a small motor such as is used to mount emery wheels upon. We had friend manager get set one should mount wheel on either end, and secured six wire brush wheels for trial, finally, after experimenting, selecting two of five-inch diameter, one rather coarse and one of quite fine wires. We mounted the motor in a small room adjoining the projection room which is used as a work shop, and do those brushes do quick and bang-up job of cleaning and polishes out H. I. carbon clamps? Take it from us, the answer is an emphatic yes! Of course, though this plan may only be employed where the clamps are readily removable. We keep extra sets of clamps, clean a set today and next morning the first duty when we arrive is to remove the set used the day previous and insert the clean ones, those removed being cleaned later on that day.'

(B) A surprising fact is that out of all the mass of answers, only one gave evidence of thorough understanding of what is taught on page 216 of the Bluebook of Projectors. R. and K. Wells say, "We do not believe the question is quite correct, Dad. We think it should read: 'How much lost motion is permissible in the intermittent sprocket and shutter that counts and part may be in the various shaft bearings, in the gear train and in the intermittent itself.'--F. H. R.".

'Lost motion up to a maximum of 3/16 of an inch movement of the rim of the flywheel, is permissible even in a new projector mechanism. But when by wear this is increased to a maximum of 5/16, the mechanism should have a general overhaul to take up the slack in bearings, gearing, etc., for the reason that unless this be done the shutter will have too much back lash, with the result that travel ghost will develop unless the master blade width be more than would be required by the lost motion reduced to a nominal amount, therefore light is wasted and flicker tendency increased.'

(C) Oscar H. Schmidt says, 'The lost motion may be measured by first affixing a nick punch mark on some part of the mechanism frame as close as possible to the inner edge of the flywheel rim. Then, having the intermittent motion on the lock, make another similar mark upon the flywheel rim, near its inner edge and a sufficient distance from the frame mark to enable accurate work when the wheel is rotated. Next have an assistant hold the rotating shutter stationary and rotate the flywheel as far as in either direction as it will go. Fix one of the caliper points in the frame mark, and the other in the flywheel, and with the shutter still held stationary, measure distance between the caliper points, or better still, prick the points into paper. Then having rotated the flywheel as far as it will go, in the opposite direction, shutter held stationary all the while, again fix the caliper points into the punch marks. The difference between the two measurements will of course be the exact amount of lost motion between the intermittent and shutter, including the intermittent itself.'

BLUENOOk SCHOOL QUESTION NO. 82

What constitutes a harmful glare spot in a motion picture auditorium? Explain, in detail, its damaging effects.

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

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WHAT THE PICTURE DID FOR ME

COLUMBIA

END OF THE TRAIL: Jack Holt, Louise Henry—This is an exciting picture, so exciting, in fact, that we brought it back. The story includes Teddy Roosevelt. Erma L. Ruckheim, Arcade Theatre, Newell, S. D. Small town patronage.

I PROMISE TO PAY: Leo Carrillo, Chester Morris—Very nice. Everyone liked it, good interest story, plenty of action. Running time, 60 minutes.—W. E. McPhie, Strand Theatre, Old Town, Me. General patronage.

RACKETEERS IN EXILE: George Bancroft, Eve-lyn Venable—You exhibitors who are looking for a class picture look over this one. This is a picture with a good story, and at the same time, it is very well produced, and diversified. Dutch L. Baker, RKO-Radio Picture Theatre, Des Moines, Iowa. General patronage.

TROUBLE IN MOROCCO: Jack Holt, Mae Clarke—Nothing but the best. The picture runs strong. The story is old, but the cast draws this picture off very well. It will please all classes of movie patrons. Don’t make the mistake of passing this one up, as it will please the public.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

WHEN YOU’RE IN LOVE: Grace Moore, Cary Grant—We just cannot get any money with Grace Moore. An excellent cast, the direction is not up to par. C. L. Niles Theatre, Anamosa, Iowa. General patronage.

FIRST NATIONAL

GREEN LIGHT: Errol Flynn, Anita Louise—One of the best pictures we have seen. Everything is well done. Erma L. Ruckheim, Arcade Theatre, Newell, S. D. Small town patronage.

MOUNTAIN JUDGE: Josephine Hutchinson, George Brent—Good picture of its type depicting the life of the Southern Mountain people, popularly, I think, by the child marriages that have occurred down there. —A. E. Hancock, Columbia Theatre, Columbus City, Ind. General patronage.

METRO-GOLDWYN-MAYER

AFTER THE THIN MAN: William Powell, Myrna Loy—A grand picture, one that holds attention from beginning to end. Full of clever comically, as a side line, the play which is written is made. Erma L. Ruckheim, Arcade Theatre, Newell, S. D. Small town patronage.

CAMILLE: Greta Garbo, Robert Taylor—They showed it to us better than we had hoped, a few men walked out, and were decidedly of the opinion that it was too high class for them, but on the whole we are glad we showed it. —Erma L. Ruckheim, Arcade Theatre, Newell, S. D. Small town patronage.

FAMILY AFFAIR: A: Lionel Barrymore, Cecil Parker, Eric Linden—A grand picture for the small towns. Played by a great cast, it had everything. This is the type we need in these small communities. Running time, 60 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MAYTIME: Jeanette MacDonald, Nelson Eddy—Grand production. Not good for the smaller towns. It does get out some of the regular stay-at-homes but falls down on regular theatre patrons who like their screens free of life, modern, and with plenty of comedy. Believe that the trailer on this picture drove people away instead of bringing them. Running time, 123 minutes.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

PARNELLI: Clark Gable, Myrna Loy, Edna Mac Oliver—Two top rating stars, and evidently a costly picture to produce, and, as a picture, it was given thought and care in production for authenticity to this era of Ireland’s destiny. But the business done on it was very disappointing. Enlarge another that adds prestige to the house that runs it, but you can’t say your bills on this. Will give Metro credit for always trying some other angle to attract the public, but I don’t like to pay for their experiments, not to the tune that this one cost.—A. E. Hancock, Columbia Theatre, Columbus City, Ind. General patronage.

PERSONAL PROPERTY: Jean Harlow, Robert Taylor—Excellent, I thought, drew extra business possibly on account of the last death of Harlow. We’ll miss her! Running time, 84 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PARAMOUNT

DOCTOR’S DIARY, A: John Trent, Helen Burgess—A very good picture indeed.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FORTRESS: March, 1937

IN THIS, the exhibitors’ own department, the theatremen of the nation serve one another with information on the office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

WHAT The Picture Did for Me

MOTION PICTURE HERALD

Rockefeller Center, New York

REPUBLIC

RIDE, RANGER, RIDE: Gene Autry, Smiley Burnett—I think Autry is about the worst on the screen, but the general patronage like him and he is doing good business.—Walter Hol сфield, Elite Theatre, Greenleaf, Kans. Small town patronage.

ROARIN’ LEAD: Bob Livingston, Ray Corrigan—These Three Mesquiteers are turning out some good westerns and these stars are getting some drawing power.—Walter Hol сфield, Elite Theatre, Greenleaf, Kans. Small town patronage.

RKO-RADIO

HOLLYWOOD COWBOYS: George O’Brien, Cecilia Parker—These George O’Briens are very good and do pretty fair at the box office.—Walter Hol сфield, Elite Theatre, Greenleaf, Kans. Small town patronage.

MEET THE MISSUS: Victor Moore, Helen Brod—(Continued on following page)
erick.—Mighty good little picture. Plenty of laughs from start to finish. If you can get them in it will please. Only did average business.—Walter Hohfeld, Elite Theatre, Greenleaf, Kans. Small town patronage.

RACING LADY: Ann Dvorak, Smith Belles—Below average program which did not draw at all for me.—Walter Hohfeld, Elite Theatre, Greenleaf, Kans. Small town patronage.

SEA DEVILS: Victor McLaglen, Preston Foster, Issa Epps.—Very good pictures of its type but with a sad ending.—Walter Hohfeld, Elite Theatre, Greenleaf, Kans. Small town patronage.

THERE GOES MY GIRL: Ann Sothern, Gene Raymon—Program, with the stars apparently not up to the mark set in other pictures and by Miss Sothern with Paramount.—F. G. Este, Este Theatre, Parkar, S. D. Small town patronage.

THERE GOES MY GIRL: Ann Sothern, Gene Raymond—Fair newspaper story, though this is only a program picture with not extra drawing power. —Walter Hohfeld, Elite Theatre, Greenleaf, Kans. Small town patronage.

WOMAN I LOVE, THE: Paul Muni, Miriam Hopkins—War story that did not kick but have not been played; for it was a wasted date despite the picture was well produced although slow in tempo.—A. E. Hunscoot, Columbia Theatre, Columbia City, Ind. General patronage.

YOU CAN'T BUY LUCK: Viston Haworth, Helen Mack—Very poor picture with no drawing power. These murder stories are out at the box office.—Walter Hohfeld, Elite Theatre, Greenleaf, Kans. Small town patronage.

ROBIN HOOD: Erma J. Raeburn, Elite Theatre, Parkar, S. D. Small town patronage.

ONE RAINY AFTERNOON: Frances Lederer, Ida Lupino.—This did not draw well, and did not seem to please, although I liked it personally. It has beautiful music, clever lines, but lacks that something.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

STAR IS BORN, A: Janet Gaynor, Frideric March—Go to the limit on this one. Box office smash in any spot. Running time, 110 minutes.—W. E. McPhie, Strand Theatre, Old Town, Me. General patronage.

UNIVERSAL

RIDE 'EM COWBOY: Buck Jones—We played this in face of Cole Bros. Circus, playing in a neighboring city 18 miles away, with Ken Maynard in person, and we did do double duty and business. The kids were wild, stood up and yelled "Come on Buck." This western picture is the story of a cowboy who knows nothing about cars and wins an auto race, but still prefers his horse and the open range but has a western trend for weekends, don't pass this one up, it did put the kids in Buck's Bloomers and many other so-called specials.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TWO IN A CROWD: Joel McCrea, Iden Bennett.—A little picture that did well.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

WARNER BROTHERS

DOCTOR SORATES: Paul Muni, Ann Dvorak.—This is a very fine picture, interesting to all. It is old, so we put it on a cash night, but were proud of the return.—C. L. Niles, Theatre, Anamosa, Iowa. General patronage.

KID CALAHAN: Edward G. Robinson, Bette Davis, Wayne Morris, Humorety Bogart.—Good picture and acted right along up to the top all the way through. Wayne Morris is a big guy and good looking. He was kid Glass—saw two other pictures by this writer and they were all right angle or not, it did not do the business that it deserved. Why don't we have for I know that Louis-Braddock fight pined our ears back that night on a good picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.


STORY OF LOUIS PASTEUR, THE: Paul Muni, Josephine Hutchinson.—A very fine picture a little too far away for me to take it for high brow, it is interesting to young and old, and adapted down to earth stuff. The title sounds heavy, but it has suspense, romance, human feelings, beautiful rural scenery.—This picture played well.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

SHORTS

METRO-GOLDWIN-MAYER

CINEMA CIRCUS: Musical Comedies.—Was well received. Our patron line pictures of this type.—Horn & Morgan, Theatre, Seaton, Neb. Small town patronage.

CINEMA CIRCUS: Musical Comedies.—A very good color show, very interesting movie folks. Should be popular for the kids on the weekend.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

EVERY SUNDAY: Tabletop Musicals.—This one stayed in longer extra billing as it looks almost like a comedy.—Judith Garland of Jack Oakie's, radio program and feature. Douglas Fairbanks Jr. is the perfect girl partner for her. They both give exceptionally good performances, and should be played up.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HEARTS ARE TRUMPS: Our Gang Comedies.—A dandy gang comedy that will please young and old.—C. L. Niles, Theatre, Anamosa, Iowa. General patronage.

HOLLYWOOD PARTY: Musical Comedies.—A grand program and we have this preferred time, not only the stars, but good vaudeville and comedy.—C. L. Niles, Theatre, Anamosa, Iowa. General patronage.

PENNY WISDOM: Pete Smith Specialties.—Grand! Sure thing subjects of this type go over well with all types of patrons. This will be accepted in any type and should have feature billing. Running time, 10 minutes.—Harland Rankin, Plaza Theatre, Hay Springs, Neb. Small town patronage.

SWING WEDDING: Harman-Jaing.—Not up to the standard of these cartoons.—C. L. Niles, Theatre, Anamosa, Iowa. General patronage.

YELLSTONE PARK: Fit Patric Travel Talks.—A long feature all color and we will bring much comment.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PARAMOUNT


SONG OF THE ISLANDS: Musical Romances.—Beautiful subject but just a filler. There is no action. We don't know what to do with this type of these Musical Romances. Running time, 9 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

RKO-Radio

MAJOR BOWES AMATEUR PARADE: No. 6.—This is a very poor picture and we just sold it. Our people laughed at the acts.—C. L. Niles, Theatre, Anamosa, Iowa. General patronage.

MARCH OF TIME: Some of these subjects have very interesting topics but on the other hand some of them are not so good. Seems like these foreign topics are not so good.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WARNER BROTHERS

UNCLE TOM'S BUNGALOW: Merrie Melodies.—A fine colored cartoon.—C. L. Niles, Theatre, Anamosa, Iowa. General patronage.

Distribution heads at National Theatres Session

One hundred executives of the exhibition, distribution and production will gather in Colorado Springs, Colorado next month when executives of National Theaters Corporation, owners of the Fox theatre properties, hold their annual meetings, according to Rich Ricketson, president of Fox Intermountain Theatres, Inc.

To be held at the Broadmoor Hotel, the sessions will begin on August 9th, and last for six days. Headed by Mr. Ricketson will be operating head of Fox theatres, and Charles P. Skouras, Fox west coast head, the meetings will be attended by Joseph Schenck, chairman of the board; Sidney K. Kent, president of Twentieth Century-Fox Film; Darryl Zanuck, Fox production head; Ned Depinet, RKO president; Gradwell Sears, Warner Brothers; Abe Montague, sales managers for Columbia; Neil Agnew, Paramount Pictures vice-president; Al Bowles, division manager of Fox west coast theatres at San Francisco; Frank Newman, president of Evergreen theatres, Seattle; Harold Fink, vice-president of RKO theatres, Milwaukee; and John Harmon, Seattle; E. C. Roden, Kansas City; Rosenberg and Finkelsite, operators of a chain of houses; in addition to district managers, bookers and film buyers for the Fox theatres organization.

Harry Joe Brown with 20th-Fox

Harry Joe Brown has signed a two-year contract with Twentieth Century-Fox. Joe, en route to Europe to seek story material, will take up his new duties in six weeks.
NEW TOOLS

LABORATORIES are today doing what was long thought impossible. With the aid of Eastman Fine-Grain Duplicating Films they are producing duplicates of such high fidelity that they equal the originals in quality. These special Eastman films are important new tools that will substantially aid the motion picture industry. Eastman Kodak Company, Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN Fine-Grain Duplicating Films
Defiance of Chinese government film censorship by the Japanese reached its peak when, ignoring the Shanghai Municipal Police Film Censor Board, a Japanese cinema, "Towa," situated in the Hongkew district of the International Settlement in Shanghai, and without the approval of the Board, which is under the Central Film Censorship Committee, the German-directed Japanese film "The New Earth," despite the fact that the Shanghai Municipal Police film censor denied a license for showing this film because the theatre refused to make several cuts of scenes which the Board considered detrimental to public peace, and offensive to the Chinese people.

An American short subject, "Mongolia" (Fox Movietone), was recently passed by the Shanghai Municipal Police film censors and after a certain cut had been made and dialogue blacked out which referred to the Japanese activity in Mongolia, and the film was afterwards passed by the Central Film Censorship Committee in Nanking.

The Japanese, however, taking refuge under extraterritorial rights, with the reported approval of the Japanese Consular authorities, defied the Shanghai Municipal Police, and since Japanese films are not shown in Chinese controlled territory, did not apply to Nanking for the right to censor the film, which went to the Central Film Censorship Committee. The Towa theater ran "The New Earth" for several days, advertising in the newspapers, and defying the Chinese law which forbids such advertising in advance of a license under penalty of heavy fines.

The Chinese censors are powerless to act since unless a film is shown in Chinese controlled territory, the Central Film Censorship Committee apparently has no jurisdiction. But the fact remains that other foreign film companies have had films delayed and fines levied, because such other foreign distributors depended upon exhibitions outside the foreign controlled areas, and could not afford to incur boycott of their products. Japanese films, being exhibited only in foreign of Japanese controlled areas, are able to defy the Central Films Censorship Committee in Nanking.

The Shanghai Municipal Police can close a cinema, or stop exhibition of a non-licensed film in the International Settlement. Other foreign companies have the right to refuse showing to the Municipal Police censor Japanese films, though it is understood that he seldom has any but the Japanese members of the Shanghai Municipal police film censors reviewed such Japanese films for showing in the International Settlement.

It is claimed that Japanese films pay no Chinese taxes or duties, as these films are brought in on Japanese vessels and otherwise conveyed to the theatre. Other foreign films must pay such duties, and furthermore, must, in all shipments for distribution in China, be accompanied by the Customs Identification Card, to which is attached a frame of the film showing the title, etc.

The Japanese authorities would allow the Shanghai Municipal Police to stop performance. Such action on the part of the police would undoubtedly call for "extreme action" on the part of the Japanese Naval Brigade in Shanghai.

The matter received considerable attention in the local press. The North China Daily News reported that four Chinese civic organizations in Shanghai had telegraphed a petition demanding the closure of the Towa Censor in four places. The report said the organizations charged the film was political propaganda and was injurious to friendly Sino-Japanese relations. Objections were made to scenes showing a map of Manchukuo, sections of the Great Wall and the silhouette of a Japanese soldier on China's capital.

"The New Earth" was produced in Japan by Towa Shoji-Kaisha and was directed jointly by Dr. Arnold Fanck, German director, and Masatsuka Itami. The dialogue is in Japanese with superimposed English titles.

**Rigid Censorship Related**

Late developments from the Central Publicity Bureau in Nanking, which censors the press, books, advertising and motion pictures, have given an indication of the newly organized Association of Motion Picture Producers of China, in Shanghai.

The meeting was addressed by Mr. Shao Li-chi, head of the Central Publicity Department, who congratulated the association on its formation after a long struggle and predicted that the association will represent work in the field of education and culture.

The board of chairmen is composed of: Chien-chuan Hsiung, W. H. Chiu-chang, Tso Pei-shun, Wei Pang-feng, Chang Shien-kwan, and Chow Chien-yuan. Mr. Chin Chao, who was appointed Secretary-General, and Mr. Pei Hsiung-chi acting Secretary. The Chairman, Mr. Tso Pei-shun, (United Photoplay Studio), addressed the meeting after the usual formalities were completed, expressing the aim of the association as a united organization in spreading education and culture.

What this new organization means to the producing branch of the industry in China remains to be seen. Production so far has been limited to around 50 features of 1936, but reports show that 1937 will indicate a decided increase in native films. That foreign distributors have reason to feel that their market is weakening in China is certain, yet the first few months of 1937 show more than 155 foreign features passed or to be passed by the Nanking censors, on which are the names of the eight major American producers, while there have been several more applications for the extension of the license to all the major American films which still show earning power after three years' running.

**Paramount Cuts Capital Stock**

In a certificate filed with the Secretary of State at Albany last week, Paramount Pictures, Inc., reduced its capital stock from $4,100,000 to $29,856,649. The move was approved at a stockholders' meeting as essential to the conversion of preferred into common stock.
THE PASS SITUATION FROM ANOTHER ANGLE

Whether or not the recent symposium in these pages on passes will result in much immediate progress to eradicate this boll-weevil of the industry, general comment is of the opinion that keeping the subject in the spotlight will aid in cutting down the number of free admissions theatremen are presently distributing.

"Keep at it," encourages the membership and two recent communications to this desk provide the necessary ammunition for further discussion on another pertinent angle of the pass situation.

The first is a 14-inch co-op newspaper ad from a member wherein the contributor gave 25 passes for answers to questions concerning his attraction and the store that paid for the ad, the greatest part of the space given to the theatre. The second communication is a release from the publicity department of Hart, Schaffner & Marx, detailing a national advertising fiasco wherein Henry Fonda will be shown wearing the clothier's new models. Says the story—"In a day when motion pictures draw an audience of millions, a tremendous army of potential buyers is just waiting to be directed into the proper merchandising channels." With which, of course, there is little argument.

In the beginning of merchandising tieins made by theatremen, hard-headed store men versed in the possibilities of motion picture promotions had to be beguiled by something more than the name or face of a star in their advertising and display. Thus to obtain the tiein your theatreman was forced to offer something considered more substantial by the merchant and the "something" that often did the trick was the offer of passes in one form or another. Now, that may have been good business in the days when exploitation was "just a purp" but does it hold true today?

Few will deny that the cooperation of stars in selling merchandise by endorsement and suchlike is now big business; that important world-known corporations go to great lengths to corral important names for the advancement of their wares.

And if this be so, then is it not time for the theatreman to take cognizance of the situation by affecting local tieins without the necessity of throwing in a handful of seats to complete the deal?

A quick answer of course is that the local storeman does not always view the setup from the same standpoint; that being less than promotionally-minded, the merchant demands more in return for his hard cash and unless the theatreman comes across with the requested passes, there will be no deal. And another answer, perhaps not so quick, is the manager's desire to put over a tiein that will look good in the eyes of the bossman.

But whatever the cause, there still remains to be proved that the deal will always fall through if the usual ducats are not forthcoming. And a certain way to find out is to effect merchant co-op tieins strictly on their merits.

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MOVING THE MOUNTAIN

There are few managers today who refuse to realize the importance of radio in theatre advertising. Thus it is usual to find some sort of regular program or spot announcements included in many campaigns that come to this desk. That goes of course for situations with local broadcasting facilities but not entirely to the exclusion of towns without radio stations.

For instance, there is Danville, Illinois, which depends upon nearby WDZ in Tuscola for most of its radio entertainment. Realizing the value of this air publicity for the theatres under his supervision, E. E. Crabtree, Publix Great States City Manager for Danville, first sold the Tuscola station on the idea of a thrice-weekly "Behind the Screens in Hollywood" broadcast from the lobby of the Fischer Theatre in Danville. Then he went out and interested local merchants in sponsoring the show, obtaining two leading stores for the tiein.

Now Crabtree goes on the air regularly to tell the folks about the stars and his coming shows. It costs him nothing more than the time and effort put forth in preparing his material which for the best part he secures from the various studio publicity departments. An effective setpiece in the lobby plugging the station, the program, sponsors and coming pictures is another device to build the prestige of the arrangement which is reflected in the increased listener-attention to the broadcast.

Crabtree's accomplishments in localizing his radio advertising so effectively may well serve other theatremen in similar situations as an example of what can be done to "bring the mountain to Mohammed."
CALLED upon to honor the first local showman to win a Quigley Plaque, Chicago's Mayor Kelly presented the Silver for May to John Burborn, of the Gayety Theatre. Pictured at the ceremonies, reading from the usual left, were Aaron Saperstein, president, Allied Theatres of Illinois; Alderman W. A. Rowan; the Mayor; Burborn; Alex Manta, president, Indiana-Illinois Theatres, and Louis L. Abramson, president, Chicago Amusement Publicists Association.

For date on "Git Along, Little Dogies" at the Capitol, Dallas, front was given that Louie Charninsky touch with "little dogie" himself right off the range planted in a small corral to make him at home.
Blue and silver panel display at the New York Globe on date for "Road Back" featured the war action, prestige of the book, blowups of the cast with their names. Love theme was stressed by embracing figures in the two lower corners. . . . Front at the Shubert Theatre, lower right, shows atmospheric treatment in panels for date on "The Girl Said No", by Manager Moe Baranco.

Group of costumed masked men to represent characters in "Black Legion" made up the street ballyho that secured wide attention for the première of the picture in Mexico City. Credited for the idea is Joseph Mullen, Mexico manager for Warner Bros. . . . Nothing to beat a good old-fashioned hay ride in the summer, writes Sid Blumenstock, from Atlantic City, commenting on the farm-gag put out by Morty Levine, for the date on "Mountain Music" at the Warner in the seaside city. Note ballhies, corn jugs and rifles.

So closely did this impersonator resemble Groucho Marx that Les Pollock found no need for further identification to advertise "Day at the Races" at Loew's Rochester. Comic carried on in the best Groucho manner for audience attention.
Main and Smith Voted Quigley June Plaques

Sudbury, in the Canadian province of Ontario, and Hot Springs, Ark., are coupled in the announcement of the Quigley June Awards results as the judging Committee selects the entry of Manager H. C. Deacon Main, on GB’s "Silent Barriers", at the Grand Theatre, Sudbury, for the Silver Plaque. Just a step behind, comes W. Clyde Smith, Malco City Manager, in Hot Springs, with a powerful campaign on Paramount’s “Mountain Music” at the Paramount Theatre, voted the Bronze. Main is a newcomer to the Awards and Smith, who has rolled up an impressive score in the Competitions, now clicks for Plaque honors for the first time. For May, three First Mentions were voted, and fourteen Honorable, as follows:

First Mentions

F. A. Steinbucb, Manager, Milt Harris, Publicist, Loew’s State, Cleveland, Ohio, "Captains Courageous".

Harry Botwick, Manager, M. & P. State, Portland, Me., "Make Way for Tomorrow".

Charles Dilley, Manager, Colonial, Port Arthur, Ontario, "Elephant Boy".

Honorable Mentions

FRANK SHAFFER, Manager, Warners’ Virginia, Harrisonburg, Va., “Shall We Dance?”.

P. G. Travers, Manager, La Scala, Paisley, Scotland, “Romeo and Juliet”.


Compilation of results for June finds repeaters in the majority and about seven entries landing for the first time. Circuits represented are Loew’s, Warners, Interstate, M. & P. and Malco, with the Oscar Hanson Circuit featured by Main’s top winning, Scolland was also represented and Myrtle Elrod, of Pittsburg, Kan., is the first of her sex to win Awards recognition.

Cowboys Aid Sirkln On "Plainsman" Date

Saturday morning matinee of “The Plainsman” found Joe Sirkln, Culver Theatre, Brooklyn, planting singing cowboy in his lobby, who in addition did rope tricks for the kids. Evening performance, two cowboys and a cowgirl in full attire maneuvered about the lobby for further atmosphere on the date.

Pianist and Banjoist Plug "Town" Hits

To sell “Top of the Town” at the Astor Theatre, Reading, Pa., Dwight Van Meter planted pianist and banjoist in music window on main street. Boys played hit tunes from the picture which were amplified over mike to crowds in the street. Sheet music from the opus was also displayed in window and featured in the store.

First Time Broadcast In China on "Live"

Alexander Krisel, U. A. manager for China, put on an intensive campaign for the opening of “You Only Live Once” at the Metropole Theatre in Shanghai.

What is reported to be the first time in China, was a radio broadcast with the program based on the pressbook radio section. A special amateur cast appeared in the broadcast for fifteen minutes on four days in advance of opening.

Another “first timer” was securing permission from the police department to place safety posters on all signal stations throughout the city and orchestrations of the theme song was planted in leading hotels, night clubs and cabarets.

“Tell Us What You Did”

Store Puts On Contest For Elliott’s "Town" Date

Local furniture dealer was promoted for "Top of the Town" by Doc Elliott, Canton, Ohio, on what he called a magic square contest in which numbers had to be rearranged so that the total horizontally, vertically and diagonally totaled the same number. Store donated radio to winner, theatre coming through with passes for runner street.

Five and ten featured a “Town” sundae, using streamers on store mirrors; imprinted pennants were strung throughout store and drug store featured large window display of cosmetics with panel featuring women stars from the picture with plenty of stills.

“Tell Us What You Did”

Railroad Employees Attend "Barriers"

It was Canadian Pacific Railroad night at the Orpheum Theatre, Vancouver, B. C., when Ivan Ackery invited old time railroad employees to the opening of “Silent Barriers” recently. Photos and stories were run in papers.

As an eye-attractor street bally, Ackery planted large barrel on street corner with card on top reading “The only white rattle-snake in captivity,” folk looking into the barrel read card in bottom with copy “We may have fooled you this time, but you won’t be fooled if you see,” etc., etc. Local Scotty band paraded to theatre with banners and broadcast from theatre foyer with prominent local celebrities giving brief addresses over radio.

“Tell Us What You Did”

Parker Organizes Club Among Theatre Patrons

Organizing what he chooses to call his “Tudor Circle Club,” Kenneth B. Parker, Tudor Theatre, Dewsbury, Yorkshire, England, already thought only a year old, boasts a membership exceeding 1,000. The club, an adult one, was designed solely for the interchange of social ideas between the management and patrons.

Some of the benefits that members derive are: Use of umbrellas when it rains, monthly programs in advance, advice on all matters concerning films and film stars and a free ticket for the show on members’ birthdays. Ken reports the club as extremely successful and local newspapers have played it up big.
May Queen

Candidates from each class of local high school vied with each other for the selection of a May Queen, contest organized by Ted DeGrazia for his “May-time” date at the Lyric, Bisbee, Ariz. Ballots were published in local paper and boxes provided at theatre for the voting results which were announced at a May-time dance. DeGrazia also promoted two other sizeable exploitations, one being a singing contest, winner given trip to Tucson and an audition before University of Arizona voice department head. Other click was a star revue and stage show based on costumes in the picture.

Parade

Parade with police escort was arranged by Hy Gordon, Schine’s Avon, Watertown, N. Y., for “Hit Parade” procession followed by nine boys, each carrying a letter of the title. At intervals the boys would change places, then get back into position spelling out the title again. Copy page was landed in which various names were planted in ads, tickets going to those spotting their names. Girls were spotted at telephones calling names at random from directory advising of the opening, music store came through with entire window display and menu cards were imprinted in all leading restaurants.

Front Page

Turning a mishap into an unexpected page one story was Howard Robarge’s experience on his two-a-day date for “Romeo and Juliet” at the Cosmo, Merrill, Wis. The reserved seat tickets late in delivery, Robarge wired MGM to have them shipped by air and the arrival of the tickets inspired the front page break.

Co-op page and misspelled word contest were also planted. All schools in the neighborhood and surrounding neighborhoods were contacted and schools supplied with study guides and advised of special students’ discount tickets.

Shorts Tiein

Now devoting his time to MGM exploitation, Round Tabler Louis Orlove was recently reported to have arranged a neat series in the Wisconsin News on the Pete Smith short “Gilding the Lily.” Louis interested women’s editor of the paper for a series of makeup photos and copy showing how correct application of cosmetics improves appearances. Theatre was duly credited in the stunt.

JULY DEADLINE MIDNIGHT, AUGUST 7

From date of this issue, exactly three weeks remain for entries in the Quigley Awards for the month of July. Deadline has been set for midnight of Saturday, August 7, at which time all campaigns must be at Committee Headquarters. The following have been asked to serve as judges: Louis Frisch, Rand Force Circuit; John D. Clark, Twentieth Century-Fox; and Si Seadler, M-G-M.

Slogan Contest

Cash prizes were awarded by local insurance company in connection with a safety slogan contest sponsored by Wayne Williams, Majestic, Mansfield, Ohio, for his short subject date on “Lucky Spills.” Contest was planted in paper with co-op ads from agencies and auto dealers. Wayne also promoted a “safety week” and to attract attention two wrecked cars were roped off on main square with picture copy. Company provided safety posters with playdates in exchange for which Williams distributed insurance pamphlets with theatre imprint.

Lamm’s 10th

Series of celebrations by neighborhood merchants and home office executives helped signalize Julius Lamm’s 10th anniversary week at Warner’s Uptown, Cleveland. In attendance at birthday cake cutting ceremonies were district manager Fishman, Sid Dannenberg, advertising head and Sol Bragin, zone film buyer. Congratulations wires from stars were also promoted and displayed in the lobby.

Animation

Animated display for his “Waikiki Wedding” lobby was constructed by C. T. Spencer, Capitol, Hamilton, Ontario, with large frame containing blowup scene stills before which colored doll with grass skirt and all the trimmings danced. Card attached to doll read “meet Lulu from Honolulu.” Leading store devoted window to display of “Waikiki” dresses, background depicting Hawaiian scene with palm trees and cutout dancers, scene stills and playdates were used profusely. Day ahead Spencer also planted sidewalk striker in front of theatre explaining stunt with tiein copy.

Advertising Class

Professor at the local duPont high school was contacted by Roscoe Drissel, Loew’s, Wilmington, Del., in connection with the opening of “A Star Is Born,” the former lecturing to approximately 1,200 pupils on the difference between technicolor and black and white film. During his talk, the Professor used a strip of color film which carried the title of the picture and suggested that the pupils see it as a follow up on the lecture. Drissel further contacted the teacher in charge of advertising class in Wilmington high school, offering his assistance to the class for a session on theatre publicity. Pupil was assigned to cover the subject with Drissel helping to prepare thesis and talk based on the picture, which was given before classes in general assembly.

Two McDonalads

Name of cashier at the Opera House, Millmocket, Me., is Janet McDonal, which was seized upon by Manager Bill Johnson for some extra publicity on his “Maytime” date. In exchange for mimeographing a music week concert program for the local Philharmonic Club, Bill secured picture plug. For lobby, entire ceiling and upper part of walls were covered with pink and green crepe paper streamers, banner covering entire side was lettered in glitter on rainbow background and contained several stills.

1907 Model

Hal Neides, Orpheum, San Francisco, Cal., found a different way to distribute gum packages promoted on “Devil Is Driving” by sending out several girls in uniform carrying baskets of the chicle and driving about town in 1907 model car. Jaloppy was banded with driver in red devil’s costume. Precue was held for traffic judges, heads of women’s clubs, etc., whose endorsements were used for publicity. Neides also arranged to have traffic violators sentenced to see the picture during the run.

(See photo in Round Table picture sec.)

Co-op

Full co-op ad page was secured by Les Pollock, Loew’s Rochester, Rochester, N. Y., banner across top reading “With a cargo of sales ‘Captains Courageous’ comes to Loew’s.” Each merchant’s ad was set in sail form, with stem of boat carrying the theatre ad. Casi, playdates, etc., were scattered throughout the page.
BABY CONTESTS CLICK WITH M&P MANAGERS

Manual Outlining Highlights of Successful Tie-ins Put Out by Ad Head Browning

The modus operandi of the M & P baby contest put on in the past by many of that circuit’s managers has been detailed by publicity director Harry Browning in a complete manual on the subject.

From time to time details of individual baby contests from the New England sector have been run in the Round Table and the following taken from Browning’s manual is a compilation of highlights in campaigns executed by Maurice Corkery, Barney Dobrants, Harry Botwick and Mel Morrison which were reported by the members as highly successful.

The first step in conducting a baby contest according to Browning is to enlist the wholehearted cooperation of local newspaper and ask them to sponsor the contest. This arranged, the next step is to secure cooperation of a photographer who agrees to take a picture of each baby registered, giving a photo to each and one to the theatre where it is displayed in lobby. He also agreed to take an ad on the contest page: photographer will be interested in stunts because it brings parents into his studio with their babies. According to Browning, when parents see the finished photographs, about 20 per cent of them leave orders for pictures.

Register Entries First Week

During the initial week of contest entrants are registered at the theatre. Four days are usually allotted for registration and during that time the newspaper cooperates with free ads and news stories. A trailer is also used on the screen. After registration parents are given an appointment with the photographer. At the close of the registration period the photographer supplies the theatre with one picture of each baby. These are put on display in the lobby and each picture is identified by the baby’s name.

On the following week the voting in the preliminary contest starts, ad is run gratis in paper with names of babies. Voting is done by ballot good for 10 votes run daily by paper and a ballot worth 50 votes is given with each ticket admission. Ballots are deposited in the ballot box located in theatre lobby not later than a specified time at the end of the week.

During the week of preliminary voting newspaper procures ads for double truck pages. These run about once a week for four weeks and papers set a minimum and maximum amount of space for each ad so that no merchant can dominate the page. The contest is explained to each advertiser and he understands that he is to sponsor a baby, whose picture is to appear in his ad in the double truck for the next four weeks. These entries to contribute a gift to the baby he sponsors and these gifts are placed on display in lobby.

The number of advertisers participating decides the number of babies to compete in the main contest. Assuming that 200 babies register and 50 advertisements tie up, therefore the 50 babies receiving the greatest number of votes in the preliminary contest are eligible to enter the main contest. The names of the 50 babies are placed in a box and drawn— one baby for each advertiser. From these the babies are known by the name of the sponsoring firms instead of their own names and their photos appear in all the advertising of their particular firm.

The main contest breaks with the double-truck trial and continues for approximately four weeks. The double-truck runs once each week throughout the contest. Each advertisement has a value of 25 votes for its particular baby. The daily newspaper ballot run throughout the contest is good for 10 votes when properly filled in with the first name of any baby. The cooperating merchants are allowed to issue votes on the basis of $1 spent for contests of purchases. During the contest the newspaper cooperates with stories and standings of the contestants.

Prizes donated by the merchants are displayed in the lobby with credit lines. It is suggested that these be made worth-while enough to stimulate interest and competition. Votes deposited in ballot box in the theatre lobby are counted at the end of every day so that the newspaper can publish standings. This aids in maintaining interest in the contest.

Awards are given from the stage at the end of the contest. Award night is usually held at a regular theatre, and parents of all contestants urged to be present.

"Tell Us What You Did"

Radio Contest Planted By Brown on "Woman"

Lou Brown of Loew’s Century, Baltimore, tied in with the local radio station for a contest wherein listeners sent in their pet names for their husbands, best names receiving guest tickets for “Woman Chases Man.” Stunt caused a lot of comment during the five days of its duration.

Lou also sold the A. & P. stores the idea that a man’s heart is best reached through his stomach. Chaiin went for the gag with window displays, streamers, throwaways, etc.

"Tell Us What You Did"

Gag Street Bally Used By Lykes for "Out West"

Man dressed as miner paraded streets of Cleveland as part of Jack Lykes’ street bally on “Way Out West” at Loew’s Stillman. Chap stopped at intersections making a spiel and offering $5 bills for $4.95. Catch in the stunt was that people had to have the tickets change order.

Another stunt that Lykes used was the distribution of 5,000 “gold mine deed” heralds with cuts of Laurel and Hardy in the seals. These were handed out in various schools and different parts of the city.

Quigley Awards Information

A QUIGLEY AWARD to be known as a "Quigley Silver" will be presented each month during 1937 for the campaign selected as best by the Judges from all those submitted to Managers’ Round Table Club on single pictures played that month.

A QUIGLEY AWARD to be known as a "Quigley Bronze" will be presented each month during 1937 for the campaign selected as second best by the Judges from all those submitted to Managers’ Round Table Club on single pictures played during that month.

QUIGLEY FIRST MENTIONS and HONORABLE MENTIONS will be presented each month during 1937 for meritorious campaigns which are not awarded the Silver or Bronze.

QUIGLEY GRAND AWARDS will be presented, these to be selected from among the entries that have been awarded Silver and Bronze Plaques during 1937.

THEATRENO WHERE EVERYWHERE in the world are eligible for the Plaques, the First and Honorable Mentions. Campaigns may be entered on domestic or foreign product from major or independent producers. Entries from foreign countries will be accepted for consideration during the month they are received.

VISUAL EVIDENCE, such as tear sheets, heralds, photos, etc., must accompany all entries.

ENTRIES should be forwarded as soon after completion as possible. They may be mailed after the last day of the month on pictures that have played during that month. This includes dates played on the last days of any month and first days of following. Monthly deadlines will be announced sufficiently in advance.

All entries will be given equal consideration. Entrants are requested to remember that “it’s not what you spend, it’s what you do”.

ENTRIES should be mailed to: Quigley Awards Committee Motion Picture Herald Rockefeller Center - New York
**personalities**

ARTHUR BERGOFFEN
formerly manager of Skouras' Palace Theatre, Bergenfield, N. J., has opened The Lite-House Bar & Grill in Rochelle Park, N. J.

OSCAR H. MILLER
is now assistant manager of the Joie, New and Mystic Theatres in Fort Smith, Ark.

ELI ARKIN
has been named manager of the Paramount Theatre, Hammond, Ind., succeeding DON MALLOY.

ROBERT BUSCH
has been moved from the Oakland to the Lexington Theatre, Chicago, Ill. GENE HOPSON goes from the Orpheum to the Oakland Square there.

PERRY SPENCER
who has been handling publicity for the Paradise and other Bronx Loew houses, has been transferred to the Loew circuit, Brooklyn office. CARL FISHMAN has taken over Spencer's former duties.

J. E. FERGER
former assistant at the Adams, Detroit, has gone to Beaver Dam, Wis., for Fox.

D. B. GRIFFIN
is now managing the Princess Theatre, Gadsden, Ala.

EARL KERR
who operates the Council Bluffs, Iowa, has purchased the Rigney at Albany, Mo.

LARRY MORRIS
former manager of the St. George, St. George, S. I., is now in Miami Beach, Fla., at the French Casino.

JOHN RUSSELL PEARCE
son of J. E. Pearce, Dublin Theatre Co., Dublin, Ireland, has announced his marriage to Miss Barbara Lush.

ED PETTET
manager of the Rivoli, Greenville, S. C., has been transferred to the new Center there.

EMANUEL PANORAS
has acquired the Jodoin Theatre, Baltic, Conn.

SAM TODD
formerly of the Carolina and Rivoli, is the new assistant of the Ritz, Greenville, S. C.

WILLIAM WAHRMUND
has been named comptroller of the Jefferson Amusement Co., Beaumont, Texas.

IKE HOIG
formerly of the Lincoln Theatre Corp., Lincoln, Neb., has gone to Colorado Springs to manage the Trail Theatre.

FRANCIS MURPHY
of Loew's managerial force in Boston has been assigned to vacation reliefs for the next two months. First takeover is in Providence, from which point he will move to Rochester.

Rex Carr
manager of the Embald, Fort Wayne, Ind., has resigned. His successor has not yet been appointed.

JAMES CRAIG
will be general manager of the new Rocky Mount Theatre, Rocky Mount, Va.

LEE NAIFY
has been appointed manager of Senator and National Theatres in Chico, Cal., and his brother, FRED NAIFY, has been made general manager of all northern California theatres associated with T. & D. Jr. Enterprises.

WHIT BISHOP
manager of the Rialto, Macon, Ga., has resigned to become manager of the Dixie in Wrightsville, Ga.

R. M. BURGESS
is opening a new theatre in Hanceville, Ala.

FRED GREENWAY
of Loew's Century, Baltimore, has succeeded STANLEY GOSNELL, resigned, as manager of Loew's State, Boston.

C. C. MURRAY
has left the Fox Tower, Kansas City, to manage the Fox Midwest Lincoln and Washington Theatres, Belleville, Ill., with JOSEPH REDMOND replacing him at the Tower.

MAX TSCHAUER
former manager of the Fox Midwest Theatres at Belleville, Ill., is now city manager of the Frisina Amusement Co.'s theatres in Springfield, Ill.

FRANCIS DEERING
of Loew's State, Houston, Texas, paid us that long anticipated visit. Come again, Francis.

MILO DE HAVEN
former general manager for the Phil Cherokee Circuit, Springfield, Ohio, has been appointed general manager of the Woodward Grand Theatre, Highland Park, replacing SIDNELL HUNT, who goes to the Belmont, replacing EDGAR FIRMAN.

G. SILVER
has reopened the Straight Theatre, Mackinac City, Mich.

PAUL FOSTER
has been appointed house manager of the Grant Theatre, Detroit.

W. L. CRULL
formerly with Loew's in Evansville has been shifted to Nashville, Tenn., as manager of the Loew Vendome.

LAWRENCE STONE
has shifted from the Ideal, Boston, to the Re- gent in Arlington, Mass.

EARL KERR
of Council Bluffs, Iowa, has taken over J. W. MAPLE'S house at Bethany.

---

**APPLICATION FOR MEMBERSHIP**

MANAGERS ROUND TABLE CLUB

Rockefeller Center, N. Y.

Name ...........................................

Position ......................................

Theatre .......................................

Circuit ......................................

Address ......................................

City .......................................... City ......................................

State ...........................................

Absolutely No Dues or Fees!
**The Release Clear**

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later this year are also listed under "Coming." Running times and prices are those supplied by the companies.

Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

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MOTION PICTURE HERALD  
July 17, 1937

THE RELEASE CHART—CONT'D

DuWorld

Running Time: 86 min.

MOTION

May 1937

Mar. 101

Dec. 1936

June 1934

Apr. 1936

56 Pat

Dick

9/37

65 Errol

Oct. 88.)

Mar.

Sept.

Kay

Feb.

Circulation

Aug.

Ricardo

8/36

1,

I,

E.

Dec.

81;

Feb.

Donald

Aug.

Conrad

Mar.

100;

Minutes

Nov.

96

The Lord Is a Jamboree

(See also Warner Brothers)

Running Time

Star

Title

Star

Running Time


Every Dance (G) 3165. Ernest Trues-C. Courtlefe. Feb. 15,971;...22. Sept. 12,938

Everything Boonder (G) 3168. Dr. James A. Coolidge. Aug. 6,584;...20. Nov. 12,967

3699

C. Bennett-D. Montgomery. Oct. 1,751;...42. Sept. 12,936

Headquarters in Love

(Exclusion: Feb. 22,975, p. 84; Mar. 13,976, p. 76.)

Living Dangerously (G) 3163. Herbert Rawlinson. Nov. 1,576;...58. Mar. 30,958


(Reviewed under the title, "His Merchandise") (Exclusion: Mar. 6,972, p. 86.)

Man Who Lived Again (G)

Doris 


Nine Days a Queen (G) 3168. Nora Pigman-Cedric Hardwicke. Sept. 1,580;...80. May 10,936

(Reviewed under the title, "Nine Days a Millionaire") production article. June 28,1936; p. 10; 


(Exclusion: J. 1937, p. 78; May 8,937, p. 86; June 8,937, p. 78.)

Strangers on a Homemay (G)

(See "The Great Barren") production article. Feb. 6,1937; p. 20; exploitation. Apr. 3,937; 

p. 55; May 1,937; p. 66. June 26,1936; p. 79.)

Strangers on a Homemay (G)

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p. 55; May 1,937; p. 66. June 26,1936; p. 79.)


(Exclusion: June 1,937; p. 74; Jan. 23,937; p. 70; Feb. 6,1937; p. 74; Feb. 26,1937; p. 65; 

Feb. 27,1937; p. 65; May 22,1937; p. 65. Aug. 30,958

(Reviewed under the title, "One In a Million")


(Reviewed under the title, "Sabbath")

You're In the Army Now (G)

(See also Warner Brothers)

(See also Warner Brothers)

经营范围 article. Feb. 6,1937; p. 20; exploitation. Apr. 3,937; 

p. 55; May 1,937; p. 66. June 26,1936; p. 79.)


Where there's a Will...Will there be Money (G)

(Reviewed under the title, "O. H. M. S.")

Comings

(See "The Great Barren") production article. Feb. 6,1937; p. 20; exploitation. Apr. 3,937; 

p. 55; May 1,937; p. 66. June 26,1936; p. 79.)

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p. 55; May 1,937; p. 66. June 26,1936; p. 79.)

Comings

(See "The Great Barren") production article. Feb. 6,
(PUNISHER CHART-CONT.)

WILLIAM STEINER

Running Time: 52 Mins.

Title: The Sailors War
Star: Robert Montgomery, David Niven, Andrea King
Rer: June 13, 1937

THE WORLD

Running Time: 90 Mins.

Title: The World
Star: Margaret Sylvestre (Vienna) - Paula Wensley
Rer: June 24, 1937

My Song of Love
Title: The Silks
Rer: Dec. 25, 1936 to 1...

OTHER PRODUCT (FOREIGN)

Title: La Dame blanche
Star: Louis L'Amour, Paul Dubois
Rer: June 23, 1937

Amélie Auber
Title: Slava
Star: Lutterer, Feschuk
Rer: June 23, 1937

Maren Hotz

Title: The Gypsies
Star: William Powell, Claude Gillingham
Rer: June 23, 1937

White Squades
Title: Slava
Star: Gari, Enzo Cassetta
Rer: June 23, 1937

Jews in the White Squades

Title: The Gypsies
Star: William Powell, Claude Gillingham
Rer: June 23, 1937

White Squades
Title: Slava
Star: Gari, Enzo Cassetta
Rer: June 23, 1937

Jews in the White Squades

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Dear Herald:
When they made the southern tier of counties of this state they stood ‘em up on edge, and it is just up one hill and down another, and when you travel on you are apt to think you are on a roller coaster on Coney Island on July 4th, 1942, but then April Shower don’t mind ‘em, for, like the Lyric, she covers the country, hills and all, even if it is hot.

John Waller still operates the theatre at Osceola, and he has been there ever since away back when Uncle Ezra married Aunt Pruny that time. When we first met John he was operating a little ‘store show,’ but he recently built the Lyric, a swell theatre nice enough for any town. The people of Osceola have put up with him for a long time and the only fault they find with him is he smokes so much of the night. We used to do that until the neighbors got to complaining about it and now we sleep with a clothes-pin on our nose. If they ever put John in the cell next to ours we are going to kick about it, too.

You should go to Osceola some time and not stop at John Plut’s, also the Lyric theatre; they are both of ‘em among “The Four Hundred” of Iowa, and the crowds around Osceola look like they would do away with the depression.

You no doubt have already heard a whole lot about W. H. Eddy and his Empress theatre at Indiana; if you haven’t you haven’t ever heard very much. W. H. showed us around the town and took us out to a lake where they are making preparations for a summer resort that Iowa can be proud of. When this is completed they should advertise it so the public would know about it, for it is clear off the highway and surrounded by timber. He also took us out and showed us their golf course, which reminded us of what the Doc told us about playing golf and this, of course, reminded us to curb our language. Doggone these doctors, any way.

Mr. Eddy’s Empress theatre is another of Iowa’s beauty spots, and she has a lot of ‘em. There is everything about this theatre for beauty and comfort that there ought to be about any theatre. It is good enough for the Indiana folks and if it is good enough for them it is good enough for Eddie and Wally.

A fellow told us while we were there that a shelter belt crew grubbed out oak trees, some as big as five inches through, to make room to plant those shelter belt sprouts. But we don’t like to talk about that dam-phool thing for fear it might lead this type-writer into profanity. Well, anyhow, we had a good visit with Mr. Eddy and we want to thank him for the courtesy shown us.

There are a multitude of things we can’t understand, two in particular. We can’t understand what Mr. Eddy—a man you can take one steps on his bunion nor what a woman says when she sings over the radio. We know what we say when we hear her, but we never could savvy Chinese anyway.

Those who have travelled Iowa very much know about Wintersert. Wintersert is located right “Where the tall corn grows” and that’s where Mr. A. B. Petit has his Iowa theatre, and the theatre is good enough for Iowa, and anybody who has been there for Iowa is good enough for anybody. Mr. Petit showed us a very royal time and he also gave us a theatre pass for Miss Merriam just the other day. Yikes! I know Miss Merriam is making a collection for her scrapbook. Not only that, but he asked us to renew his subscription to the Herald, although it wouldn’t expire for three or four months, but he didn’t want to miss a copy. (A good thought.)

IN THE NEWSREELS

MOVIETONE NEWS—No. 86, Vol. 12.—President Roosevelt visits Boy Scout Jamboree in Washington....Kansas farmers harvest bumper wheat crops....Refueling for air endurance record....Japanese make fishing a ceremonial affair....Rodeo time in Montana....Fishing derby for the younger set....American Leaguers win All Star Game....Rosemeyer winner of Vanderbilt Cup Auto Race....Pakistan Handicap at Arlington Park, Chicago....Steel and lumber strike Jefferson City, Mo.

MOVIETONE NEWS—No. 87, Vol. 12.—Boy ScoutsGreyhound bus visit to Scotland....Clipper planes make two way hop across the Atlantic....Spanish loyalists recruits....Czechoslovakia celebrates Independence Day....Rockites score three success on Paris visit....Donal Ave. shown as rebuilt by Queen Mary....U. S. England track meet....Ameri- can soldiers to remain in the Philippines.

NEWS OF THE DAY—No. 281, Vol. 8—Earhart search continues....French riders at Villeneuve....Champion drivers train for aquatic shows....All Star baseball game....Underprivileged children on boat outing....Wives give husbands close shaves....Midget plane endurance record broken.....New record made by crack English train....Terrible Teddy, hardening brain, does his tricks.

NEWS OF THE DAY—No. 296, Vol. 8—Heat wave sweeps nation....New York and London linked by 24-hour transatlantic ferry....Crowns drive new tennis king....World Labor athletic meet....Scots give their king and queen a royal welcome....Turkey’s war on grasshopper plague....Al Smith gives his final political speech to conclude Washington campaign.

PARAMOUNT NEWS—No. 91—Nobel Hollywood newswells arrive at Honolulu....U. S. golf stars shine at British tournament....Record summer heat crowds resorts....Vanderbilt Cup Auto race....Little summer theatres cultivate the masses....All Star baseball game won by Americans.

PARAMOUNT NEWS—No. 98—Track stars in World Labor Athletic meet....Scout Jamboree in final session....Missouri farmer with his bride for honeymoon in Europe....Rear Admiral Byrd receives citation....Regular plane service starts over Atlantic....Al Smith returns to the “Sidewalks of New York.”

PATHE NEWS—No. 181, Vol. 8—Speed thrills at the Vanderbilt Cup race....Shots of the Earlhart search area....Army tried to refuel planes....Latest device for maintaining better water mains....Robin dines at table....French army students take parachute tests....Stars of the big leagues matched.

PATHE NEWS—No. 19, Vol. 8—Policing parajun draws protests from Jews and Arabs....Skyliner explorer Atlantic....Al Smith tells of his visit with Missouri Governor....Woodland and Fred for piano practice....Judge riefer in tennis match....U. S. down Eng- land in track meet....21st century “turf” classic reviewed.

UNIVERSAL NEWSREEL—No. 574, Vol. 9—American leaguers win bill honors....New York youngsters take to horse in course....Airplane pilots win rich handicap....Gulf declared winner in slug fest....German entrant win in auto rowt....Ezra makes a fuel from auto....Army begins war on cricket plugue....No European team can enter Olympic competition.

UNIVERSAL NEWSREEL—No. 579, Vol. 9—Heat wave takes heavy toll....American golfer in Europe for five matches....Rockies return from European triumphs....Rodeo stars take in local action in New York rodeo....Strike broken after two fatalities....British clipper jumps the ocean....Largest summer style.

W. H. Dusler came up here from Missouri and bought the Grand Theatre at Greenfield. We met him and Mrs. Dusler last night and had a very lovely visit with them. Mr. Dusler has been a Herald sub- scription long before he came to Iowa. Why anyone would want to leave Missouri is more than we understand, but then, of course, every one wants to come to Iowa.

A lot of you older fellows will remember away back when you used to hitch up old Fan and Jerry to the backboard and go and take your girl out for a buggy ride. You used to wrap the lines around the whip- socket so that both of your arms would be free. Yes, you did, you know darned well you did, and there is no use to tell your wives you didn’t, for they were probably in the backboard, too. Nowadays the young fellows have to keep both eyes on the road and both hands on the steering wheel and this makes ‘em miss a whole lotta fun, Gosh-all-bookies, Oscar, but wouldn’t it be nice to go back to the “horse and buggy days” again, though?

When we got to Exira we found that W. D. White of the Palace theatre had gone up to Spirit Lake fishing, which was farther proof of his excellent judgment, but we did go to his home and have a very pleasant visit with Mrs. White and the little White when we were there before. We hope that Mr. White will be at home next time.

Mr. Rudd edits the Anita paper and his son, C. G., operates the Rialto theatre, and between the two they are kept pretty busy. We parked April Shower in front of their office and Mr. Rudd recognized us before we got out of the car. The question is, did he know us, but we were disappointed in the Manitowoc. Anyhow, he told C. G. to get the checkbook, for he didn’t want to miss a single copy of the Herald, and this is something else you boys ought to remember.

Over at Manning we met J. F. Delthelfs working like a Hoosier decorating his Crystal theatre, putting in new chairs ‘n’ everything with a determination of giving the customers of the Crystal as comfortable show house as they could find anywhere. It beats all how that J. F. does work, and if the Manning folks don’t show their appreciation of his efforts by attending the theatre we will be disappointed in the Manning folks. Thanks, J. F., for a very pleasant visit.

We next went to Denison to see Mr. Sug- gan of the Ritz theatre and found that he had also gone fishing. There’s no sense in these boys going fishing without us, not a bit. We have the long-sleeved luck, although J. C. Fanning of the Brownsville theatres at Brownsville, Texas, wouldn’t do that, and we can imagine we can hear you say that there is no sense in continuing this any further, which we are accepting as a left-handed hint to nut.

COLONEL J. C. JENKINS
The Herald’s Vagabond Columnist
The Herald Covers the Field Like an April Shower.
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BOOKS

THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$3 postage prepaid. QUIGGLE BOOKSHOP, Rockefeller Center, New York.


POSITIONS WANTED

MOTION PICTURE PROJECTIONIST DESIRES a permanent position in Imperial Valley or Southern California. A-1 references. MARTIN L. WACHAU, 38 Third St., San Francisco, Calif.

PROJECTIONIST EXPERIENCED, PREFER Ohio, Indiana, Michigan. PAUL STAPEL, Cuyahoga Falls, Ohio.

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THEATRE EMPLOYEES: ADVANCE TO BETTER THEATRE POSITIONS! Free booklet shows how. THEATRE INSTITUTE, 35 Washington St., Elmina, N. Y.

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NEW CHAIRS, RECONDITIONED CHAIRS, parts and accessories. Trade-in allowance on your old chairs or cushions. ALLIED SEATING CO., INC., 35 W. 44th St., New York.

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REBUILT EQUIPMENT AT ATTRACTIVE prices. Real values! Complete rebuilt Simples projectors at $250 each and up. Peerless and Strong low-intensity lamphouses at $100 each. Super Morelite and Bremenlow low intensity lamphouses at $95 each. Morelite de Luxe lamphouses at $55 each. 10 ampere Forest rectifiers without tubes at $55 each. 11 ampere rectifiers without tubes at $45 each. Motor generator sets from $25 each and up. Other theatre equipment and accessories at attractive prices. Tell us your needs. Trades accepted. AMUSEMENT SUPPLY CO., INC., 34 W. 44th St., N. Y. C.


THEATRE SUPPLIES, THE BIGGEST STOCK. Save 50%: blowers $25, large speakers $250, Simplex machines $150, 2,000 ft. rolls, 1800 ft. high intensity reflectors $6.50, motors $1.15 up, lenses $2 up, projector parts $15. Starting new discovery every white screen costing make the finest screen $12.50. Thousands of bargains. Send for literature. WESTERN MOTION PICTURE CO., Danville, Ill.

HOLMES PORTABLE TALKIES, POWERS WITH late Megaphone sound. Trades upholstered opera chairs accepted. BOX 630, Memphis, Tenn.

440 UPHOLSTERED CHAIRS: GOOD CONDITION, priced reasonable. STRAND THEATRE, Crawfordsville, Indiana.

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THEATRES

THEATRE FOR SALE OR RENT, 500 SEATS. Town 5,000. HARRY FAIRALL, Danville, Ill.

$2500 CASH TAKES THEATRE, BUILDING AND equipment. Only theatre Eureka Springs, Ark.

WANTED TO BUY

DISCARDED HIGH AND LOW-INTENSITY mirrors. HARRY FAIRALL, Danville, Ill.

GOOD USED BELLO & HOWELL AND MITCHELL motion picture cameras. State condition and lowest cash price. BOX 785A, MOTION PICTURE HERALD.

RECONDITIONED MOTOR GENERATORS FOR use in foreign countries. State make and prices. BOX 7811, MOTION PICTURE HERALD.

WANT USED RCA SOUNDHEADS, SIMPLEX, Powers projectors, arc lamps, rectifiers, generators, lenses. Top money paid. BOX 896, MOTION PICTURE HERALD.

GENERAL EQUIPMENT

SLIP COVERS—HAVE ON HAND 5,000 OR WILL make new $25 each and up. HARRY BACKER, 21 West 45th St., New York. Blyant 9-9245.

EVERYTHING FOR YOUR THEATRE EXCEPT customers—we'll help bring them in. S. O. S. catalog shows special values—air conditioning equipment, projection lenses, screens, streakers, sound systems. Lamphouses, replacement parts. Large capacity blowers, with pulleys and belts, 17.50 up. S. O. S., 636-AB Eleventh Avenue, New York.

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RAINBOW MIST SPRAY NOZZLES. Water broken to finest misty spray possible. Foolproof. Special offer new territory. Lots 100 more 40c, less 45c. G. A. PETERSON, 2630 Charlotte St., Kansas City, Mo.

ROTO-MIST ATOMIZING SPRAY NOZZLES—invertory rotary jet, non-clogging. Work at low pressure, $3 or more, 65c; less 65c each. $1.50 value. S. O. S., 636-AB Eleventh Avenue, New York.
A FEW hardy souls openly risk "Doubleitis", those kinks in the back that come from sitting through over-long double bills. For those who want to get away from it all, maybe a double bill is worth the risk. But all surveys and popular votes show that four out of five prefer shows of sane length, want programs with variety entertainment. Let them get back to normal. The Showmanship Shorts that feature these and many other popular stars will help you do it.

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JEFFERSON MACHAMER and HIS Gags and Gals

EDUCATIONAL PICTURES
"THE SPICE OF THE PROGRAM"
DISTRIBUTED IN U.S.A. BY 20TH CENTURY-FOX FILM CORPORATION
EXTRA! EXTRA!
"EXCLUSIVE"
SCREEN'S MOST
SENSATIONAL
NEWSPAPER STORY!

“MY DAUGHTER KILLED A MAN!”

“MY daughter killed Horace Mitchell—
and I’m sure she did pull the trigger
which ended her life.”

This heart-breaking cry was uttered
from the torn lips of J. D. Swan, actress
—‘Windy’ report, a starring daughter
lovely Vivian Swan, reporter on the ‘Windy’
—stiff of ‘moral responsibility’ in the
death of Mayoral candidate Horace
Mitchell, who committed suicide last night
in the Swan home. Mitchell committed
the suicide at a reception of a story
published first appearance of a story
by Mrs. Swan, in which she expounded
the story’s 1,000,000,000,000
candidates youthful prison record.

Fred MacMurray
Frances Farmer
Charlie Ruggles

in

“EXCLUSIVE”

Fred MacMurray
Frances Farmer
Charlie Ruggles

in

“EXCLUSIVE”

with LLOYD NOLAN

Fay Holden • Ralph Morgan • Screen Play by
John C. Moffit, Santry Sathow and Sam James. • Directed by Alexander Hall
LIGHTING
Clute on modern theatre fixtures
Falge on "down-lighting" for theatres
Knight on mechanical provisions
Pictorial display of marquees and signs

ACOUSTICS
Potwin on influence of furnishings

NEW THEATRES
Capitol, Jefferson City, Mo.
Calvert, Washington, D. C.
HIGH INTENSITY
PROJECTION—
Your Best Salesman!

When you play to packed houses, there's a reason!
First of course, a good picture. Equally important, fine projection! That means high intensity—pure white light that brings out every highlight and shadow, in black and white or color films.

Your back seats make your profits. If your audiences have to go down front to see the show there are no profits.

High intensity at a cost you can afford, is synonymous with BRENKERT ENARC. This marvelous lamp is made especially to bring big theatre quality projection to medium sized theatres, at price and terms easily afforded.

Make this step NOW—the profit opportunity is ripe. See the Brenkert distributor.

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Brenkert installations are increasing more rapidly than those of any other projection lamp.
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Steady attendance depends almost as much on good hearing as on good shows. Acoustone®, USG fireproof acoustical tile, permits your show to be heard at its best, without distortion by overlapping reverberation. The natural result is increased audience appreciation—and increased business for you.

Applied overnight to new or old walls or ceilings, Acoustone requires no further decorating. Its travertine-like finish and rich integral colors provide a pleasing and distinctive decoration all their own, and one particularly suited to the modern trend in theatre design. Freshness is maintained by simple vacuum cleaning at a fraction of the cost of painting. Yet Acoustone may be painted if desired, without damage to its noise-absorbing ability.

Even with the five important advantages here shown—and maintenance considered—Acoustone is actually low in cost, the acoustical tile to use for all-around satisfaction.

There's a USG Acoustical Material to Solve Every Sound-Control Problem

USG sound-control service includes absorption treatments and materials to clarify hearing and reduce noise—also sound-insulation to reduce the travel of objectionable noise from room to room. USG acoustical engineers are always available to assist you in an advisory capacity, without obligating you in any way.

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United States Gypsum Company
300 West Adams Street, Chicago, Illinois
In Canada, Canadian Gypsum Co., Ltd., Toronto, Ontario.
▷ Please send your free book, "Quiet."
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Name:

Address:

United States Gypsum Company
Other USG Sound Control Products Are: Perfatile • Quietile and Sabinite

July 24, 1937
The 1,000-seat Calvert theatre in Washington is the latest of several recent additions to the Warner group in the nation's capital, which now numbers sixteen houses. A notable feature of the Calvert, besides its general design, is the seating, which, spaced 36 inches back-to-back, allows free enough passage to make broad banks of chairs feasible (the so-called "Continental seating plan"). The Calvert, which serves the residents of Georgetown and Massachusetts Avenue Park, was designed by John Eberson. It is of modern architecture and decoration throughout, but highly colorful on the interior. The lobby has walls paneled in various woods, outlined with aluminum. The auditorium walls are paneled with damask, which covers rock wool acoustic treatment. Blending tones of the basic colors red and brown, the panels are darker in tone as they approach the screen end of the auditorium. Illumination throughout is by means of lighting fixtures—ceiling troughs and plaques and semi-indirect wall brackets—of modern patterns executed in flashed and ribbed glass, and chromium-plated supports. In the auditorium the central ceiling fixtures are associated with air-inlet diffusers. The front of the Calvert is finished in Vitrolite with aluminum trim, and the same material is used for the box office. Entrance doors are of Formica inlaid with decorative aluminum strips. The air-conditioning system is equipped with Frick compressors for cooling, and includes auxiliary exhausts for the projection room, foyer and lounge areas. The Calvert was erected by the Globe Amusement Company of Washington and is operated under a long-term lease by Warner Theatres, under the supervision of John J. Payette, general manager of the Washington zone, with Alan Bachrach, formerly manager of Warners' Apollo in Washington, as resident manager. Construction was under the supervision of A. Julian Brylawski, manager of the Washington real estate department, and Herman A. Maier, chief of construction for Warner Theatres.
Plans for 186 New Theatres Reported First Half of 1937

$800,000 in Remodeling In W. Mo. and Kansas

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Modernization Wave Reaches 400 La. Houses

Concrete and maintenance studies have taken a back seat in Louisiana to theatre remodelling. In the past two years, and in 300 of those years, the largest single item of equipment purchased was new chairs. During the two or three years previous to June of 1935, theatres were kept operating with the smallest possible amount of equipment, which was spent for upkeep. A great many theatres simultaneously came
to the point where new chairs must be purchased—and they were, to the tune of $160,000.
This represents approximately one-fourth of the total amount spent in remodeling of motion picture houses in Iowa, which is estimated at $700,000. One equipment company alone handled between $65,000 and $70,000 in chair sales made to smaller houses and those independently owned.
After the terrific heat of the summer of 1935, air cooling systems did a big business, of which the largest number of sales came in 1936. Every theatre in Iowa has some system of cooling, but there is no doubt that further improvement will be made in this field. About $45,000 was the amount spent in the past two years for this type of modernization, of which close to $35,000 was spent in the smaller houses. The larger theatres had previously been air-cooled, though one must keep in mind that houses of the larger circuits, which were newly constructed, were equipped with air-cooling systems at the outset, the amount varying in estimates from $10,000 to $15,000.
New decoration and illumination systems were installed in probably 320 houses, yet did not run into such large expenditures in the smaller houses. For the 280 independent theatres, redecorating amounted to $25,000. However, in one circuit of 30 houses, redecorating ran to $60,000, which was matched by an equal amount spent on interior decoration of new theatres in this circuit. Practically the same proportions and an equal amount was the outlay for another leading circuit.
Estimates for rebuilding of theatre exteriors run to a large item for the independent theatres, with $125,000 as the estimated total. For the larger circuits, the exterior construction ran to 25% or 30% of the total, or $53,000 out of a total of more than $265,000.
Projection equipment had been brought to a point where principally small replacements were made, and $10,000 or $15,000 was about the cost of the total spent for this item in the budget.—M. Grahl, Des Moines.

Press Book Developed On Sound Equipment

RCA PHOTOPHONE has developed an interesting pressbook in four sections to aid exhibitors in publicizing the installation of RCA sound equipment. The sections are divided into advance, opening, contest promotion and year-round exploitation.
The advance campaign takes in newspaper stories, radio and sound track announcements, posters and banners of various sizes, all of which are suggested for use to build up the premier—a special preview of the new sound equipment. Suggestions for this event include copies for invitations and comment and interesting also is a souvenir for distribution, the idea being a small card in which is placed single frame of non-inflammable film mounted on white pasteboard so that the sound track may be clearly seen, which is noted in the card copy.

Two contests are detailed. The first is called "The Magic Voice" in which a trailer is provided in which is represented the voices, but not the faces, of several popular screen players. Contestants are asked to identify the voices of the players they hear on a ballot provided for the purpose, to describe what characteristics of the players gave them the identification clues. For further build-up the Photophone sound track in the trailer is clearly visible.
A "Favorite Voice" contest is also suggested in which each entrant is asked to list the name of the screen player whose voice he prefers along with his estimate of the votes the player will receive. The two contests are accompanied by a list of stories, ballyhoo, etc.

Under the heading of year-round exploitation some 21 advertising and exploitation activities are listed on a schedule on which it is also indicated how and when each is to be used. Mats for tie-in with cooperative ads are carried, as well as illustrations for street ballyhoo and other ideas.
How Fixtures Are Used
In Lighting Theatres Today

- Especially effective in remodeling, lighting fixtures continue to be widely used in theatres. Here they are examined in their new applications

By EUGENE CLUTE

UP-TO-DATE lighting fixtures are as different from those that have been used in theatres as modern streamlined automobiles are different from the "horseless carriages" of a generation ago. They are functional and they are good looking in a straightforward clean-cut way. They are especially helpful in solving the lighting problems encountered when endeavoring to modernize effectively an obsolete theatre.

Fixtures of special design naturally give a theatre distinction and are sometimes definitely indicated by the decorative scheme, but there is a wide range of stock designs to meet most requirements. Fixtures of stock design cost less, as a rule, than those of special design. But there is a great difference in stock fixtures. Too often unsuitable, cheaply made and badly designed fixtures are bought. Such fixtures injure the appearance of the theatre, give bad lighting and are a poor investment all around.

The theatre owner or operator should be sufficiently well informed about modern lighting principles and practice and about the recent advances in lighting fixture design to be able to obtain a fixture installation for his theatre that will furnish correct lighting and will be a decorative asset.

An idea that lighting fixtures are ornaments and only incidentally give light, has been held by many. They are rather to be regarded as light sources designed to furnish the quantity and the quality of light required for their special purposes.

FUNCTIONAL DESIGNS

Lighting fixtures today are not overloaded with ornament, as they were when every part of the theatre interior was encrusted with gingerbread enrichment; nor are they eccentric in design, as they were not so long ago when the extreme modernistic fad prevailed. The conservatively styled modern lighting fixtures are in excellent taste and are suitable for use in interiors of either period or modern style.

Fixtures of essentially functional type are best in most cases—simple troughs suspended from the ceiling, pylon brackets, soffit lights, drum-shaped units, and bowl-shaped indirect and semi-indirect pendant fixtures and semi-ceiling fixtures, with little if any ornamentation but of simple, pleasing form.

Where a suggestion of historic period design is desired in the lighting fixtures to harmonize with the decorations of the interior, this can be secured through a new approach to period fixture design. This approach consists in designing functional fixtures for electric lighting in modern materials and adding touches of period style ornament, or modifying the shapes of the fixtures in ways that do not interfere with their functions. The resulting fixtures are modern in their lighting ability and in their smart simplicity of general design, but they have also a decorative character expressive of the past.

This is exactly the reverse of the procedure that has prevailed until recently in period lighting fixture design. It has been customary to adapt to electric lighting, forms of lighting units that originated in the days of candles and oil lamps, such as the chandeliers, wall brackets with branchings, and lanterns. Now these forms

July 24, 1937
are often abandoned, and a bowl or trough or wall-pocket fixture is given the character of the Colonial style, or some other period, by its form and ornamentation.

Fully as important as the new approach to the designing of period lighting fixtures described above, is the revolution that has taken place in the designing of modern style lighting fixtures for theatres. The ornate and intricate designs are giving way to less ambitious, much simpler and more attractive designs. Of course, where a sufficiently large expenditure for lighting fixtures is warranted so that very fine fixtures can be purchased, elaborate designs are often desirable; but in the vast majority of cases the rule of good taste in fixtures is the simpler the better.

Nothing dates a theatre interior more definitely than out-moded lighting fixtures, and there is hardly any major improvement that can be made for so little as refiguring. Fixtures which are well designed for lighting and decoration—functional, simple and well made—can be had at reasonable prices. Showy fixtures that do not give good light and are cheaply made often cost just as much as the right kind. Cheap fixtures are dear at any price.

THE BOX OFFICE ANGLE

The lighting of the interior of the theatre has a much greater effect upon the box office receipts than is generally recognized. The lobby that is attractively lighted—bright, but free from glare and with smart looking fixtures—puts the incoming patrons in a mood to be pleased with the entertainment. A foyer that is agreeably lighted, not too dim and perhaps enlivened with some decorative lighting features, such as illuminated wall niches or back-lighted panels of carved glass, creates an impression of friendliness and dignity, with a touch of the gala spirit that helps people to have a good time.

The lighting of the auditorium calls for the most care, since whatever lighting there may be, must not interfere with the projected image. When the audience is leaving, or when some contest is on, more light is needed, and there should be fixtures capable of furnishing such light without glare.

The audience may not be conscious of the lighting of the auditorium (if it is good lighting), but it will be more comfortable on account of it and more likely to patronize that theatre again. What people think of the picture and how much they enjoy it depends partly upon the conditions under which they view it, including the lighting of the interior.

INDIRECT LIGHTING

The first principle of modern lighting is to avoid glare. This may be accomplished by indirect, semi-indirect or diffused direct lighting. Among the best fixtures are those for totally indirect lighting in which the lamps are shielded from view by an opaque bowl, trough or other reflector which directs the light to the ceiling or wall, from which it is reflected into the room, being diffused, softened and widely distributed.

In some of the new types of indirect fixtures, the light is reflected upon a back plate or ceiling plate, which re-directs it into the room. Often this plate is of corrugated metal, which gives a lively lighting effect, but should not produce reflected glare. There are back plates in a light gray finish that soften the light, and satin-finished metal is free from bright reflections likely to cause glare.

But indirect lighting is not the only
means of avoiding glare, for semi-indirect fixtures, if properly designed, give glare-free illumination and are sometimes preferred to indirect fixtures. Semi-indirect lighting fixtures send part of the light to the ceiling or wall surface, to be reflected as indirect illumination, but they also furnish a large amount of direct light, which shines into the room through translucent glass or plastic material, which diffuses the light, preventing glare.

**NON-GLARE DIRECT LIGHTING**

Direct lighting, in which all of the light issues directly into the room, can be free from glare also, if the lighting units are fitted with louvers, or light baffles, to prevent the light from shining into anyone's eyes from any normal point of view, or if prismatic lenses or some other suitable means of control, direction or diffusion is employed.

**CEILING FIXTURES**

In the past, totally indirect pendent and ceiling fixtures have been open to the objection that their opaque metal bowls appeared dark against the lighted ceiling. This has been overcome in some indirect fixtures by designing them so that a small amount of light is projected upon the outside of the bowl, lighting it softly and agreeably. Other totally indirect fixtures have a drum composed of louvers, or slats, of metal, through which light shines upward and outward, incidentally lighting these surfaces. One type has a concave ring of bright metal so placed around the top edge of the bowl that a little light is reflected downward upon the outer surface of the bowl.

The metal bowls of indirect fixtures are now often made to appear luminous, or even as though they were translucent, by lighting the outer surface, in one way or another. In addition, this light is often tinted, so that the outside of the fixture is banded with light of some bright color, while the illumination delivered by the fixture is white.

Totally indirect lighting fixtures suspended from the ceiling afford a good means of lighting the auditorium. They may be of either the pendent or semi-ceiling type, the latter being suspended on shorter stems than the former. They may be of bowl or drum shape, or of "doughnut" shape. The last mentioned shape, as its name implies, is a trough of circular form. Such fixtures of metal, in chromium or any desired finish, and each containing several lamp bulbs, can furnish both the running light and house light, if wired for two circuits so that some bulbs of low wattage can be turned on during the showing of the picture and the light of the other bulbs added for the house light.

**WALL STYLES**

If a light source is of too concentrated brightness, it produces glare that is hard on the eyes and interferes with seeing the picture on the screen. The wall bracket lights in most theatres have this fault, for they are too small for the output of the lamps they contain. This difficulty is overcome by using the larger brackets that are now being introduced very widely, particularly the kind of fixtures known as pylon brackets.

One type of pylon bracket consists of a tall box of glass panels set in a metal frame attached to a back plate against the wall and enclosing the electric lamps. The body of the fixture is often of half-hexagon, half-octagon, or "side wing" (triangular) form, and measures from, say, 8 x 24 inches to 14 x 50 inches, while the overall dimensions, including the ornamental back plate, are from about 12 x 36 inches to 18 x 64 inches. Pylon brackets of the smaller size given here, or of some intermediate size, are suitable for most theatre auditoriums, while the largest sizes are in keeping with spacious auditoriums.

The large glass area of such a pylon bracket make it possible for the fixture to deliver the required amount of illumination without brightness of the glass.

There is also the totally indirect type of pylon bracket, which consists of a metal (Continued on page 35)
**A Two-Floor**

- Describing the Dubinsky Brothers’ Capitol theatre in Jefferson City, Mo., a 1,271-seat house of modern architecture and decoration created from an existing structure.

The Capitol, recently erected by Dubinsky Brothers, motion picture theatre operators of Kansas City and St. Joseph, Missouri, and Leavenworth, Kansas, is this organization’s third undertaking in Missouri’s capital city. Located in the heart of Jefferson City’s downtown district, the new 1271-seat house caters to a normal population of 16,000, which for several years has been augmented by the personnel of various emergency bureaus called into existence during the period of business depression. The theatre is managed by Arnold Gould.

The theatre represents the remodeling of a fireproof structure formerly used as a garage. Robert O. Boller of Kansas City, was the architect.

The side walls of the original building were of concrete to the second story level and of brick above that point. Being in excellent condition, they were used in the reconstruction. The original front of brick and the level roof deck of poured gypsum on steel trusses were also utilized in the new plan.

With so much fireproof material as a beginning, the owners decided to complete the theatre interior with steel supports and reinforced concrete floors, in order to make the new Capitol a Class-A house.

The garage was unusually long, its dimensions being 52x199 feet, but it was decided to use the entire space, arranging for two shops, an abundance of lounging space, a full stage with dressing rooms, and a four-room apartment facing the street at the second story level for the theatre manager’s quarters.

**Exterior**

The design of the exterior leans toward a conservative sort of streamline moderne, and this motif is repeatedly recalled by the decorator in the interior. The smooth cement plaster front depends entirely on painted color for its effectiveness. Display frames on the piers add a decorative note.

Panels in the upper section of the front shade from a rich blue to a deep yellow, with golden yellow striping to tie the treatment together.

A vertical sign with channel letters lighted in neon and with neon trim, tops a rectangular marquee which also carries the theatre’s name and attraction boards with silhouette letters. The marquee is lighted decoratively in neon.

The vestibule, which measures 21 feet
Plan in a Former Garage Building

Auditorium looking toward entrance. Side wall panels contain lighting fixtures on four-color circuits.

wide by 5 feet deep, contains an island box office. The lower section of the ticket booth is decorated in a shade of blue to harmonize with the front above, and is trimmed with bright metal mouldings. Box office windows are of plate glass, etched with ornamental designs. The booth is attached at the rear to a series of doors opening into the lobby. Vestibule floors are of

The color note for the entire theatre is struck in the lobby. Soft blue walls and a ceiling of French gray are high-lighted with silver-toned decorations, and contrast sharply with glossy black enameled doors ornamented with bright metal mouldings. Link mats are woven into an attractive pattern inside a Verdi-Antique marble base and border. A display frame for coming attractions is an integral part of the side wall treatment. Ceiling fixtures of chromium and opaque glass contain three color lighting effects.

FOYER

Adjoining the lobby is a roomy, T-shaped foyer, 21x32 feet in size, and further enlarged by alcoves at either end. The color scheme of the sand-finished plastered walls is blue, gray and silver, with the same tones repeated in the carpet pattern.

A display frame built about a round plate glass mirror combines an architectural effect with showmanship in an interesting manner. The terra cotta drinking fountain also carries out the moderne design. Access to the manager's office is gained from one of the foyer alcoves.

From the foyer stairs ascend to a spacious mezzanine, in which color scheme,

July 24, 1937
fixtures shade from glossy black through lightening shades of blue to a ceiling of French gray. Draperies of royal blue and silver (by the Great Western Stage Equipment Company) harmonize with the general color scheme, which was planned and executed by Earl Altaire, Kansas City decorator.

The distance from wall separating foyer from auditorium, to the stage, is 116 feet. In this area 964 fully upholstered chairs (by International Seat Corporation) are arranged in two sections, with center and side wall aisles. Chairs are 19 inches and 20 inches in width throughout the entire house, and are set in 32-inch rows.

As the original garage roof deck was of 4-inch poured gypsum material, this was left unchanged in the reconstruction because of its insulating value. The effect of height in the auditorium ceiling was gained by a series of ceiling offsets and heavy beams to give architectural emphasis to the moderne treatment.

The extreme length of the original building allowed for features in the stage section not found in many motion picture houses of recent date. A full stage, 40 feet wide by 20 feet deep, with stage loft approximately 40 feet high, allows the presentation of stage attractions. The proscenium opening is 32 feet wide by 22 feet high, and will accommodate a maximum size screen of 25 x 20 feet.

Boiler for an indirect steam heating plant, and compressors for the air-conditioning system, are located in the basement under the dressing rooms. The remainder of the air-conditioning apparatus is located on a deck above the dressing room section.

The entire theatre and manager's apartment are fully air-conditioned, with cooling supplied by a series of four 25-h.p. Westinghouse compressors.

The Capitol lighting fixtures, manufactured by the Capitol City Electric Company, Des Moines, Ia., are of opal glass and chromium-finished metal. Illumination throughout is on three-color circuits. In addition, color change switches give each fixture almost any color effect.

carpet, and decorative ideas are repeated as a setting for comfortable chromium and leather furniture of modern design. Off this room, under the balcony construction, are individual lounges for men and women.

In the women's section (see plan) a lounge 12 x 14 feet opens into a 6 x 14-foot poudre room, which in turn leads to a 9 x 14-foot toilet room. These rooms are treated in black and white tiles, with black enamel trim.

The men's section off the mezzanine lounge consists of a 6 x 14-foot anteroom leading to a 10 x 11-foot toilet space, both of which are finished in black and red tiles, with black enamel trim.

From the mezzanine stair landing, at one side of the building, a few steps ascend to a corridor leading to the manager's apartment.

**BALCONY**

Stairways at each end of the mezzanine lounge lead to the balcony section, which seats 307. The stepped balcony rows are of easy ascent, having only a 7-foot rise in each platform. In front of the balcony cross-aisle two sections of chairs are arranged with center and wall aisles; while those back of the cross-aisle fall into one large and two small banks of seats, with four aisles. The balcony overhangs the main floor seating 42 feet.

**PROJECTION**

Immediately above and to the rear of the balcony seating is the projection booth, 20 x 12 feet, with auxiliary toilet alcove and generator room. Equipment includes two Simplex projectors, with Peerless Magnacr lamps supplied by General Electric rectifier. The sound system is Western Electric. Walls of the booth are painted slate gray. The room is air-conditioned, and in addition has its own exhaust system.

**AUDITORIUM**

Viewed from the balcony, the auditorium presents a pleasing study in rich blues and grays, with silver striping accentuating the stream line motif. Side wall panels containing long, vertical, four-color lighting

The front, faced in painted cement plaster.

General lounge on mezzanine level.
Directional Auditorium Lighting: What It Is and How to Apply It

A discussion of so-called "down-lighting" and its allied methods as one of the newer developments in illumination notably effective for theatres

By FRANCIS M. FALGE

LIGHTING TODAY is undergoing many changes—rational analysis has invariably lead to more efficient methods of proving the proper quantity and quality of lighting for each individual need. As in other fields, it is to be expected that the theatre, too, will capitalize on a more logical analysis of its needs, and new methods to provide for those needs.

Auditorium lighting, in many cases, has either been neglected, to the detriment of the box office, or has been inefficiently handled, to the detriment of the pocket-book. Fortunately, new equipments are now available to provide better and more efficient lighting for the theatre.

CHARACTERISTICS OF GOOD LIGHTING

How many of the fundamental needs does your auditorium provide for? Check them against this list of questions.
1. Do signs and brightness areas direct people and answer questions, thus minimising the need for usher attention?
2. Are eyes gradually accommodated to the darkness of the theatre interior? Bright spots near the auditorium entrances, even spotlighted displays, cause the pupils to close rapidly for protection, and a number of seconds are required for readjustment to the darkened auditorium.
3. Are sources of light, such as wall brackets, so bright that they distract and cause discomfort to patrons viewing the picture? Spreading of the sources of light by indirect methods or diffusing glassware helps; however, the placement of sources high up near the junction of the ceiling and sidewalls removes them farther from the line of vision where they’re less annoying.
4. Is the level of lighting adequate? Adequate lighting allows patrons to locate seats with ease and comfort. Adequate lighting is reassuring to patrons. Adequate lighting minimizes the need for individual usher service. Adequate lighting prevents accidents and thus minimizes insurance costs. Bringing up the lights during breaks in the show helps people to empty the theatre and fill seats more easily and quickly.
5. Does your lighting contribute to the atmosphere and provide an interesting setting for the presentation? Color arrangement, harmonious form, and brightness variations do much to make the theatre an interesting place, one that patrons will "shop" first. Flexibility as to arrangement, color and control makes it easy to provide lighting for special occasions, "warming" or "cooling," or for special holidays or presentations. Bringing up the lights for a humorous or "light" picture helps to put it across because patrons become more conscious of the reactions of their neighbors.
6. Is your lighting controlled as to distribution? It should be arranged so as to direct the light predominantly toward the front of the auditorium, but with a minimum of light striking the screen. Some directional effect from the sides of the auditorium makes people look better.

USE OF COLOR

Are you using colored light effectively and efficiently? A single color becomes monotonous. Blue, for example, when used alone, appears gray. Furthermore, blue lamps are very inefficient. Yellow lamps give about 80 times more light per watt, orange 60 times more, green 10, etc. The addition of accents of other colors provides interest and accentuates the predominating color.

Combinations are in most cases more attractive than single colors. Some colors flatten, other hurt combinations. Light at the seats should bring out flesh tints; lavenders, and pinks are best.

Natural colored glass lamps produce more light through life than inside colored lamps, though they are initially more expensive. Natural colored hoods provide similar advantages in that they use the least expensive lamps, and, once selected, provide uniformity of color. Reflectors with colored roundels provide well for color, and also for proper direction and control of the light.

DUAL LIGHTING

Many of the suggestions just given apply to theatres lighted according to the standards of the past. These standards, however, impose some limitations, the most serious one being that of obtaining seeing light efficiently. In the past, in general, lighting applied for decoration has also had to provide for seeing, so that if the theatre was to have all blue cove-lighting, for example, the only recourse was to use higher wattages of blue than were necessary for purely decorative purposes. Even then, lighting for seeing was generally inadequate, and people stumbled around or required personal usher service to locate seats. A better and more efficient method is to provide two systems of lighting, as follows:

1. A seeing system: a method of directing well-controlled lighting (uncolored or of an efficient light tint which flattens complexities) over the seat areas, without reflection from walls or ceiling.
2. A decorative system: this can now be as simple, elaborate or colorful as the designer desires, and can be confined to various architectural features, with only the wattage required for the particular decorative effect.

The second or decorative plan needs no further explanation; it can bring into play all of the many forms and materials suited to unusual decorative lighting.

DIRECTIONAL LIGHTING

The controlled seeing system has in the past been handicapped by a lack of well-devised equipment to accomplish this purpose. Today, however, there are many types of equipment; the problem is to select that which best serves the purpose.

Simply, the technique is to mount on or in the ceiling directional lighting units which throw beams of light over a definite seating area. Equipment for accomplishing this have beam spreads from 45° to 90° and the number of units needed is determined by this spread.

With a 90° spread, for example, the effective floor area covered will be equal to the ceiling height; with a ceiling 20 feet high, and a 40-foot auditorium width, two rows of units would be indicated. For a 20% efficiency, approximately 1/4-watt per foot is necessary to produce a lighting level of 1 foot-candle. The wattage can be stepped up to provide for intermissions, and be dimmed with a minimum of loss by the use of thyatron reactor control.

TYPES OF EQUIPMENT

The characteristics of available equipment for directional lighting are as follows:

Lowered reflectors (Figure 1) are equipped with spill shields, rings, or crossed fins which cut off the direct light from the filament. The louvers may be of a reflective finish where their brightness would not be objectionable, as for the lighting of

(Continued on page 37)
D. B. Dixon is the manager of the new Princess theatre at Gadsden, Ala. The theatre, which opened in June, was built by the Crescent Amusement Company of Nashville, Tenn. The capacity is 1,200.

John A. Taylor is the new manager of the Piedmont theatre at Spruce Pine, N. C. This house is being remodeled. The seating capacity will be increased by the addition of a large balcony.

Alfred Gottesman, circuit operator in Pennsylvania, New Jersey and Connecticut, is erecting a new theatre in Miami, Fla., at a cost of $75,000. The theatre, to be named the Miami, will have approximately 600 seats. It will be Florida's first theatre specializing in newsreels, cartoons and short subjects. Contract for construction has been awarded to Fred Howland, Inc. John Volk of Palm Beach, and John Eberson of New York, are the architects. The opening is scheduled for September 1.

Harry Beekner, theatre manager of Greenville, Tenn., has been elected president of the local Chamber of Commerce.

William Nelson has been appointed assistant manager of the Carolina theatre, Spartanburg, S. C., succeeding Carroll White, who has been transferred to Hendersonville, N. C.

Officials of East Texas Theatres, Inc., announce plans for the construction of a $25,000 theatre at Overton to replace the Gem theatre, which burned last month.

Robert H. Hart has assumed his new duties as assistant manager of Loew's Grand theatre in Atlanta, Ga. He was formerly assistant manager of Loew's State in Houston, Texas.

Whit Bishop is the new manager of the Dixie theatre in Wigtwoodville, Ga. He was formerly manager of the Rialto in Macon, Ga.

Sam Suggs will manage the Palmetto theatre, Columbia, S. C. He formerly was manager of the Carolina there.

Paul Sapock, formerly of the Carolina theatre, Hendersonville, N. C., is now managing the Rivoli theatre in Greenville, S. C. He succeeded Ed Petett, who was transferred to the management of the new Center there.

Jack Pickens has leased half of the Graves Building at Cuero, Texas, and will remodel it into a theatre.

The English Theatre Company, Altavista, Va., has opened its new Mount theatre at Rocky Mount, Va. It is equipped with the Western Electric sound system and Simplex projectors. Don Kelsey of Blacksburg, is acting manager.

William Wahrmund has been named comptroller of the Jefferson Amusement Company, Beaumont, Texas.

C. R. Reagan, who has a group of houses in North Carolina and Tennessee, is remodeling the Bryson theatre at Bryson City, N. C.

Sam Todd has been appointed assistant manager of the Ritz theatre, Greenville, S. C. He was formerly assistant manager of the Carolina and Rivoli theatres there.

F. W. Zimmerman, owner of the Palace and Plaza theatres, San Marcos, Tex., has sold out to the Interstate circuit. It is reported that Mr. Zimmerman retains managementship of the two theatres, however, and shares the profits with the corporation on a 50-50 basis.

W. L. Crull is the new manager of the Loew's Vendome theatre in Nashville, Tenn., having been shifted from the Loew unit in Evansville.

The Princess theatre, Marshall, N. C., of which Bob Gutschalk is proprietor, is undergoing extensive remodeling. The foyer is being changed to allow a more convenient entrance and exit. The seating capacity will be enlarged. Cooling facilities are to be installed.

M. A. Lightman and associates have purchased the Linden Circle theatre, Memphis, Tenn., for approximately $60,000. Mr. Lightman has operated the theatre through Malco Theatres, Inc., for several years.

C. B. Clark, assistant manager of the Criterion theatre, Charlotte, N. C., has resigned to become associated with the Casey Supply Company, Casey, S. C.

Walter Stoepleman has sold the Palace theatre, Slidbee, Texas, to the Jefferson Amusement Company. D. H. Suttt, formerly connected with the company's theatre in Orange, will be manager of the Palace.

B. M. Forbes, owner of the Capitol theatres in Richland and Lumpkin, Ga., has sold his interests in them to Fred McLendon of Union Springs, Ala., associated with Peoples theatres.

Maurice-Ann Theatres, Inc., recently incorporated in Cincinnati to acquire and operate outlying houses, has taken over the Madison, in suburban Madisonville, as the initial unit, and extensive improvements will be made in the property. Maurice White is president, and Abe Libson, secretary and treasurer of the organization.

J. Real Neth, head of the circuit bearing his name in Columbus, Ohio, has taken a five year lease on the Ogden, a neighborhood house in the Chesbrough chain. Mr. Neth now has the Markham, a neighborhood house under construction, which will make nine houses in his circuit.

Plans for the complete remodeling of the Arcade theatre, Fort Myers, Fla., at a cost of approximately $100,000, has been announced by representative of the owners, following conferences with officials of the Sparks interests. The rebuilt house will have 1,200 seats, doubling its capacity.

The Castleman theatre at Waterfront, La., operated by Thomas Castleman, has been destroyed by fire. No patrons were in the theatre at the time of the fire.

A. C. McKinney is remodeling a building in Jefferson City, Mo., to house a 600-seat theatre.

Frank Bowen, who has been associated with the Heywood-Wakefield Company, theatre chair manufacturers, for over 15 years, has received a 15-year gold button as distinction for the service, and a letter of appreciation from Richard N. Greenwood, president of the company.

L. A. Mercier, owner of the Palace theatre, Fredericktown, Mo., has announced extensive alterations and improvements for the house.

H. F. Blount, owner of the Plaza, Potosi, Mo., has installed new chairs, supplied by the Ideal Seating Company.

Sam Reichelius of East Liverpool, Ohio, is increasing the seating capacity of his Columbia theatre as part of a modernization program, which includes new lighting fixtures, draperies and wall decorations.

V. Dinoble of Athens, Ohio, has bought new Heywood-Wakefield chairs for his Pastime theatre, through Ray Custmore of the Superior Motion Picture Supply Company.

Sam Barak of Cleveland, has installed a Wolverine blower, among other improve-
THE IDEAL SEATING CO.

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more! modern, upholstered or finished quartile and
dust and dirt-smooth, easy, silent operation; from
full compression self-aligning hinged bearings:
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chairs to give support at all points.
posture, the deep cushioned reverse curved back
acurately molds itself to the body. Regardless of
Ideal creation's result of unexcelled comfort. I
ideal chair ever made. This sweepingly new and different
upholstered far more luxuriously than any theatre
ments to his Maple Heights theatre. LEROY LANGFORD of Oliver Theatre Supply, Inc., made the installation.

FRANK POROZYNski has replaced 1,340 Ideal chairs in his Garfield theatre, Cleveland, recently damaged by a fire of unknown origin.

GEORGE MANOS of Hubbard, Ohio, is reported to be contemplating leasing a new theatre which Mrs. Katherine Sirisky plans to build there. Present plans call for a house seating about 700.

The opening of the new $35,000 Ritz theatre, now in course of construction at Ritzville, Wash., has been tentatively set for September 2, according to ROY C. IRVINE, owner. The 420-seat house is of concrete construction and will be air-conditioned. Bjarre Moe of Seattle, is the architect, and the decorating and seating contract has been let to the B. F. Shearer Company, Seattle. Before entering the theatre business a few years ago, Mr. Irvine published a weekly newspaper at Ritzville.

ROBERT SCHWARTZ is completely re-decorating his 700-seat Paramount theatre in Thomaston, Conn., with new wall covering, painting, stage sets, standee rail and other features. Alvin Studios of New York, has the contract.

The new Bristol theatre, Bristol, N. H., has been opened after an eight week shutdown for extensive alterations, including new balcony and lobby. WILLIAM L. L YDSON is the manager.

FREDERICK GREENWAY has assumed charge of the Loew's State, Boston, Mass. He replaces Stanley Cosnell, who resigned to enter private business.

STEPHEN J. and JOHN PANORA have opened their new Twentieth Century theatre, New Milford, Conn. The house, formerly the Star, was virtually razed and then rebuilt on modern lines and renamed.

MICHAEL TOMASINO, New Haven, Conn., has closed down the Victory to a week-end schedule for the summer months.

E. W. WOODALL of the Ritz theatre, Guntersville, Ala., has installed Ideal chairs in that theatre and in his Palace in the same city. The Queen Feature Service installed the chairs.

NEWMAN H. WATERS, head of the Waters group of suburban houses in Birmingham, Ala., is making plans to begin the erection of a theatre in the East Lake section of that city.

HORACE G. FOWLER of the Fowler theatre, Keansburg, N. J., has installed Ideal chairs. Joe Hornstein, Inc., made the installation.

An air-conditioned trailer is serving LARRY LARSEN, architect of Webb City, Mo., who has been engaged in a number of theatre remodeling and building projects.

With the installation of refrigeration equipment, the new Tower theatre in Oklahoma City, Okla., is nearing completion. The Tower is the newest link in the Standard Theatres Corporation, which operates the majority of the theatres in Oklahoma. It is a 1,200-seat house with a balcony. PAUL KETCHUM will manage.

FABIAN ENTERPRISES has leased the Strand theatre on Parker avenue, Clifton, N. J., for 15 years. SAMUEL and KUBEN PASHMAN are the owners of the Strand. The Fabians are erecting another theatre in Clifton, to be completed in early fall.

T. F. CHALIKIAN, who for some time has been associated with dealer promotional activities of the General Electric air-conditioning department, Bloomfield, N. J., has left to manage the New Haven, Conn., branch of Automatic Appliance Co., Inc., G-E air conditioning distributors, in New Haven and Stamford.

Built and equipped in 45 working days, the Alan, Atlantic City, N. J., theatre for colored patronage, was opened July 1. The house seats 700. GEORGE E. HAYES is manager.

GEORGE MANOS, who operates theatres in Toronto, Ohio, has signed a long-term lease for a new theatre to be built in Columbiana, Ohio. C. J. Vogel of Wellsville will construct the house.

MESSRS. SMITH and BEIDLER will spend in the neighborhood of $50,000 to alter their Westwood theatre in Toledo, Ohio, including an increase in seating capacity, as well as complete redecorating.

JOE TRUNK is installing an air-conditioning system in his State theatre, Youngstown, Ohio.

RAY WALLACE, manager of the Tri Theatres houses in Alliance, Ohio, the Columbus, Morrison and Strand theatres, announces that the Columbus will go dark to permit extensive improvements. These will include stage changes and new seats.

A. B. TURBELL, who has been managing director of RCA Photophone of Australia, has returned to Camden headquarters for a month, preparatory to taking up his new duties in China, where he will have charge of the company’s Photophone operations.

The Amperite Company, of New York, microphone manufacturers, has appointed the following representatives: G. W. SIPE, Memphis, Tenn.; DON A. BURCHAM, Portland, Ore.; W. J. PURDY, San Francisco; J. EARL SMITH, Dallas, Texas, and M. K. SMITH, Atlanta, Ga.
Electrical and Mechanical Provisions for Modern Lighting

- Examining the new values in theatre illumination and the devices available today for realizing them effectively in every class of theatre

**Lighting** — light the theatre front — lighting the auditorium — all of these are expressions which we in the theatre business hear frequently. All of us will admit to some extent the importance of lighting in our theatres. Yet how little we do about it, except at infrequent intervals — say, every ten years, when we give the theatre a complete overhauling.

The alert theatre operator is forever seeking new attractions, new entertainment, and new effects for his stage or screen. But other than covering up more wall surface in the lobby and vestibule, with advertising matter, and a spotlight here and there, he has been wont to make few changes in the theatre lighting.

Poster displays and illuminated frames are being crowded right into the auditorium now-a-days, destroying what lighting effect there might be in the theatre. Theatres used to be the leaders in the use of proper and ingenious lighting, but through the years of the depression so much emphasis was put on selling pictures at the least possible cost that cheap advertising and art board fronts now mark out handsome illuminated frames, and extension cords are connected to lighting fixtures to supply current to an ugly, cheap display frame!

Stores that once trailed far behind in the parade of light, now can teach theatre men something about the art of effective merchandising by means of light. Yes, even filling stations are lighted more intelligently than some theatres!

It is believed that lighting in theatres is in its present state of obsolescence and disrepair because theatre men have failed to keep abreast of the developments in lighting, and do not have a correct conception of the cost of newer methods. Much can be done for a reasonable sum of money, but some sign company representatives try to sell too much and by the time they complete a survey of the marquee and front, the whole project may look too big to undertake. The same applies if an architect is called in on the interior, and the net result is that nothing is done to keep our theatres looking like theatres, with the exception of those in the larger metropolis areas.

**Equipment and Its Application**

Before attempting to suggest some of the things that might be done to improve specific conditions, it might be well to call attention to some of the improvements developed in equipment.

**Flashers**

Flashers are much cheaper and much better built today than they used to be, and they do not require anywhere near the amount of time and money for maintenance. One particular type of flasher which I have in mind is driven by an induction disc motor. This type motor operates on the same principle as the revolving disc used on electric meters — it is not a motor in the usual layman's idea of a motor. Such flashers are lubricated at the factory with graphite, and even the bearings require no attention for periods of years. All contacts are silver, and this assures long life. Besides being well-designed, well-built, and compact, these flashers are very reasonably priced.

For instance, there is a flasher that can be used for color change, on and off, speller, or alternating, simply by changing an eccentric disc or raker. With a few colored lamps to change the old color combinations on the marquee, some paint on the channel where the lamps are to be installed, and a new flasher that you can do tricks with, I ask you: Can you change the appearance of your front?

**Attraction Boards**

Another thing about the marquee that indicates obsolescence is the type of letter in use. The most satisfactory letter is the silhouette letter against the opal or flashed opal glass background. Whereas with the older style cutout mat letter 40 to 60 watts per socket was required in back of the letters, you will discover that such wattage can be reduced to 25 with the newer silhouette letter — quite a saving. There are many types of silhouette letters on the market today, from prestwood and compo board letters to cast white metal letters finished in colors. The cast metal letters are without a doubt the most satisfactory from every point of consideration.

The cast metal letters may be obtained in several different styles of alphabets, and in 8-inch, 10-inch and 12-inch sizes. So that you can get an idea of what a font of letters would cost per letter, the 8-inch is $1.25, the 10-inch is $1.25, the 12-inch $1.75. The style of alphabet sometimes makes a small difference in the per letter cost.

**Simplification**

The theatre manager will be astounded at the change in his entire front by just a change in the glass panel arrangement and changing to the silhouette type letter. Another way to change the appearance of the front is to simplify it. Many of the marquees and vertical signs of ten or fifteen years ago were very ornate; today, however, simple lines and color are in demand. Remove the old vertical sign entirely, remove the old ornamental pieces over the attraction signs, and substitute the name of the theatre in bold modern letters, and you will have made a substantial change for the better. Many old theatre buildings have interesting fronts, and often the removal of an old cornice, the bricking up of a few windows, and some carefully thought-out
AIR-CONDITIONING DESIGN: Few engineers seem to appreciate that the problem of air-conditioning small stores, including drug stores, ready-to-wear apparel stores, delicatessen stores and small restaurants presents an entirely different problem from the air-conditioning of theatres. The time during which patrons of any establishment are exposed to air-conditioning has a great deal to do with establishing correct and proper inside design conditions.

For instance, a small soft drink parlor must have a colder or cooler condition so that the moment the person enters the door he will be impressed with the coldness of the place, as that patron is probably only going to buy a bottle of Coca Cola and, at the maximum, spend no more than ten minutes in the store, whereas in a theatre, a patron comes in and spends fully two and a quarter to three hours. We would therefore be guilty of creating a very unhealthy condition if we attempted to cool our theatres to the same temperature as the above-mentioned soft drink parlor. We would have complaints of colds and reports of discomfort.

Perfect air-conditioning in theatres will permit a person to enter a theatre and remain for the entire show without being aware of the refrigerated air. Naturally, upon entering, if that person is hot and perspiring, his first reaction might be that the air-conditioning system isn’t working, but if he will take a seat in the auditorium, the perspiration should evaporate and in about ten or fifteen minutes and the temperature of the body should come into equilibrium with the temperature of the air in the theatre. By that time the patron is completely comfortable and he will not be conscious of any mechanical air-conditioning.

Apparently there are some managers who do not understand that theatre air-conditioning, when properly designed, is designed on this basis. The sudden shock of coming into a cold room is more than people in poor health and elderly people can withstand; similarly, the shock is equally as bad upon leaving a cold theatre, and every effort should be made to regulate air-conditioning in theatres so as not to shock patrons either on entering or leaving a theatre.

* ASPHALT TILE AND MASTIC FLOORS: These "soft composition" floors are sold under various trade names and, in general, have a base of asphalt, bitumen or resin. Cleaners and polishes containing abrasives, oils or organic solvents (gasoline, turpentine, carbon tetrachloride, etc.) should not be used. These floors should be washed by mopping with a neutral soap and afterward soft water. Scrubbing machines with soft polishing brushes have been used for large areas.

After cleaning and drying, these floorings (especially the asphalt tile) are generally waxed in order to cover the surface with a protective film. The water-emulsion waxes free from oils and volatile organic solvents are the safest waxes to use on these floorings. This type of wax can be applied with a cotton cloth mop or wool applicator. The wax should be spread as thinly as possible on the surface of the floor using the mop or applicator in one direction only. In a short time the wax should dry to a hard, lustrous finish.

Asphalt tile floors should not be buffed or burnished until the wax or other treatment is completely dry. The treated floors may be maintained by sweeping with a brush, a dry mop, or by buffing. Scrubbing with water and a neutral soap may be required at times (probably two or three times a year). Oils, soaps or other detergents containing abrasives, and sweeping compounds containing free oil, should not be used on the untreated or the treated floors. The floor treatments should be renewed at intervals, depending upon the wear.

Before treating an asphalt tile floor with an unknown preparation, moisten a white cloth with the preparation and rub over the surface of one tile. If the color of the tile shows on the cloth it indicates the preparation should not be used.

With several other of the newer synthetic materials and architectural glass or glass brick.

From the sidewalk we go into the theatre through lobby, foyer, and into the auditorium. Authorities say that we should maintain 15 foot-candles in the lobby, 10 in the foyer, and 5 in the auditorium; however, no lighting system in a theatre is adequate if it serves utilitarian needs only, though these are prime considerations. The lighting system of a theatre definitely calls for some decorative treatment; however, unless the necessary "seeing" requirements are met by the theatre lighting system, the major purpose of lighting is defeated and no amount of architectural or decorative treatment will make up for this deficiency. The object of planning theatre lighting is to provide adequate light, but to do so by ingenious, artistic, and architecturally decorative means, so that the theatre will be intrigued by the novelty, color, and cheerfulness, but good taste, with which the lighting is accomplished.

L I G H T I N G  V A L U E S

The recognition of these important factors has necessitated the close co-ordination of the architect, the lighting engineer, and the showman, and lighting as it should be done in theatres is now one of the interesting features of present-day amusement. Fifteen or twenty years ago we tended toward massiveness, with ornate and intricate detail, much marble and gold leaf. Today, however, the theatre of 1000 seats or less is simple of line, combined with masses of colorful combinations, and embellished with architectural features of light.

No other material or medium available to the architect or theatre owner today has more basic possibilities for the designer. A theatre is more expressive of the spirit of entertainment, than light. Unfortunately, all of us do not seem to realize this to the fullest extent, for if we did, much more could and would be done to the already existing theatres. Lighting, with simplified painting schemes, is without doubt the least expensive way in which to treat a theatre, and certainly the least expensive to maintain.

But besides these necessary considerations, the newer schemes permit weekly, monthly, or seasonal changes in atmosphere which are interesting, attention-getters, and showymanly in the extreme. These changes are or can be obtained by changing the colors of the lamps, by changing the color of the flat-painted reflective or diffusing surfaces, by increasing the intensity of the lighted areas by changes in wattage of the lamps, or by the use of dimmers.

D I M M E R  S Y S T E M S

There are on the market today dimmers of design representing a change from the established resistance dimmer plates, with which we are all so familiar. This type of theatre dimmer is now designed after the perfection of electronic, and the voltage to any circuit is altered by the adjustment of the core in the transformer. With this type of dimmer the cur-
MODERNIZATION—begins with—LIGHTS

Perhaps you’ve “had figures” and decided that modernization costs too much. But don’t turn “thumbs down” until you’ve investigated Automatic Electric Flashers. They’re simple in construction, thoroughly dependable and precise in performance... low in cost, too.

Much can be done to step up the appearance of your theatre with spectacular displays and tricky lighting effects... and Automatic Electric Flashers have all the tricks—color changes... spellers... chasers... combinations... relays.

Operators all over the country are beginning their modernization by installing Automatic Electric Flashers. Write today for complete details and prices.

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Time Switches - Flashers - Interval Timers
MANKATO, MINN.

FITCHBURG, MASS., DEMANDED THE BEST

Naturally!

SILENT STEEL

JOINTLESS CURTAIN TRACKS

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ence could conceive.”

"See page 50, July 12, 1937, issue LIFE.

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MODERNIZE YOUR THEATRE LIGHTING WITH RECO

SILVER CONTACT FLASHERS
Easy and inexpensive to install and operate. Revolving disc type motor. For color chang-
ing, on and off, spelling, running border or spec-
tacular effects. A product of the world’s oldest
flasher manufacturers.

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Simple, easy way to secure brilliant, true color effects. Slip over white lamps. Colors can
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colors to fit all lamp sizes.

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"The flasher with the famous
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Flashers—Time—Switches—Contactors

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July 24, 1937
Fronts That Give Voice to Showmanship

- Employing more efficient marquee and sign forms, applying light more magnificently, and preferably uniting all elements into one architectural scheme, the theatre facade today is a dynamic system for selling. Presented in these pages are varied examples.

- Marquee and vertical sign assembly on the Metro theatre, Prairie du Chien, Wis., operated by George Panka. Marquee has splayed sides with attraction boards carrying Adler type silhouette letters. Sign and marquee (by Electrolite Signs, Milwaukee) have 400 feet of neon. The marquee soffit is lamped.

- Notable facade treatment by Bennett & Straight, architects, for Mr. and Mrs. William Cassidy's Michigan theatre, Saginaw. Except for the ground for Adler silhouette letters, lighting is by 2,000 feet of neon tubing. Signs and marquee, which has bowed sides, are of porcelain enamel finish, matching enamelled steel (Macocta) facing of building. They were constructed by the Long Sign Company, Detroit.

- Marquee and vertical sign assembly by the Artkraft Sign Company, Lima Ohio, employing prefabricated units made from stock designs. The marquee, including attraction boards (which carry cast aluminum silhouette letters), and the sign are finished in porcelain enamel, which is also the finish of the metallic facing material on the first story of the building. The illumination is chiefly by lamps. The theatre is the Palace in Huntington, W. Va.
Two examples of the variation in shape which has come into marquee design, for both better appearance and greater visibility. Above is pictured the Royal theatre in Findlay, Ohio, following remodeling with front finished in porcelain enamel. At right is shown the Strand in Jefferson, Texas. In both cases, marquees and signs are by Artkraft Sign Company, Lima, Ohio.

An interesting departure from the usual attraction board arrangement, with boards, though above the marquee, tied in with the marquee through design and illumination. The theatre is Famous Players’ Uptown in Toronto. Attraction board letters are Adler silhouette type; illumination combines neon for name signs and trim, and lamps for border, center strip and lighting of glazed-in marquee soffit. Architects were Kaplan & Sprachman.

The Westown in Detroit, Wisper & Wetsman house designed by Charles N. Agree. Marquee sides, carrying four lines of Wagner silhouette type attraction board letters, are slightly splayed. A vertical sign has blue and yellow channel letters, lighted with neon.

FRONTS THAT GIVE VOICE TO SHOWMANSHIP
Continued on Next Page
Acme theatre, Syracuse, N. Y., before and after remodeling. Marquee has dark blue ground with neon border in light blue. Theatre name is in 7-inch free-standing letters in neon. Construction by Flexlume, Buffalo.

A striking example of “unified” designing in the front of the Landis theatre, Vineland, N. J. The marquee is circular, following the general contours of the building, which has rounded corners windowed with glass blocks. Name sign letters and marquee are of porcelain enamel finish and lighted with neon. Attraction board letters are Adler silhouette type. Architect, William Lee.

Achieving the colossal in neon—sign recently erected by Claude Neon Lights, Inc., on the CBS broadcasting theatre, New York, 120 feet high, with channel letters 6½ feet high by 8 feet wide for CBS. Illumination is in Claude Neon ruby tubing.

An interesting directional design, with illumination pointing toward box office, erected by Electrolite Signs, Inc., Milwaukee, on Harry Perlewitz’s Jackson theatre in Milwaukee. Marquee and name signs have 350 feet of neon tubing, but lower Marquee border is in lamps, operated through Sangamo flasher in a chaser effect. Attraction board letters are Adler silhouette type.

FRONTS THAT GIVE VOICE TO SHOWMANSHIP
Continued on Next Page
The Monte Vista theatre in Cincinnati, before (below) and after (above) remodeling. A porcelain enamel tower was built to support the vertical sign, which has stainless steel channel letters lighted in neon. The marquee, which is of porcelain enamel finish, has splayed sides, neon trim, and silhouette attraction boards. Sign and marquee construction is by Newman Brothers, Inc., Cincinnati.
• A corner marquee, designed for the Colony theatre, New York, by the S. & E. Cassin Sign Manufacturing Company of New York. A running border extends in a scroll design from each corner. The name is spelled in channel letters containing 600 six-watt lamps; the line below is in neon raised letter. Attraction panels carry Wagner silhouette letters.

• New front of the Grand theatre, Philadelphia, designed by David Supowitiz. Upper front is of stucco scored to resemble stone; lower front is of Vitrolite, with stainless steel mouldings. Box office is finished in porcelain enamel and stainless steel. Marquee and sign, constructed by Apex Sign Company of Philadelphia, are unified in design and illumination, which is in neon except for marquee soffit. Attraction letters are Adler.
Prepare To Be Astonished
by the transformation of your old front when you have modernized with

ARtkraft Porcelain Enamel Front
and ARTkraft Zephyr Pre-fabricated Marquee
DESIGNED TO FIT YOUR FRONT
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Standardization of basic parts and mass production methods of Artkraft, the world's largest manufacturers of all types of signs, now make possible inexpensive front modernization and a marquee of a quality heretofore impossible at such a low price.

Choice of a variety of effects, color schemes, ornamental trims and uses of neon are combined to create fronts of real individuality.

Elimination of the wasteful old style marquee front permits 100% efficiency of abundant attraction copy space as against 20%-60%.

Electric arc welded galvanized angle iron construction. 18 gauge porcelain reflectors and porcelain soft reduce current costs 60% to 85%. eliminate frequent repainting. Safe, rust- and rattle-proof, solid ¼" drawn aluminum supporting rods for letters.

Comes with several hundred modern Artkraft everlasting silhouette letters. Write for literature, prices and terms, giving width of front, width of sidewalk and name of theatre.

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July 24, 1937
WOLVERINE DIRECT SHOT BLOWERS

DON'T LOSE OUT THIS SUMMER
Give your patrons the comfort of an air-cooled theatre. Cool and ventilate your entire house with a Wolverine Blower. Easily and quickly installed.

QUIET BALL-BEARINGS
Set in solid rubber pillow blocks.

VARIABLE SPEED CONTROL
Belt and motor pulley furnished with all models at $47.50 and up. Six sizes. May be used for cooling in summer and exhaust in winter.

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Better Theatres Service

J. T. Knight, Jr., will be glad to answer your questions about equipment, maintenance, operating problems with respect to the physical theatre.

Peter M. Hulsken will be glad to advise concerning the planning of your theatre project or the remodeling of your present theatre.

Merely write:

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- New marquee and signs erected on the Fox City Theatres' Riviera in Milwaukee by Electrolite Signs, Inc., in connection with general remodeling of the front, which is done in porcelain enamel. Marquee finish is in porcelain enamel and illumination is a combination of neon and lamps—300 feet of neon on marquee and name signs, and 625 lamps operated through a Sangamco flasher. Attraction letters are Adler silhouette.

- Views of the Embassy theatre, Essaness circuit house in Chicago, before (below) and after (above) remodeling of the marquee. Note vast change in brilliance achieved by installation of lamp sockets at corners, increase in lamping along borders, and substitution of former opal letters for Wagner silhouette type.

- Unusual marquee with one of three sides splayed, on South East theatre, Salt Lake City. Theatre name is etched in Vitrolite front facing and lighted in neon. Neon lines having running effect lead to upper sign. Attraction boards are lighted in red neon; letters are Adler silhouette type. Marquee and signs were designed and constructed by Electrical Products Consolidated, Salt Lake City.
Brilliance and Color for Signs With Reflectors

DEVELOPED as a means of increasing effective illumination with reduced wattage, and also of attaining color without resorting to colored lamps, a polished aluminum reflector with glass roundel is being more and more extensively applied to marquees and signs. This reflector was introduced a short time ago by Climax Reflector, Inc., of Canton, Ohio. The device consists in a polished reflector mounted in a standard lamp base and accommodating a small $6$ mazda lamp. To provide sparkle and wide-angle viewing, a multifacet roundel is used; this also protects the reflecting surface and presents a smooth easily cleanable face. The reflector collects light ordinarily wasted in a backward direction and directs it down the street where it becomes possible for most people to view the displays.

Natural colored glass roundels are used, thus providing initially greater color efficiency than can be had by using the usual colored lamps. Through the operating life of the lamp, the $6$-watt clear lamp retains its efficiency just as do all standard lamps, thus performing much better than do the usual types of colored lamps. Not only does greater light output result but replacements of reflector units when lamps burn out are not noticeable; a unit with an old lamp looks like a new one.

WAGNER

NEW 3-in-1

Silhouette Letter

MOUNTING UNITS

- Letters set close to the glass ($\frac{3}{4}''$)—no shadows on glass to distort letters or blur visibility. (Note that imitations of Wagner letters cannot be set closer than $\frac{3}{4}''$ from the glass).
- Letters do not stick in the frame—easy to change letters—saves time, temper and current.
- You can modernize your marquee with Wagner Silhouette Letters in 15 minutes with your own help.
- NOW with the Wagner 3-in-1 Mounting Unit, the glass (1), the letters (2), and the mounting unit (3) can be removed or replaced in one operation. Made only in stainless steel.

WAGNER SIGN SERVICE, Inc.


Night view of Paramount theatre in Fremont, Ohio, showing clear definition of sign and marquee trim with incandescent lamps in reflectors.

Creators and Makers of Beautiful Marquees and Signs

S. AND E. CASSIN SIGN CORP.
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--- A SIZE FOR EVERY PURPOSE ---

All Steel. Construction—Positively Noiseless. Precision Made on Finest Dies. Can be used for Blower or Exhaust Purposes. Sizes from $1750$ C.F.M. to $12000$ C.F.M.

Prices start at $18.95

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TAYLOR MFG. CO., 804 Wealthy St., S.E., Grand Rapids, Mich.

July 24, 1937
LET US PLAN YOUR STAGE

Whether you are building a new theatre or remodeling, we will gladly plan your stage and assist your architect or contractor by furnishing complete blueprints with cost estimates, etc.

All Clancy plans are based on a world wide experience of more than half a century. They avoid the purchase of impractical and unnecessary equipment and assure a thoroughly safe, modern and practical stage.

Write us for complete catalog and stage plan sheets.

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NOW is the Time

MODERN air conditioning is much more than just air cooling for hot weather. Think of the Fall and Winter months ahead, when your big chance comes for real profits ... if the air in your theatre is always fresh and sweet, free from drafts, uniformly comfortable!

Kooler-Aire ALL-SEASON SYSTEM

is the only system that gives you Perfected Atmospheric Balance all through the year. Whether you plan for a new installation or for modernizing your present system, it will pay you to get a Kooler-Aire Survey of your theatre now ... no cost, no obligation. Write today.

U. S. AIR CONDITIONING CORPORATION

Minneapolis, Minn.

In Eastern Canada—Canadian Air Conditioning Co., Ltd., Toronto, Ont.

Cast Aluminum Magazine with Reel Alarm Space

A NEW projector magazine of cast metal and designed with a special compartment for reel-end alarm, has been marketed by the Golde Manufacturing Company of Chicago.

The magazine is of sturdy cast aluminum construction with smooth inside finish. The door is held closed by a snap lock designed to prevent its springing open, yet responding quickly to pressure of the bronze door handle. Hinges are cast on the body and door.

Light sources developed by Kllegal Brothers, New York, for "down-lighting" (a method of illumination described by Francis M. Falge elsewhere in this issue). Above is a high-intensity angular down-light projector for 250- or 500-watt, 115-volt lamps. At left, below, is a ceiling downlight for 50-candle power, 6-volt lamps. The other is also flush-ceiling type, for 250-400 watt, 115-volt lamps.

Technical Knowledge PLUS

Practical Experience

... gives J. T. Knight, Jr., authority in his discussions of the methods and the problems of modern theatre operation. Himself responsible to a great group of theatres in the very matters he talks about in his articles, he knows the workings of the theatre and the interests of those who operate them. His articles are for the guidance of owner and manager, the technician and the buyer of equipment. Read J. T. Knight, Jr., regularly in Better Theatres.
with alcohol. Many reflectors are finished with Alzak, but the material may be obtained in sheets. Sheets can be obtained in sizes 24" x 36", and in lots of 100 sheets. It costs $1.50 per pound. The Alcoa sheet, which is similar to the Alzak, in No. 20 gauge can be obtained in 24" x 48" and 24" x 72" sheets. Alcoa has a reflective value of 80% to 83%, and Alzak from 80% to 85%. So you can see how similar the two finishes are. No. 20 gauge Alcoa sheets cost about 85c per pound, and a 24" x 72" sheet weighs 34 pounds.

**GLASS BLOCKS**

Another new material frequently used in creating lighted features is glass blocks. Several of the glass companies manufacture glass block. Sometimes they will sell the half block for use in lighting ornamentation when the glass does not in any way form part of a structural system. One manufacturer sells 12 x 12-inch glass blocks for approximately $2 each. Another manufacturer carries several sizes—12 x 12-inch for $1.65, 8 x 5 for $27.50, 6 x 6 for $2.23, and 8 x 8 for $4.50. Having used probably all types of glass blocks at one time or another, I have found that those styles of blocks with the larger fluted surfaces at right angles to each other transmit a more pleasing light pattern than bricks with smaller fluted surfaces.

In addition to blocks, several of the glass companies are making glass plates of various textured surfaces, which have been used to great advantage in lighting some theatres recently constructed.

To attempt to describe the almost unlimited number of elements and methods used in architectural lighting would require a full length book. There are many volumes on the market, some very expensive and some less expensive, but all more or less having many illustrations. However, several of the larger lighting companies, and the Nela Park laboratories are continually developing illustrated data and information on new methods of lighting. Much of this data is available to the theatre manager for the asking. The facilities of this laboratory are available to you or your architect at no cost. Many of the outstanding architects of the country take advantage of a close contact with this laboratory. The writer is indebted to several members of the staff for their many worthwhile ideas and information on lighting. Since lighting is such an important part of theatre operation, why can't we all become more familiar with the science of lighting—for it is a science—and acquainted with reliable sources of information on the subject?

In closing, I want to add that when theatres are lighted in accordance with modern methods and modern ideas, the interest thus manifested by the public is reflected in the commercial value of the

---

**9 Reasons why better lighting pays**

Proper lighting in theatre auditoriums with Edison Mazda lamps offers the theatre owner many advantages. Proper lighting . . .

- Avoids glare due to too-bright and improperly placed sources of light
- Provides adequate light to locate seats and discourage undue familiarity
- Is directed so as to be kept from interfering with the screen picture
- Minimizes the need for individual usher service
- Provides for safety and minimizes insurance costs
- Speeds the seating and emptying of the theatre
- Creates an interesting mood or atmosphere suited to the presentation or to the occasion

Why not use Edison Mazda lamps to add to the attraction of your theatre interior? And for new theatre lighting ideas, write General Electric Company, Dept. 166, Nela Park, Cleveland, Ohio for free illustrated copy of "New Lighting Methods for Theatre Lighting."

---

**EDISON MAZDA LAMPS**

**GENERAL ELECTRIC**

They stay brighter longer

July 24, 1937
property. The entire development of modern lighting has inspired new styles and created fresh viewpoints of design and utility. Luminous treatment is now universally accepted for both interior and exterior architecture, and in this acceptance there is new vitality and new charm added to even the old architectural masterpieces. The use which we, as theatre operators, can make of luminous elements is limited only by our indifference to the possibilities, or by the lack of ingenuity of those we call on to apply the principles to our theatres.

The fluidity of light when applied to theatres will create for each theatre an individuality, a beauty, a unity of showmanship and composition that is bound to create interest and to command the attention of the public. Such interest would unquestionably tend to increase box office grosses considerably.—J. T. K.

New Emergency Lighting Unit for Smaller Theatres

Recent improvements in emergency lighting systems have brought them more in line with theatre requirements, specifically. In every theatre, the requirements, legal and moral, for an emergency lighting system include, naturally, protection for exit lights and a system of hazard lights to be located at those points throughout the house where accidents and confusion may result from sudden, unexpected darkness. How to provide lights at these points in the event of power interruptions has been a problem for small and some medium-sized theatres.

This problem has been attacked in the designing of a new unit developed by the Electric Storage Battery Company of Philadelphia. The new type eliminates the necessity for elaborate and large battery installations in small and medium-sized theatres. The only attention it requires is the addition of water three or four times a year. The manufacturer estimates the life of the battery at from five to seven years, and its renewal is inexpensive.

The unit consists of a 12-volt Exide glass-jar type battery, a transformer; a device for the automatic instantaneous switching over of the emergency load to the battery; and another device for automatically recharging the battery after an emergency discharge. All this is compactly assembled in an attractive steel cabinet.

The exit lights are normally kept burning from the regular 115-volt house current, but in the event of power failure they are thrown over on to the battery. This arrangement is made possible by using 12-volt lamps and having the regular 115-volt house current supplying them, stepped down to 12 volts by the transformer in the unit.

The hazard lights, however, are on a circuit directly connected with the battery in the unit. These are not lighted under normal conditions. The instant, however, an interruption in the regular a.c. service occurs, the hazard lights go on.

The hazard lights, although only 12-volt lamps, are of the high-intensity; each hazard light, when called into service in an emergency, delivers nearly twice as much illumination as a 115-volt lamp of the same wattage. These high-intensity lights have a life of about 50 hours, and as they are normally off.

For the exit lights, a medium screw base, 12-volt, 10-watt lamp can be used. The exit light current will carry a load of 200 watts, or 20 lamps of 10-watt capacity; and the hazard light circuit will carry eight 30-watt lamps, supplying light equivalent to the same number of standard 60-watt lamps.

The new Exide unit is fully automatic. It operates instantly and automatically the moment a power failure occurs. The 12-volt glass-jar type battery, which is part of the unit, is continuously charged at a low rate to maintain the battery in a fully charged condition.
Sound System Designed for Smaller Theatres

A new sound system, designed specifically for the smaller theatre, has been marketed by the Ballantyne Company of Omaha. The soundheads are of unit construction and are designed for adaptation to push-pull recording.

All film travels on rotating surfaces, and the optical system includes a specially designed filter, pre-focused exciter light mounting and constant-axis lens carriage.

The amplifier circuit is of inverse feedback type. Exciter lamp supply is by a copper-oxide rectifier. The equipment includes a two-way horn system with cellular speakers for high frequencies and folded horn for the lows.

Three Circuits Sign
Air Patents Agreements

Agreements have been signed by Warners', Loew's and National Theatres with the Auditorium Conditioning Corporation, controllers of certain so-called "by-pass patents" pertaining to the air-conditioning of auditoriums. One of the effects of the agreement with Loew's is the termination of a suit with which the patent company sought a test in the U. S. Supreme Court.

Concerning the new agreements, the patents company, in a statement prepared for the press, declares in part:

"Under the terms of the contracts, the theatre circuits obtain a license for all their existing air-conditioning systems under all patents owned by the Auditorium Conditioning Corporation ... and agree that whenever any patents of Auditorium Conditioning Corporation are used, that the contractor making the installation, extension or reconstruction embodying said patents shall pay to Auditorium the currently established royalty rate."

A new name and new marquee for New York's only theatre devoted exclusively to newsreels, formerly the Embassy, now simply the Newsreel. Neon proclaims the name in a broad upper border, while below are two attraction announcement panels with Adler silhouette letters.

AIR CONDITIONED
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New Type Screen in Radio City

THE FIRST installation of the "gradationally perforated" screen, recently developed by the Hurley Screen Company of Long Island City, has been completed in the Radio City Music Hall, New York. The screen is perforated only in approximately the horn area, leaving the remainder solid.

The extent of the perforated area depends upon the size of the screen, ranging from 8 feet wide for small and medium-sized screens, to 12 feet for large screens. From the middle, the perforations gradually diminish in number and diameter towards each side (see drawing), but they average a diameter which, with the depth (thickness of screen) makes the total transmission area (holes) approximately equal to the usual 10% of the entire area of the screen.

Installation of the new screen in the Music Hall was a huge task, the overall dimensions of the screen being 50x80 feet. There are over 1800 grommets for attaching to the frame.

Crew erecting "gradationally perforated" screen in Radio City Music Hall.

General view of the display room of the National Theatre Supply Company's new quarters for the Des Moines, la., branch. It is located at 1115 Hight Street. W. Y. Toney is the Des Moines manager.
ANSWERS TO INQUIRIES: One of the principal functions of this department is to answer inquiries pertaining to preliminary considerations in the planning of a new theatre or the remodeling of an existing one. All questions receive the personal attention of Peter M. Hulsek, A.I.A., contributing editor of this department and a practicing architect who long has specialized in theatre design. He will be glad to offer advice, suggestions and criticisms. Working plans, however, cannot be supplied. All communications intended for this department should be addressed to Better Theatres, Rockefeller Center, New York. In publishing replies, only initials are used for identification.

THE QUESTION:

I have a piece of property 63 x 126 feet. I have been considering building a theatre on it and would like to know how many seats it would be possible to place on the main floor. I do not expect to have a balcony if I can get enough seats on one floor. Your answering the above question, with specifications as to aisles, etc., will be appreciated.—J. W. A.

THE ANSWER:

FOR A THEATRE 63 feet wide, the best seating arrangement is a center bank of 14 seats, with a 4½-foot aisle on each side, and two wall banks each of 7 seats across, making 28 seats across the width of the auditorium. This will only require 60 feet of outside dimensions of the width of the building.

From the length of 126 feet there should be deducted 18 feet for screen platform, 10 feet for space between apron and first row of seats, 10 feet for foyer, and 14 feet for lobby; adding to this the thickness of walls, there will be available in the auditorium 83 feet for seats, or 30 rows spaced 32 inches from back to back. So the minimum seating capacity on the lower floor will be 840 seats.

THE QUESTION:

I am planning to build a theatre with 250 seats, 150 seats on main floor and 100 in balcony for colored. Size of lot has nothing to do with building as said lot is a large one.

This building I want to use as a picture show only, no stage. We contemplate using brick. We want to put up as cheap a building as can be built.—T. T. C.

THE ANSWER:

TO REDUCE the cost of construction to the minimum, I suggest that you plan the width of the theatre 30 feet and build the largest part of balcony over foyer and lobby, using walls in lobby as supports for balcony construction.

The majority of State building codes require that a theatre containing a balcony be of fireproof construction.

With a narrow span, as suggested, the roof and balcony construction can be done in bay joists with 3-inch concrete slab on metal lath, eliminating heavy steel beams or girders. The use of pre-colored plaster may also be a saving factor, as it will eliminate decorating.

By using the greatest economy in construction and design, you should figure the cost of the building, exclusive of equipment, at the rate of 18 cents per cubic foot.

THE QUESTION:

WE ARE contemplating building a theatre and want to design it in a manner whereby we can get as many seats as possible in and are asking you to give us your advice. The lot is 50 feet wide by 114½ feet in depth. It would be perfectly okay to have a 20-foot stage merely for concert acts, public meetings, etc. There would be two store rooms, 15 x 20, on either side of the entrance. We would desire you to advise us. Our opinion would be an adequate size for an outer lobby and inner lobby. The two exits would be so constructed that they would have to go under the stage. There would be no basement under the theatre except under the stage for the heating and ventilating system. We would appreciate your outlining to us the best possible arrangement to get a maximum seating capacity, on the first floor, and the proper method of constructing the balcony for the maximum number of seats. We figure that we should be able to get somewhere between 750 and 800 seats.

Will you kindly tell us what drop we should have to the floor? It is our intention to put a cement floor in. What thickness should the cement floor be? What height should the stage have at stage openings? What height for the ceiling? Dimensions of theatre entrance, operating room, foyer, etc. Do you think it would be satisfactory to use a brick construction with pilasters to support the steel girders? We would want an attractive front, using some kind of modern trim over stucco, which would be put over the brick. What would you suggest along this line? What would be the cost?—V. A. G.

THE ANSWER:

AFTER READING your inquiry carefully, it is my understanding that there is a party wall on one side of the theatre, so it will be necessary to build another side wall. The inside width of the auditorium will be 48 feet, 6 inches. For such a width, arrange the seats as follows: A center bank of 13 seats with a 4-foot, 3-inch aisle on each side and two wall banks of five seats each, giving 23 seats across width of auditorium. If the store and stage are to be 20 feet deep, there will be left space for 22 rows of seats, making the lower floor seating capacity 596 seats.

You will require three sets of entrance doors, so place the ticket booth at sidewalk line and the first set of entrance doors 8 feet back of sidewalk line. This will make the lobby 12 feet deep, and the foyer wall will come in line with back wall of store. The foyer should be 9 feet wide.

I suggest that one end of foyer, behind wall bank, be used for women’s toilet room and the other one for stairway, leading to balcony. Under these balcony stairs, plan for stairs leading to basement, where men’s toilet will be located. If this should not be desired, take enough space from one store room for men’s room.

The incline of auditorium floor should be 36 inches, leaving the first 15 foot (near stage) level. The balcony can be so constructed as
to be supported on walls, separating stores from lobby and on columns placed in standby railing. If the property is an inside lot without alley, on one side, it will be impossible to provide for exit stairs from balcony; therefore, it may be necessary to reduce the width of store rooms, to make provision for these stairs.

The thickness of the concrete auditorium floor should be at least 5 feet, and this floor should be reinforced if not resting on solid ground.

The proscenium arch should be 20 feet high. The height of the ceiling depends upon the balcony layout. The lower part of balcony should be 10 feet above foyer floor. If you figure one a 250-seat balcony, this would require 11 rows plus a cross aisle, making top of balcony at least 20 feet above foyer. From top of balcony to ceiling the height should be not less than 8 feet, 6 inches; but, you may be able to slope the roof toward stage.

The foyer will be 9 x 31 feet. The projection room should be 10 x 22 feet, minimum.

I advise you to build reinforced concrete piers about 24 x 12 feet to support steel roof trusses, in place of two bricks as you suggested. You may be able to cut half way in party wall, giving the piers 4-inch projection. This will reinforce party wall.

The cost of such a building, exclusive of equipment, would be around $43,000.

**THE QUESTION:**

I am a constant reader of your valuable magazine and have obtained a great deal of useful information through your department. I want to remodel the interior of my theatre. I would like to make it as modern as possible. I have been hearing a great deal of a streamline design for a theatre, but am unable to tell what it is like.

The acoustics in my auditorium are not what they should be. Will the covering of walls with fabric improve it? How should it be applied and what is the approximate cost of same?

I have noticed in some theatres that the carpets in the aisles are of a plain tone, while in the foyer a pattern is used. Is there any advantage to this method? I also noticed that single width carpets are used in the aisles. My aisles are 58 inches wide, and I do not think the use of single width carpet would look right. What is your opinion?

The walls in the auditorium of my theatre are paneled in squares with ornamental plaster bands, and the cornice is supported by plaster brackets. I think they can be easily removed. The plaster in the ceiling is bad. Could this be covered with Celotex?—M. H. P.

**THE ANSWER:**

Streamline design for theatres is similar to streamlining automobiles or any other objects. To explain this as well as I possibly can, it is carried out by flowing lines without obstructions in the wall surfaces and with as little ornamentation as possible. For instance, a sidewall in an auditorium may be divided into horizontal panels. Starting at the auditorium, these horizontal lines continue toward stage and are sometimes curved downward at the proscenium arch. The idea is to tie the proscenium in with the walls, to form one unit.

To cover the walls with fabric, all ornamental plaster should be removed. The walls should be stripped with 1-inch wood stripping. The division between the fabric panels is generally formed by wood moldings with small members covering the tacking of the fabric. There should be applied a layer of rock wool or felt behind the fabric. This is for acoustical qualities.

Plain colors for carpet in aisles is frequently used, but, personally, I prefer the continuation of the same carpet as used in the foyer. I think the plain color is used to continue the color scheme of the seats.
How Fixtures Are Used in Lighting Theatres Today

(Continued from page 9)

A trough reflector supported in a vertical position a few inches away from a back plate which is attached to the wall. The lamps are in the trough, concealed from view, and their light is spread upon the back plate and upon the wall for some distance at either side. Such indirect brackets, shielding the lamps completely, ensure glare-free illumination. Reflected glare from the metal back plate is avoided by using a satin finish instead of a bright finish.

Indirect pylon brackets using lumiline lamps in the troughs, are much more slender than the direct lighting pylon brackets with glass panels enclosing incandescent lamps. They usually have a body diameter of from 3 ½ to 4 ½ inches, and an all-over length of 36 inches or so. The reflector trough forming the body of the totally indirect fixture is often hexagonal, half-round, plain or reeded.

A third type of pylon bracket fixture is for semi-indirect lighting. Like the totally indirect fixture, it consists of a trough containing the lamps and distributing light upon the wall, but the trough, instead of being entirely of metal, has a glass panel which permits direct light to pass into the room, giving an effect of life and warmth. There are many very attractive designs in the pylon bracket fixtures. The metal is finished in burnished gold, gold-and-pewter, polished aluminum, satin nickel, and satin bronze; and in the pewter, also in sprayed colors.

A satin finish or a mat color should be used when the design of the fixture is such that reflected glare may be caused by light shining upon the back plate or other parts...
of bright metal. This point regarding the finish needs to be considered, particularly in the case of totally indirect and semi-indirect brackets, which throw light towards the back plate. Direct lighting pylon brackets of glass panels usually can be in a bright finish if desired, as the light does not strike the metal sharply. It is often well to have the fixtures spray-finished in the same color as the wall so that they will tone in with it.

By using pylon brackets wired with two circuits, one for the low intensity show light and the other for the stronger house light, a complete job of auditorium lighting can be done. If desired, other circuits can be included to permit changing color effect.

There are somewhat smaller and quite simple wall brackets that are of sufficiently low-surface brightness for auditorium lighting. Among these are the half-cylinders and similar forms of opal glass, each enclosing a lumiline lamp. They are softly luminous, in excellent taste and do not interfere with the screen illumination.

**PUNCH LIGHTS**

When the wall bracket units or other light sources do not have a second circuit with more powerful lamps for lighting the house when the picture is not being shown, one of the newer methods is to use "punch lights" recessed in the ceiling to furnish the house lighting. These units often consist of a reflector containing the lamp bulb, and a louver of concentric metal rings to prevent the glare of the bulb from striking into the eyes of the audience from any ordinary point of view. These units project light directly downward into the auditorium. Then there is an excellent type of recessed punch light that has a prismatic glass plate, or "controlense," in place of the louver to direct the light and prevent glare.

**FOYER FIXTURES**

When the foyer is practically a part of the auditorium, being merely the space back of the standee rail, care must be taken to avoid any form of lighting in this space that might interfere with comfortable vision during the showing of the picture. The light should, as a rule, shine downward. Therefore soft units recessed in the ceiling of the foyer, shallow drums, with louver sides and glass bottoms and other types that deliver downward light that is glare-free and of moderate intensity are desirable.

Where the foyer is quite definitely separated from the auditorium by a wall and doors, more freedom in the choice of lighting fixtures and a higher level of illumination are permissible. Though the fixtures may be handsome in a conservative modern way they should be essentially functional.

**LOUNGE FIXTURES**

Where there is a general lounge used by both men and women, pendant, semi-ceiling, or ceiling fixtures of handsome, but conservative design may well be used for semi-indirect, direct or totally indirect lighting. The light should be strong enough to make the room bright and gay, but soft and free from glare. If the fixtures contain panels of frosted, etched or warm-toned glass of such character as to softly diffuse the light, they add to the cheerfulness of the general effect of the lounge, which should be intimate and homelike.

A translucent glass cove trough, consisting of an opal glass facing shaped like an architectural cornice moulding with hous-
Directional Lighting: What It Is and What It Does
(Continued from page 13)

lobbies or posters. For auditoriums, however, the louvers should be a dull black; even then the unit will be somewhat bright and is suited only to high ceiling heights where the large opening can be tied in with the design. The efficiency, and utilization factor of the light as well, is approximately 30%, and the spread of light 30°.

Reflectors with silvered bowl lamps (Figure 2) are suited to special lighting, decorative in itself, for beneath marquees and in lobbies. They have an efficiency and light utilization of approximately 50%, and a spread of light of 30°.

Elliptical reflectors (Figure 3) collect a large part of the light from a lamp and direct it back through a fairly small hole placed at the second, or conjugate, focus. They have an efficiency and light utilization of approximately 35%, and a spread of 60°. This system is suitable for auditorium use where small inconspicuous holes in the ceiling is desired.

Lens downlights with plano-convex lenses and spherical reflectors (Figure 4) have an efficiency and light utilization of approximately 15%, and a spread of 5° to 20°. The lens brightness is high, and therefore should be used for high ceiling auditoriums or for special applications such as corridors or arcades leading from entrance to theatre proper.

Objective lens equipment (Figure 5) provides good control and can be directed through small ceiling holes that are unobtrusive and well suited to auditorium lighting. Spreads up to 90° are obtainable, though the efficiency is low—approximately 10%.

Lens plate lighting (Figure 6) is now a familiar method. It is suited to many special applications, but the lens brightness is rather high for auditoriums. Spread of 5° to 30°, and efficiency of 20% are readily obtainable. By using a spread lens the beam can be elongated in one direction.

Elliptical reflectors with lens (Figure 7, page 38) project light through holes which are unobtrusive, and hence such equipment is well suited to auditorium lighting. With this system efficiencies up to 40% are possible. Spreads are limited to approximately 60°. This system requires considerable space above the ceiling.

Beneath Balcony

Beneath the balcony a similar solution obtains, but the problem is complicated by low ceiling heights and lack of room above.
the ceiling line. The equipment should project down below the ceiling as little as possible, and should be decorative, since patrons seated in this location cannot enjoy the beauty of the auditorium proper.

CONCEALED LUMILINES

Figure 8 illustrates a stepped ceiling, which has a light cutoff at the vertical, and projects the light forward toward the front of the auditorium. Lumiline lamps may be concealed in the cavity for this purpose, or the cavity may be covered with a semi-diffusing glass such as a ribbed or configurated glass.

PARABOLIC TROUGH

Figure 9 shows another similar method with a polished parabolic cylindrical trough reflector, which gives greater coverage of the ceiling surface.

DIFFUSING CAVITY

Figure 10 is a cavity with the front covered with a light-diffusing glass such as a ribbed or configurated glass. The back part is covered with a dark, rather opaque, completely diffusing material, so that it merely provides a colored line when the pictures are viewed. These systems can be coordinated with the design in a number of different ways. They may be continuous lines of light carrying from one side wall to the other, or they may be arranged in short lengths over the aisles alone. [The author, an eminent specialist in theatre illumination, is attached to staff of the Nela Park engineering department of the General Electric Company.]

How Fixtures Are Used in Lighting Theatres Today

(Continued from page 36)

ing and supporting members of metal, may be attached to the walls all around the room at some distance below the ceiling, to project light upward and outward upon the ceiling and direct light into the room through the translucent glass. These units are made to take lumiline lamps, and they come in sections ready to install. These transparent cornices are new and very pleasing.

For the women's lounge and powder room there are many attractive fixtures, including ceiling drums, semi-ceiling and pendant fixtures, and indirect wall urns. Fixtures that have grace combined with the smartness of simple forms are especially suitable. A typical pendant fixture for indirect lighting has a reflector cup of metal at the bottom of the stem, surrounded by a disc of plate glass, while crystal balls, suspended on strings of crystal beads above the light, supply the note of sparkle and charm.

Sometimes smartly severe, especially functional fixtures are preferable. Various forms of lighting are available for the make-up mirrors in the powder room, including simple cylinders of frosted glass containing lumiline lamps at the sides of the mirrors. The light should be delivered at face level, be sufficiently strong, and be free from glare.

In the men's lounge, or smoking room, fixtures of simple functional design are the most suitable, such as ceiling drums with translucent glass set in heavy metal, and rib-like half-rings of metal in bright or satin chromium finish. There is an almost unlimited variety of direct, semi-indirect and indirect units that have this straightforward, substantial modern character.

MAIN LOBBY LIGHTING

Trough fixtures suspended from the ceiling are widely favored for lighting the inner lobby. They are big enough to be in scale with this space and therefore are usually of more satisfactory appearance than a row of separate pendant or semi-ceiling fixtures, which tend to look fussy and to make this comparatively long and narrow room appear even longer. Excellent stock designs are available in trough fixtures for lobbies. Those that have glass troughts in metal frames for semi-indirect lighting combine glareless illumination with the lively appearance of the luminous glass and the gleaming metal. Some have louvered troughs. Oblong box-shaped fixtures suspended on four stems of semi-ceiling length and other types suited to the shape and decorations of the lobby.

There are severely functional designs in lobby fixtures that are very smart and especially designed for such spaces; for example, a ceiling unit consisting of a quarter-cylinder of opal glass set in polished metal arcs to project light towards the center of the lobby while there are panels of opal glass in the opposite side of the unit to project light downward upon the wall. These units are mounted on the surface of the ceiling, in two rows at some distance from the side walls.

INTENSITIES OF ILLUMINATION

In selecting types of fixtures, it should be remembered that lighting of the various spaces in the interior of the theatre should be graded down from the intense light of the outer lobby through the less brilliant illumination of the inner or main lobby, and the moderate lighting of the foyer to the low level of illumination in the auditorium, so that the eyes of incoming patrons may adjust themselves gradually to the change.

This discussion has indicated, I think, that the term "lighting fixture" has a different and broader meaning than in the past. Lighting fixtures for theatres are no longer ornamental lanterns, chandeliers, wall brackets with branching arms, and they are no longer modernistic curiosities of glass plates, rods and ornamental metal in eccentric designs. The old familiar forms have largely disappeared and have been replaced by new functional, clean-cut forms. Though many fixtures are still suspended from the ceiling, there are also many that are mounted upon it and many that are recessed flush.

[The author is a prominent writer on architecture and decoration. He is contributing editor of the publication, Lighting and Lamps.—The Editor.]
3. Influence of Furnishings

By C. C. POTWIN

In planning surface acoustic treatment for theatres, the selection of the correct type and quantity of sound absorbing material to be installed and its proper placement on the various surfaces within the auditorium are considerations of the utmost importance.

Four fundamental factors determine the requirements for treatment of a given theatre; namely, its (1) size, (2) shape, (3) method of construction, and (4) the quality of furnishings installed. As explained in the preceding sections, if size, shape and method of construction are efficiently controlled from an acoustical standpoint in the original design of new theatres, the most economical selection and best distribution of treatment can be assured in final planning.

In the modernization of existing theatres, however, these three determining factors are usually fixed, and more stringent requirements must, therefore, be placed on surface acoustic treatment. This is particularly true in those cases where the physical characteristics of the auditorium depart widely from the best acoustical features of design.

Auditorium Seating

The fourth determining factor; namely, the quality of theatre furnishings, is one which may be readily controlled in renovation as well as in new construction.

In classifying theatre furnishings with respect to their acoustic properties, the sound absorbing efficiency of the seats is the first and most important element to be considered. It is definitely accepted that upholstered seats contribute to good acoustics in theatres, particularly if the sound-absorbing value of these seats is high, so that when unoccupied they compensate to a large degree for the absorption ordinarily provided by the audience. An upholstered seat of the modern type, having, perhaps, a leather-covered spring bottom, and a fully padded back with, say, mohair or leather or velour covering, absorbs approximately two-thirds as much sound energy as the average person, whereas a plain wooden seat provides only about one-twentieth of the equivalent sound absorption.

With the installation of upholstered seats of the above type, or of other types such as the modern deeply upholstered chair with full spring construction, which has even higher acoustic efficiency, variations in the degree of reverberation with changes in the size of the audience are small, and the time of reverberation is thus more nearly constant for all audience conditions.

When inefficient seats having very little or no upholstery are used, there is always a wide variation in the time of reverberation between small and large audiences. To offset the unfavorable condition resulting from this defect, it is usually necessary to increase the quantity of sound absorbing material to be installed. This additional material only partially corrects the condition, however, since in treating the theatre to provide good acoustic conditions for probable average audiences, the theatre is often still somewhat reverberant for very small attendances, and slightly "dead" for a capacity house. Therefore, the installation of efficient upholstered seats is the first requirement in the selection of furnishings for either new or existing theatres.

Carpeting

Carpet and drapes also fall under the classification of furnishings, and the quantity and quality of these materials installed affect the requirements for surface treatment. The carpet used in all aisles throughout the theatre and in the standing space should be of a heavy grade and should be lined with at least a 1/2-inch thickness of carpet cushion. The efficient carpeting will provide a limited amount of sound absorption and will effectively reduce impact noise.

If there is a large amount of open floor area between the first row of seats and the stage, as is often the case in theatres where the stage is shallow, this area should also be carpeted to eliminate sound reflections which may originate at this point, strike the ceiling, and ultimately reach the seating area at the rear of the auditorium. Such reflections, having a "time-lag" sufficient to produce marked interference at the rear seats, are encountered frequently in cases where carpet has been omitted from this front section of the floor area.

Use of Drapes

The present trend in theatre architecture is toward the use of very little draping material in the auditorium-proper. This is desirable from an acoustical standpoint because most forms of draping material, while efficient absorbers of the high frequencies, provide very little sound absorption at the low frequencies.

If materials such as heavy velour or lined damask are hung in folds and spaced several inches away from the surface over which they are installed, their low frequency absorption value is somewhat increased. However, this increase is not sufficient to permit the use of drapes, exclusively, as a form of acoustic treatment for the average theatre. Even in cases where only moderate quantities are used, it is sometimes difficult to compensate for the inherent deficiency in low-frequency absorption when planning for surface acoustic treatment.

If, in special cases, drapes must be used.

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July 24, 1937
CARELESSNESS IN PROJECTION IS BOTH COSTLY AND DANGEROUS

A very interesting letter came to me recently from a man who employs many projectionists, in response to which I have prepared the remarks below. First, however, I quote a paragraph from his letter:

"There is one topic I would like to present for consideration as a subject for discussion in your columns. I have found a considerable proportion of projectionists are inclined to be rather careless whenever some labor may be avoided. Therefore respectfully suggest that if you can see your way clear, you discuss the effect of such carelessness upon the box office. I believe the effect, in event you follow my suggestion, will be somewhat greater if the source of the suggestion is not divulged. It might make no difference, but men are queer and I have noticed that projectionists will consider and usually accept arguments put forward by yourself, whereas if the same thing is advanced by one in my position the reaction is very different. They seem to think there is a 'catch in it' somewhere."

Careless work is poor work and poor work depreciates the value of results produced. That is equivalent to saying one plus one makes two. It then need hardly be added that poor projection work does reduce box office receipts. That is the natural sequence, viewed over an extended period of theatre operations.

If the projectionist is careless in maintaining critically sharp focus, in the very nature of things it means added fatigue for the eyes of theatre patrons. And faults such as this represent carelessness, for by proper care and effort the focus of a motion picture theatre screen image can be maintained critically sharp, though it means added work, for that man does not live who can fix definition at critical sharpness at a distance of 75 or 100 feet from the screen. Much the same injurious effect is produced by lack of care in testing at least once a week for faint travel ghost.

A dirty projection room, in which the air is impregnated with dust, tends to result in deposits of that dust upon the films, with result that ground noises appear in the sound and "rain" in the screen image. Carelessness in care of motor-generator commutators may affect the sound. Carelessness in lubrication tends to spread oil on the films, especially if a desire to "do it the easiest way" has prevented establishment of proper swabs to catch oil from the oil well and bearings.

And so I might go on for pages. We all surely must know that only conscientious, proficient projection work produces adequate results. Carelessness cannot be tolerated in a function like projection—indeed, in projection carelessness is usually costly and always dangerous.

METALLIC AND FILM FUSE LINKS

J. R. Prater, projectionist of Palouse, Wash., writes, "May I offer a suggestion with regard to the article in the May 29th issue on port fire shutter control? While it is freely conceded that metallic fuses will not release the fire shutter master cord as quickly as will a film link fuse when the latter may be exposed to the direct action of flame, still metallic fuses are available that will melt at a far lower temperature than would be required to ignite film not exposed directly to the action of flame.

"For example, if the fuse is outside and the fire inside a closed magazine, sufficient heat would be produced to melt a metallic fuse long before a film fuse would "let go," since no flames could possibly reach the latter. Whether a metallic or a film fuse will act the more quickly will therefore depend upon circumstances. Why not use both?"

Friend Prater then describes the method of installing a fuse system employing both a film and a metal fuse, but a description seems hardly necessary since the process is fairly obvious. Not only that, but I have never proposed using a film fuse link except that it be so placed that the blaze will not reach it almost the instant the fire starts.

Up to this time there has never been any reason advanced why a narrow slit a trifle wider than film cannot be provided in projector mechanism casings, with a suitably planned recess at its inner end, this slit to be placed either immediately over the aperture opening or close to the upper loop. A loop of film is inserted through the slot, with a round rod 1 1/4 inch long laid in the loop, which would do two things; namely, prevent the film loop pulling through the opening, and close the slot if the film fuse be not used, the floor of the recess sloping toward the slot, the film loop itself of course forming a section of the master cord of the port shutter itself.

Such a scheme could very easily be arranged by projector manufacturers. It would add almost nothing to cost of manufacture and could easily be so made that the short metal bar could not be removed, hence the slot would be automatically sealed when a film fuse was not used. It is evident that with such an arrangement, in case of an aperture fire, the fuse would be ignited the instant the fire got away from the aperture.

SCREEN THICKNESS AND ATTENUATION

J. L. Manning of San Francisco, writes, "I have been advised that the thickness of a screen has an effect upon frequency losses. Is or is not this true? Have had several answers from those supposed to know, but the answers differ." Yes, screen thickness does affect sound transmission variously according to frequencies per second. Mr. H. F. Hopkins of Bell Telephone Laboratories, New York, discusses such matters in a monograph entitled, "Design and Testing of Motion Picture Screens for Sound Motion Picture Work." Following is an excerpt which I publish here with the permission of Bell Laboratories:

"In regard to the acoustic properties of a screen interposed between a sound source and an observer, it is to be expected that sound may be transmitted in various ways. The screen may be made to vibrate as a diaphragm under the driving influence of the sound waves that ultimately reach the observer. As a second possible manner, the original sounds may be transmitted through air passages in the material. A third possible way would be by wave propagation in the screen material as a conducting medium. Because of certain practical limitations to the permissible thickness of a screen, however, and because of the physical properties of the materials that might be used in its construction, the power so transmitted would be small in comparison with that transmitted by either of the other two methods."

Mr. Hopkins then continues with a general discussion of screens from the sound transmission viewpoint, pointing out that while it is quite possible to use a thin screen of proper material as a diaphragm, acting as such as a whole, it is impractical for the reason that so much of the sound wave power incident thereupon would be used up in accelerating such a diaphragm that relatively little would remain
JUST AS THEY BECAME THE BIG THEATRES ALTERNATIVE THEY ARE NOW INDISPENSABLE TO EVERY THEATRE

Patrons' demands for high intensity projection are increasing daily. The Peerless Magnarc will bring back the patrons who have left the theatre using low intensity arcs to patronize theatres with high intensity projection.

The day of the yellow tinged picture is at an end. It is "old-fashioned." Current costs are no higher . . . Screen brilliance can be increased up to 300% . . . No theatre is too small . . . The initial cost is within reach of all . . . See your nearest branch of the National Theatre Supply Company for details.

"THE FINEST ARC LAMP EVER BUILT"

MANUFACTURED BY
J. E. McAULEY MANUFACTURING CO.
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SOLD BY
NATIONAL THEATRE SUPPLY COMPANY
OFFICES IN ALL PRINCIPAL CITIES

July 24, 1937
Long Experience
In Meeting Exhibitors' Requirements
—Reason No. 6 Why
Modern Theatres Choose

DA-LITE SCREENS
Quality Screens for More Than a Quarter Century

While growing up with the motion picture industry Da-Lite has continually anticipated new requirements with new improvements in screens, and new screens specially developed for specific projection conditions. As a result, the Da-Lite line today offers the world's largest selection of sizes and surfaces, including glass-beaded, white painted and silver. Da-Lite alone makes white and silver screens in seamless form (without any seam down the center to mar the brilliance and clarity of the picture). Ask your supplier about the superior sound transmitting and light reflective qualities of Da-Lite Screens. There is a type exactly suited to your theatre's requirements.

DA-LITE SCREEN CO., Inc.
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High Intensity
PROJECTION

HE world's greatest theatres and theatre circuits use our lamps exclusively in their projection and main screening rooms. Do not be mixed up by ambiguous statements!

Write for Illustrated Booklet
HALL & CONNOLLY, Inc.
24 Van Dam Street, New York City

for moving the air load upon the opposite, or audience, side.

With regard to perforated screens, it is shown by oscillographic record that a screen having half of its total area (special screen for laboratory research) eliminated by perforations of 0.0013 of a square inch in area each, and having a thickness of 0.013 of an inch, passes all frequencies fairly evenly (not more than 1.2-decibel variation) from 100 to 4000 frequencies, but from 400 to 5000 there is a drop of about 2.5 decibels. Beyond 5000 there is a fairly gradual drop to 5 decibels at 8000 frequencies per second.

Examining the record of a screen, presumably of like characteristics, having perforations of the same area and an equal total perforated area, but a thickness of 0.030 of an inch, we find that up to approximately 3100 frequencies the record is much the same, but the drop-off in highs starts earlier and goes a bit lower, reaching approximately 7 decibels at 10,000 cycles. At about 4,200 cycles, it reaches perhaps 2.5 decibels, remaining fairly constant until the 6,000 mark is reached. The drop then is gradual to 10,000 cycles, which is the limit of the record. However, at that point the line begins to drop sharply.

In this connection it is only fair to quote from the report of the Projection Screens Committee of the Society of Motion Picture Engineers (June 1933 issue of the Society's Journal) as follows:

"When the committee first reported up on screen transmission it included the statement that screens that are satisfactory up to 6,000 cycles are usually found to attenuate less than 4 decibels at 10,000 cycles. Inasmuch as this value does not represent excessive attenuation, and since lesser amounts would be difficult to obtain with commercial screens, this committee feels that it can recommend it as representative of good practice."

PROJECTION GIVEN DUE RECOGNITION

IT IS BECOMING increasingly evident that theatre managers and the higher-ups of theatre circuits are realizing that excellence in projection is of high importance to the box office. That this is true is made evident by increasing willingness of theatre managements to devote real thought and study to its affairs, a thing unheard of a comparatively short time ago. Not only this, but there is an increasing willingness to expend real cash money in the effort to secure excellence both upon the screen and through the loudspeakers.

During a recent 4,000-mile motor trip, I found many theatre managers not merely willing, but eager to listen to an address devoted entirely to projection affairs, and to have the projectionists in their employ do so as well.

Upon my return I called upon my good friends Lester Isaac, director of projection of Loew's, Inc., and his assistant M. D. O'Brien. To my surprise I found their former somewhat over-crowded quarters in

A practical working tool for every projectionist

Revised Sixth Edition
F. H. RICHARDSON'S
BLUEBOOK OF PROJECTION

The sixth edition of F. H. Richardson's Bluebook is now in its second printing, for which it has been extensively revised. In addition to revisions in text, it contains a supplementary chapter devoted to developments which have become important in projection room technique and servicing methods since the first printing.

The revised edition includes 736 pages of up-to-the-minute text, charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency.

If you wish a copy of this essential book, it will be necessary that you fill in and mail the coupon without delay.

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER
NEW YORK

Better Theatres
the Loew State Theatre Building in Times Square, occupied by others. I was directed to a new projection department headquarters on 46th Street, just around the corner, where the department is now installed in six large, pleasant offices, all facing on the street and having 2,200 square feet of space. A large workshop is included.

Mr. Isaac has a commodious office, as also has Mr. O'Brien and William Boettcher, sound engineer. In all, the department employs eighteen persons, some of whom have been with it almost since its inception.

To give credit where credit is due, I compliment Mr. Charles Moskowitz, Mr. Isaac's superior, who had the foresight to realize that projection is not a sort of hit or miss affair—that it deserved careful, expert attention and constant supervision.

Each of the eight engineers employed in Mr. Isaac's department is equipped with a complete trouble shooting kit, containing all tools and instruments required for emergency repairs, tracing and locating trouble, etc. Voltmeters, ammeters, oscillators and tube analyzers are included. Any one of these men can enter a theatre projection room, make complete tests of its equipment and make any necessary emergency repair.

In Mr. Isaac's office, changed monthly, are records from which, at a glance, the exact age of any equipment in any Loew theatre (and they are scattered far and wide in many lands) may be ascertained. Not only that, but the age and approximate present condition of each of the component parts of any equipment may be determined. This is representative of a system built up under the supervision of Mr. Isaac, with the aid of Mr. O'Brien, to enable projectionists in Loew theatres everywhere to place before audiences consistent excellence in both visual and sound elements of the performance, and to do so with maximum efficiency.

A GROUP OF UNUSUAL QUESTIONS

R. F. Geeslin of Macon, Ga., asks these unusual questions: "Have your bluebook of projection and read everything you write both in the Herald and Better Theatres.

"Do you believe the industry will eventually adopt 70-mm. film as standard? Do you think rear projection and the translucent screen will ever displace present methods? Why would it not be better to locate the loudspeakers at top or sides of screen and use a solid screen? Do screen perforations serve any purpose other than sound transmission?"

As to the 70-mm. film, I do not think it will be adopted, at least for a long, long time. It was laid aside partly because of the immense expense that must attend the introduction of wider film. The Society of Motion Picture Engineers prefers 50-mm. to 70-mm., because it is possible so to alter present projectors that both 50- and 35-mm. films may be projected with them. I regard it as very highly improbable

WITHIN MILLIONTHS OF AN INCH

The accuracy of the lens surface curvature of Super-Cinephor projection lenses is held within a few millionths of an inch. That is why they have such superior covering power, critical definition and ability to project a wide angular field. They are the first true anastigmas offered for projection purposes.

They're color corrected, also, for the maximum in true rendition of the tone values of today's color films.

"Only one more patron a day will pay for a Super-Cinephor in a year." Write for Catalog E-16 to Bausch & Lomb Optical Co., 679 St. Paul Street, Rochester, N. Y.

BAUSCH & LOMB

SUPER-CINEPHOR

GARVER KURRENT CHANGERS

There's Always a BEST in Everything!

Operate more economically, saving 20%—30% changing A.C. to D.C. Assure the steady current (15 to 30 amps.) necessary to a stable arc. Permit undetectable changeovers. The quietest made. Set up no interference. . . . $82 up. At your dealer's or write.

GARVER ELECTRIC CO.
UNION CITY, IND.
that rear projection will ever come into
general use. That opinion is based upon
several factors, one of which is that either
there must be added theatre length or re-
stricted seating area.
Regarding location of speakers, I hold
that while such position as you ask about
would be objectionable in some theatres, in
others a solid screen with speakers located
above, below or at sides of screen, (depen-
ding upon local conditions) would be satis-
factory.
Screen perforations are intended to serve
solely as a medium for sound transmis-
sion.

SOME POSSIBLE
CAUSES OF HUM

FROM Pritchett, Colo.,
comes the following, over a signature
more or less illegible:
"Am operating two projectors having
900-watt, 30-ampere mazda lamps. Each
projector takes current through its own
transformer. Exciter lamps are 27-volt,
Use a 6-tube amplifier and 500-ohm
speaker. Some while ago projector No. 2
developed a hum that I have been unable to
locate. Have changed exciter lamps, p.e.
cell, cable leading from p.e. cell to
amplifier and done everything I am able to
think of that might remedy the trouble, but
without success. Have learned very much
from your most excellent Bluebook of
Projection, but it does not seem to cover
this particular trouble. The man who
operates the local radio broadcasting sta-
tion has tried to help me, but without suc-
cess.
"The hum is not steady in intensity, but
varies from time to time. The radio broad-
cast man said it was a job for a technician.
Very seldom am troubled with it on news-
reels, and if I am it is very light. I keep
the projectors and equipments perfectly
clean."
I referred this problem to Aaron Nadell,
sound engineer, who replies:
"First, in spite of the careful examina-
tion the equipment has already had a strik-
ing point is that the hum varies in intensity
and with some types of pictures, such as
newsreels, is not heard at all. It therefore
is possible it is only sprocket hole or divid-
ing line noise caused by projector No. 2
being out of alignment in such manner
that the film travel is affected.
"Second, whether or not the engineer in-
spected the amplifier interior is not indi-
cated. Input from the two projectors
goes through two separate circuits, possibly
to two separate tubes, before reaching
the amplifier circuit. A loose connection
in the No. 2 input circuits, ahead of the
point of junction, would cause pick-up of
a.c. hum from the amplifier's power cir-
cuits.
"Third, is there a ground connection on
both projectors? If so, are all connections
of No. 2 ground clean and tight? Bad
ground to earth might cause such trouble.
"Fourth, are exciter lamps a.c. or d.c.
operated. If d.c., the filter of No. 2 ex-
citer lamp may be defective. This may be easily checked by transferring condensers of the two projectors.

"Fifth, there probably are separate condensers in the amplifier that filter the p.e. cell voltage supply. Intermittent loose connection of No. 2 filter condenser would account for such a trouble.

"Sixth, excessive sparking of brushes (if any), or other defect in No. 2 drive motor, might do it, or same in motor-generator, if there were one, would do the same thing. Remedy is to clean brushes and commutator, or do such other thing as may be necessary to stop sparking.

"Those are only a few of the possibilities for such trouble, but the changes and inspections already made rule out many of the others. If the trouble is not located in any of the above, let us have further details, especially a description of the hum (whether 120-cycle or what) and of conditions under which it is loudest or weakest."

ADAPTING EQUIPMENT TO PUSH-PULL TRACKS

ALLAN E. MULLER, manager of the Community theatre in Arlington, Minn., writes:

"I am now on a spot and do not know quite what to do. Have a set of Lincrophone soundheads purchased new in 1934. Amplifier is of Webster Electric (Racine) make, type WB51-RN-1. It has the following frequency range: with tone compensator at high, 150 to 9000 cycles; at low, from 300 to 9000 cycles. We use a 12-inch Jensen speaker. Sound was good until we received the new push-pull recordings, then became poor. Amplifier rating is maximum undistorted output 6.5 watts.

"Have been told that to secure good reproduction must install a new type lens system in the heads and use a new exciter lamp; also, must have an amplifier of much greater maximum output to take care of the new recordings. Please advise as to what to do to clear up the trouble; also, what specifications should the new amplifier have? Also, will a change of exciter lamps and their optical systems reproduce the old type sound tracks as well as the new push-pull?

"In answer to Bluebook School Question 53 in the Herald it was stated that one should use an output meter in the monitor circuit. Exactly what is meant by this? Is anything necessary for this test aside from the meter?"

I referred this to that very able sound engineer, Aaron Nadell, who answers:

"I cannot understand why a meter on the monitor circuit was advised. Perfectly correct, but is not standard practice. These meters usually are built for 500 ohms, whereas monitor circuits are almost always something else. Such a meter would not give a true reading except on a 500-ohm circuit, hence for other than 500 ohms a correction must be applied; that is, unless the meter is especially calibrated for the circuit. Commonly they are connected

TransVerteR

To use equipment originally designed for different purposes than required by present projection equipment, is like having a 1920 auto partially re-equipped, trying to compete with 1937 car performance.

Ask about the type of Transverter designed to meet your present-day needs!

Sold through The National Theatre Supply Co.

MANUFACTURED BY
THE HERTNER ELECTRIC COMPANY
12690 ELMWOOD AVE. CLEVELAND, OHIO, U. S. A.

ASHCRAFT SUPREX TYPE "D"

Only in SUPREX LAMPS can you find THESE FEATURES!

- 14" Elliptical reflector (Bausch & Lomb, Only).
- Extra large and well ventilated lamphouse.
- Carbon guide drip cap to prevent pitting of reflector.
- Mirror, mounted on swinging door for accessibility.
- Unit assembly, no parts built into lamphouse.
- Heavy duty ball bearing drive motor.
- Duplex motor control for wide range carbon speed control.
- Totally independent and separate carbon feed controls.
- Vertical and lateral control of negative carbon tip-external to lamphouse.
- Both carbon guides replaceable.
- Arc image visible from both sides of lamphouse.

Send for new booklet presenting THE NEW TYPE "D"

C. S. ASHCRAFT MANUFACTURING CORP.
47-31 THIRTY-FIFTH STREET, LONG ISLAND CITY, NEW YORK

A STEP AHEAD
KNI-TRON PORTABLE RECTIFIERS

The only real portable 15 ampere rectifier available. The only unit with patented Molded Rubber Magnetic Lamination, assuring quiet operation, a feature exhibitors will demand in future purchases. Purchased by many major manufacturers.

Write for Bulletin LK to the
KNEISLEY ELECTRIC CO.
TOLEDO, OHIO, U. S. A.

July 24, 1937
across the 500-ohm taps of the output transformer of the power amplifier.

“My advice to Mr. Muller with regard to push-pull is that he let the big theatres do the experimenting, instructing his exchange to supply him with only standard prints. Push-pull is not as yet established as standard practice. There is the chance that it never will be.

“If, however, he feels he must have it, he certainly must have soundheads designed for it. Whether or not his present heads can be adapted to it is a matter to be decided by their manufacturer. A soundhead adapted to run push-pull may be changed over to accommodate standard track and back again to push-pull, and that, too, with comparatively little trouble. In some types it can be done between reels and with no difficulty at all. What can be done with the heads he has I cannot say.

“Nine thousand cycles will serve at the upper limit of his amplifier under any circumstances, but for best results the lower limit must be less than 150 cycles. This in turn means d.c. exciter lamp supply and will probably require the replacement of his 1934 loudspeakers. I would suggest a new amplifier, new or modified soundheads, d.c. exciter lamp supply, and a Jensen 18-inch speaker. If it can be secured (doubtful), there would be an advantage in an amplifier of considerably more than 6.5 watts output that incorporates volume expansion.”

“As to the last question, the output meter alone is not of much use. It calls for a calibrated multiple-frequency test film such as is put out by the Society of Motion Picture Engineers. With such a film, the meter checks response at various frequencies.”

NEW FILM END WARNING DEVICE

R. L. TANSON, member of the Oakland, Calif., projectionists’ union, Local 169, has invented a film end that has some interesting departures from previous schemes. Brother Tanson has named it the “Can’t Scratch Film End Warning.” It is intended to be mounted upon both projector upper magazine supports, connected with power by means of a double-throw switch by means of which either device may be energized and put into action.

The diagram should make the action plain, the part at the right showing the interior of the oblong casing, which is shown mounted, ready for action, at the left. It is not a change-over signal, but a warning that the time for changeover approaches, the intention being that the usual SRP changeover markings be used to signal for the actual act, just as now.

Referring to the diagram: At the right note friction wheel 8 bearing upon broken line wheel 2 (also 2 at left), the latter mounted upon the upper magazine spindle. Part 9 is in fixed position. To it, weights 11-11 are attached by pivoted sleeves, the lower ends of which attach to part 10 through its upper end 12. The lower end of this part carries the small friction wheel, the speed of which, it is evident, depends wholly upon the speed of the upper magazine spindle which carries wheel 2.

Now, as we all know, as projection proceeds, the speed of the upper reel rotation (hence the speed of wheels 2 and 8) must increase, whereupon weights 11-11 will be thrown outward further and further, pulling part 12, and wheel 8, upward, until finally flange 10 contacts surface 13, which closes an electrical circuit and sets off an alarm. The exact speed at which such contact will be made may be regulated by screw 7.

Careful examination discloses the fact that the action is positive; also that since the action is in no manner connected with the film, but wholly dependent upon the upper reel speed, there can be no possibility of film damage. It is obvious, however, that the upper reel must have enough brake friction applied to prevent over-running, but that should be the case in any event.
### NEW ENGLAND STATES

**Connecticut**
- Branford.
- George.
- Maine.
- Massachusetts.
- Rhode Island.
- Vermont.

**Massachusetts**
- Charles P. Albee.
- F. W. Gerhke.
- Mrs. C. Farrar.
- A. W. Rowlands.
- Theodore A. East.

**New Hampshire**
- Leo.
- New Hampshire.

**New York**
- Peter Lathis.
- Peter Lathis.
- P. S. Murray.
- Western Massachusetts.

**New Jersey**
- Walter Reade.
- Walter Reade.
- Walter Reade.
- Walter Reade.

**New England States**
- Alfred Gottesman.
- J. B. Hardy.
- Maryland.

**Rhode Island**
- Fred Greene.

**Vermont**
- Fred Shurtle.

### MIDDLE ATLANTIC STATES

**New York**
- Western Massachusetts.
- Randolf.
- Walter Reade.
- Walter Reade.
- Walter Reade.

**New Jersey**
- Walter Reade.

**New England States**
- Alfred Gottesman.
- J. B. Hardy.
- Maryland.

### SOUTH ATLANTIC STATES

**Florida**
- George.

**Georgia**
- Maryland.

**South Atlantic States**
- Alfred Gottesman.
- J. B. Hardy.

### WEST NORTHERN STATES

**North Carolina**
- Elliot Blumenthal.

**Ohio**
- Mr. & Mrs. E. H. Hawley.

**Indiana**
- Mr. & Mrs. E. H. Hawley.

**Wisconsin**
- Brown & Sandie.

**Mississippi**
- Elliot Brothers.

### NORTH CENTRAL STATES

**Virginia**
- Leonard Barcowsky.

**Illinois**
- Theodore Coleman.

**Michigan**
- Mr. & Mrs. E. H. Hawley.

**Minnesota**
- Mr. & Mrs. E. H. Hawley.

### WEST SOUTH CENTRAL STATES

**Arkansas**
- B. H. Turner.

**Missouri**
- F. V. Feller.

**Nebraska**
- Harry Schiller.

### MOUNTAIN STATES

**Idaho**
- W. A. Mendenhall.

**Colorado**
- Western Theatres.

### PACIFIC STATES

**California**
- Golden Gate.

**Oregon**
- Mrs. Bertha Dixon.

**Washington**
- Business Properties, Inc.

**Montana**
- Oscar Palmer.

### THEATRE PROJECTS REPORTED FIRST SIX MONTHS OF 1937

- THEATRE.
- New Hampshire.

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<th>THEATRE PROJECTS REPORTED FIRST SIX MONTHS OF 1937</th>
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**July 24, 1937**
BETTER THEATRES
CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

A
Acoustic materials
Adverting novelties
Air filters
Air conditioning, complete
Air system control
Air washers
Amplifiers
Amplifier tubes
Architectural materials (specify purpose for which material is wanted)
Automatic curtain control

B
Batteries, storage

C
Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Cleaners, vacuum
Color shades
Cutout machines

D
Dimmers
Disinfectants

E
Effect machines
Electric signals and controls
Emergency lighting plants
Exciter lamps

F
Fans, ventilating
Film rewinders
Film splicing devices
Fire prevention devices, projector

G
Fire extinguishers
Flashers, electric sign
Floor lighting
Floor cleaners
Floor surfacing materials
Fountains
Frames, lobby display
Grilles, ventilating

H
Hearing Aids
Horns

I
Ladders, safety
Lamps, incandescent

J
Lighting, emergency
Lighting, decorative

K
Lifts—organ, orchestra
Marques
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

N
Organs
Paints, lacquers, etc.
Perfumers
Photo-electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture
Public address systems
Reels

R
Rectifiers
Reflectors, projection arc
Reflectors, projection
Regulators, mazda
Revolvers, film
Rheostats

S
Safes, office
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splitters, film
Stage lighting equipment
Stage rigging
Stereopictures
Switchboards

T
Tickets
Ticket booths
Ticket issuing machines
Transformers

U
Uniforms

V
Vacuum cleaners
Ventilating machines
Ventilating systems

[5-29-37]

"BETTER THEATRES" DIVISION, Motion Picture Herald,
Rockefeller Center, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above).

1. ........................................ 6. ........................................
2. ........................................ 7. ........................................
3. ........................................ 8. ........................................
4. ........................................ 9. ........................................
5. ........................................ 10. ........................................

Remarks (or any items not listed above):

Name ........................................ Theatre ........................................ City ........................................ State ........................................ Seating Capacity ........................................

Better Theatres
WHEN you have your Simplex Intermittent Movements overhauled ... make certain that all parts renewed are replaced with GENUINE Simplex Parts. They are the only parts which will maintain the original fine projection qualities of your equipment and give you maximum service.

These Genuine Simplex Parts assure steadier pictures because they are accurate to 1/10,000 part of an inch. Such accuracy can be achieved only by our special precision manufacturing and testing equipment.

Furthermore, these Genuine Parts give longer safe service because of this extreme accuracy, the special steels used, and exclusive manufacturing methods developed through years of research. Genuine Hardened and Ground Simplex Sprockets and Star Wheels, for example, will give 5 to 6 times longer safe service than ordinary soft sprockets and case-hardened star wheels.

Protect your most valuable assets ... good projection and satisfied patrons. Save money in the bargain ... Insist on getting Genuine Simplex Parts EXCLUSIVELY.

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New York, N.Y.

DOUNT TAKE A CHANCE ... USE ONLY

GENUINE Simplex PARTS

DISTRIBUTED BY NATIONAL THEATRE SUPPLY COMPANY
How to make more money from your Photophone equipment

To make your new Photophone equipment start working for you even before its installation, read carefully your Magic Voice of the Screen Press Book. In it you will discover scores of ways and means of cashing in to the fullest on your RCA Photophone equipment. With RCA Photophone equipment in your theatre you know you offer patrons the best in sound. Your Photophone Press Book shows you how to make this superior equipment perform even greater box office miracles for you.

SRO
Use suggestions Press Book provides and hang out that sign many times! Within its covers are given merchandising suggestions for: (1) an advance campaign, (2) a smart opening, (3) an unusual contest promotion, (4) an inexpensive year ’round exploitation program.

Photophone
THE MAGIC VOICE OF THE SCREEN

RCA MANUFACTURING CO., INC., CAMDEN, N. J. A SERVICE OF THE RADIO CORPORATION OF AMERICA
Reputations of people and pictures are made in Motion Picture Herald read weekly by more than 50,000 persons in the exhibition branch of the industry---there is no other circulation near it, and, there is no substitute for it.
AMERICA SPEAKS!

From every town and hamlet came the voice of the public. A command performance for the American people! How fitting that M-G-M responds with a picture that will entertain and thrill millions upon millions!
Strand, Fox
Conn.— Tex.
Ventura, Obispo, Santa
HMRa, roli
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Harrisburg,
Va.— Capitol, Lancaster, Pa.— Capitol, Pottsville, Pa.— Colonial, Reading, Pa.— Strand, Scranton, Pa.— Capitol, Wilkes-Barre, Pa.— Riello, Williamsport, Pa.— Strand, York, Pa.— Colonial, Beach Haven, N. J.— Blakers, Wildwood, N. J.
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Mont, Fairmont, V. W.— Columbia, Sharon, Pa.— Catham, State College, Pa.— State, Altoona, Pa.— Palace, Alhambra, N. Y.
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, Mass.— Orpheum, Boston, Mass.— Provincial, Provincetown, Mass.— Palace, Lawrence, Mass.— Bijou, Bangor, Me.
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and, Grand Island, Nebr.— Grand Island, Nebr.— Empress, Fremont, Nebr.— Sun, York, Nebr.— Spencer, Spencer, Iowa.
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paker, Bellingham, Wash.— Midland, Kansas City, Mo.— Missouri, St. Joseph, Mo.— Gillio, Monett, Mo.— Grand, Topeka, Ks.
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egent Theatre, Springfield, Ohio.— Palace Theatre, Henderson, Tex.— Paramount Theatre, Marshall, Tex.— Texan, Greenville, Tex.
, Mt. Pleasant, Tex.— Palace, Colorado, Tex.— Iris, Terrell, Tex.— Capitol, Litchfield, Ill.— United Artists Theatre, Chicago, Ill.
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acklin, Mic., Minn.— McMinnville, Ore.— Ritz, Payette, Idaho.— Warner Brothers Theatre, Aberdeen, Wash.— Orpheum, Twin Falls, Idaho.
, Park City, Utah.— Princess, Sausalito, Calif.— Avenal, Avenal, Calif.— Honolulu, Fox Theatre, Hutchinson, Ks.
yers, Excelsior Springs, Mo.— Dixie, Odesa, Mo.— Binney, Pattonsburg, Mo.— Miklo, Bayview, Mo.— Courter, Gallup, N. Mex.
ana, Bloomington, Ind.— Mars, Lafayette, Ind.
If 'Mr. Deeds' could sing he'd be 'Mr. Dodd'!

He's "Mr. Deeds'" musical brother—a super-pixilated brain-child of the same author, Clarence Buddington Kelland, with a song in his heart and nothing in his head but love!

*With Radio's Sensational Singing Favorite*

Kenny Baker
Tell the Town
He's Jack Benny's Kenny!

Every fan in America knows Kenny Baker is the star support of the air's favorite program—that means well over 20 million tuner-inners to be turned into ticket sales when you tell them Kenny Baker is at your house! Tell 'em now—and tell 'em often!

This Great Laugh Support
FRANK McHUGH
ALICE BRADY
GERTRUDE MICHAEL
JANE WYMAN
Directed by Alfred E. Green • Screen Play by William Wister Haines and Elaine Ryan
4 Swell New Hits by Warren and Dubin

Another Big MERVYN LEROY PRODUCTION from WARNER BROS!
"WEE WILLIE WINKIE" OFF ON HOLDOVER RAMPAGE!

Stays for 2nd week in first three pre-release situations!

HELD OVER IN RICHMOND . . . DAY AND DATE!
Corresponds to four first-run weeks! First week new year's record for both houses!

HELD OVER IN PHILADELPHIA!
First week equalled "One in a Million's" smash New Year's Eve run! And this is summer!

HELD OVER IN BALTIMORE!
Topped sensational "Wake Up and Live" in first week's run!
WHAT UNCLE SAM WOULD TAKE OVER

THE motion picture as a technological industry has a special interest in the activities and report of the National Resources Committee to the President, with its 450,000 words on "technological trends and their social implications."

The fact of the existence of the committee and the functional purpose of the report are considerably more important than the report itself.

The document is explicable only as a part of a pattern made exceedingly conspicuous in the dictator-ruled totalitarian regions of Europe.

In Europe the program is specifically addressed at preparation for the next big war. In the United States the pretext is concern lest inventions upset industry and create unemployment.

Possibly this alarm is unnecessary. Inventions come from free people in free industry, encouraged and inspired to enterprise. Dictatorship in all history can claim only one signal piece of technology, the evolution of the sugar beet for Napoleon. It has been a pain in the neck to the world trade in sugar ever since.

THE report to the President is a-twitter about television with the fear that it might become a vehicle of propaganda, unless government controlled. That is the most humorous part of the document.

The arts of expression, including the press, the radio and the motion picture, have problems enough in maintaining their freedom now. Only the other day a secretary to the President issued a ukase to the Associated Press in attempted punishment for its pictorial enterprise. It happened not to stick, because within the week there was a wedding in the family that just had to be photographed.

If it changes that television makes its commercial debut at last with Uncle Sam as editor, we may have a neat little design which reads "C.I.O." on one end and "Oh, I See" on the other.

△ △ △

IT'S THE WEATHER

SUMMARIZING current recordings of the press one finds a fine flow of epochal news. . . . Mr. Nikola Tesla, still worried about when his birthday is, having been born at midnight, decided on July 12 and gave out a statement that he was getting somewhere on a radio project to communicate with other planets. No one thought to ask what he had to say that was important enough to transmit—the batting averages may be. . . . Irwin Wheeler abandoned his new offices in the Paramount building for three days of the heat wave and spent them pitching hay on his Connecticut acres. . . . Dentists in convention at Atlantic City were told by high authority that scolding children was bad for the teeth, by way of thyroid influence on calcium supply. . . . A "young college man" advertised in the New York papers for "week-end employment," saying he had "high potentials and a 1934 Chevrolet."

Representative Francis Xavier Coyne of Massachusetts would have a law forbidding "sugar coated, phoney names for stage and screen stars." He ought to go over to Mr. James P. Cunningham’s list of the real ones before the step is taken. . . . At the Hague the Netherlands government is debating the abolition of the reformed spelling movement for all Holland. That lets stand for history the famous old pioneer Nederlandsche Biografen en Mutoscope Maatschappij. . . . Meanwhile there are a few other spots that could stand some attention in this sector, including, as one may find on page 1104 of the very new International Motion Picture Almanac, the Magyar Muzsfolyanyzatemegyedlysok Orszagos Egyselete, which is the Hungarian exhibitors’ association—so help us! . . . A secretary to a secretary in Washington has issued an order that customs inspectors may not have beer with their lunch because "it might be noticed on the breath by the passengers, which would be undignified for a representative of the government." In view of some of the current Federal hollies the precaution at ports of entry seems futile. The order, however, would be a nice document to frame and hang in the Mayflower hotel bar. . . . A missionary up at Anchorage, Alaska, reports difficulty in Christianizing the Esquimaux of his region because they have to haul driftwood a hundred and twenty miles to keep warm and would prefer to go to hell for a rest. . . . Over the week-end min, or minx, got into Mr. Colvin Brown’s poultry run at Mulberry Ledge, a handsome adult Mephistis Mephistis invaded Mr. Martin Quigley’s Islandhearth estate, and a deer browsed through Mr. Terry Ramsey’s Silversem sweet corn patch. Monday morning the mail brought the editor a solicitation to subscribe to a fund "to save our wild life."

△ △ △

"ALL COLORS"

IT is pleasantly flattering to have inquiries come from all manner of persons and all manner of places, asking Motion Picture Herald for information pertaining to the industry which it serves. That gives a sense of being a world institution. However, at times this tide of inquiry brings in perturbing items. For instance, here is one from a worthy housewife of the village of Alma way out in Harlan County, Nebraska, who asks:

"Will you give me advice with full details. I wish to learn to make all color film, namely, red, gold, green, sky blue and cloud effects and on fast movie reel type film. In the commercial and professional work I wish to learn for theatrical movies, the best obtainable. . . ."

That is ambition.

△ △ △

"THE first film ever made was a picture of the Empire State Express," writes Mr. Laurence Stallings, opening an imposing article leading the motion picture number, the July issue, of Stage, a New York monthly. As Mr. Stallings’ secretary might have discovered at any public library, "The Empire State Express," photographed for the American Mutoscope Company by W. K. L. Dickson, was made seven years after the birth of the art, and was in fact a historically famous infringement by Mr. Dickson on his prior labours at the Edison Laboratories. Mr. Stallings’ theme was "tempo" and he made some history to fit it. That is known as the art of writing.
This Week

Sweet Tooth

Assigning the sweet tooth and appetite of the theatre patron while his mind is occupied with whatever fare is being offered on the screen is billed as an important by-product of the exhibition branch of the industry. Since the days when silent pictures were shown to the accompaniment of the constant clicking of the chocolate candy vending machines on the backs of every other chair the sale of confections to the ever hungry patron has progressed to a $10,000,000 business. A survey of the field does not indicate whether the increasing gross revenues from concessions can be connected with the spread of double features and longer programs.

An analysis of the business and city by city reports on its operation start on page 12.

3 Per Cent Tax

Chicago’s City Hall, in an attempt to meet a $3,000,000 deficit, proposed a three per cent tax on the gross receipts of theatres. Enactment of the legislation, theatre owners contend, would increase the city’s revenue from theatres about $400,000 annually. Theatremen have protested against the measure and are conferring with city officials in an attempt to bring about a compromise which may involve the return of the so-called chance games.

William Crouch explains the entire situation on page 28.

Research Project

The National Bureau of Standards’ research project on the preservation of motion picture film has been extended for three years and is now being carried on through private contributions. A seven-point program for future study has been adopted and includes such topics as stability of film, effects of light on film, expansion and contraction of film, conditions of storage, accelerated aging tests and protective treatments.

The program is more completely described on page 70.

Television

The question of “who is to pay for television?” is now the chief problem in its development, according to a report filed with President Roosevelt by the National Resources Committee. The committee recommended a federal committee be appointed to keep abreast of technological changes and to forecast changes that may affect national life. It also warned of the dangers of propaganda with the advent of television.

The report and other developments in the field of television are discussed in an article on page 13.

Marconi Dies at 63

Guglielmo Marconi, who developed wireless telegraphy, parent of the modern radio, died in Rome Tuesday of a heart attack. The scientist was 63.

After a year of experimentation, Mr. Marconi succeeded in transmitting the first messages by wireless in 1895, when he was 21 years old. Two years later, Marconi’s Wireless Telegraph Company, Ltd., was formed. From that point, success heaped upon success until Marconi had wed the two poles and made neighbors of hemispheres.

When trans-Atlantic wireless was shown to be practicable, in 1907, Marconi’s Wireless opened American offices. It was as a wireless operator for that company that David Sarnoff, president of RCA, set a record by remaining for 72 hours at his post atop Wanamaker’s, taking reports of the sinking Titanic. Mr. Sarnoff was commercial manager of the Marconi company when RCA absorbed it.

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Publicity Mystery

Executives of Motion Pictures Producers and Distributors of America are at a loss to explain the reason for the lack of newspaper notices of a plan to supply pictures to schools on a wholesale basis. The plan was announced at the National Educational Association convention in Detroit July 1st but it was not until July 18th that articles appeared in New York City newspapers. The project, publishers say, will not injure the text book publishing business.

The publisher's viewpoint on the matter with facts concerning a press release on the announcement are reported on page 30.

Standardized Equipment

The Society of Motion Picture Engineers will direct its efforts to establishing minimum standards in non-theatrical equipment to be used by schools in the showing of educational films. The twofold means of achieving this aim will be a bureau to advise school authorities on technical problems, and the rental of test films for measurement of apparatus efficiency.

The story appears on page 30.

Legal Giveaways

Childe Ezell, sales manager for Affiliated Enterprises, parent of the much discussed Bank Night, told interviewers in New York that his product has been established as definitely legal by court definition in 12 states. In others cases are still pending to determine the legal status of the giveaway or to uphold claims of infringement.

Chance game reports from the country are collected in the story on page 40.

19 Agreements

With an official of the International Alliance of Theatrical Stage Employees designated to act for all locals, avoiding the necessity of representatives being sent to New York from each union, negotiations with home office distribution executives on wage and hour agreements for exchanges continued. A total of 19 agreements have been drawn up.

See page 38.

Quota “On Results”

Whether the British Quota is to be on a footage basis, with the right to cancel footage by increasing individual costs, or on a straight ratio between foreign films and money spent in British production, Bruce Allan in London finds that the important point of latest developments is the indication of a united front of all distributors in opposition to a rigid footage basis.

Details are on page 68.
Trainers on Plays
Broadway plays, financed by Warner Brothers and designed for ultimate picturization by that company, will be promoted by trainer-shorts subjects, as a means of keeping public interest alive during vehicles' transition from stage to screen. Exhibitors will soon be approached with the idea of showing the shorts by touring company advance agents.

The story is on page 30.

Argentine Decision
by N. BRUSKI
in Buenos Aires
Judge Artemio Moreno, ruling in the suit charging violation of the anti-trust laws against the Argentine Film Distributing Association, on Wednesday ordered an attachment of individual property of member companies to the extent of 15,000 pesos each. Distributors affected are Warner Brothers, United Artists, Metro-Goldwyn-Mayer, Columbia, Paramount, Fox, Radio and Terra Joly.

Net Doubled
Warner Brothers reported a net income of $5,501,032 in the 39 weeks ending May 29, 1937, compared with $2,554,772 in the same period in 1936. The Warner financial statement and consolidated balance sheet appears on page 27.

Profit in Vienna
American films, competing with German product for the Austrian market are expected to have the edge during the 1937-38 season since the Reich will produce only about 100 features for export. Austrian production itself is at low ebb, chiefly because of its dependence on Germany, graphically illustrated recently by the receivership of a Mondial, largest production organization, following the banning in Germany of a $100,000 picture.

Hans Lorant reports the news from Vienna on page 30.

On Motherhood
A treatise on motherhood by Mrs. Franklin D. Roosevelt is to be included in an advertisement to appear nationally in women's magazines before the release of Samuel Goldwyn's "Stella Dallas." Erroneous reports in the press had said that the President's wife, who has ventured considerably far in the journalistic field, was being employed by Mr. Goldwyn to write copy for an exploitation campaign for the picture. Mrs. Roosevelt, speaking through her agent, was "considerably vexed" by the stories.

The newspapers' misconception of the story and the facts of the matter are explained on page 18.

RKO in Hollywood
Discussions are at last reaching RKO reorganization were transferred to the coast where Leo Spitz, president, has been examining the company's studio properties. In deep conference with him have been A. H. McCausland, trustee and Irving Trustee representative; Floyd B. Odum, William Merrill and Edwin Weisel. In New York replies to briefs on rehabilitation of the company will be heard by a special master on July 26th and an additional hearing has been set for August 5th.

See page 38.

Consent
Only formalities stood in the way of approval of the reorganization plan for the Roxy, New York, under which Twentieth Century-Fox will take over operation of the Theatre. The second call for bondholders last week filed the necessary two-thirds consent and the court was momentarily expected to approve.

Legal ramifications are in the story on page 38.

Tax Stalled
Protest action was deferred on Mississippi's ten per cent amusement tax following a joint meeting of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee and the Motion Picture Theatre Owners of Mississippi. Ed Kuykendall, president of the MPTOA, in the feature address complained, "It's becoming almost impossible to run one or two theatres."

Results of the meeting are recorded on page 14.

Better Theatres
Modern methods of illumination and how they can be installed during general remodeling operations are the motif and theme of the July 24th issue of BETTER THEATRES. Fixtures, marques, signs and auditorium lighting are given special treatment in articles by Francis M. Falge, Eugene Clute and J. T. Knight, Jr. Selected examples of what has been done by exhibitors in the field are given extended treatment in an enlarged pictorial series. Features of the magazine include descriptions of two new theatres and one of a series of articles on acoustics by C. C. Potvin in which the effect of decorations and furnishings on sound is treated.

Radio Revenue
Accurate estimates of the revenue accruing to radio stations from advertisers is furnished from time to time by the National Association of Broadcasters. Their most recent statement shows a total gross income for May of $1,325,165 for national and regional networks and local stations. The figure was a slight increase over the total for April.

The statistics are analyzed on page 40.

Children's Films
A special film selection of the British Film Institute has selected a group of 85 feature pictures which it believes are suitable for showing at children's matinees. The list includes 50 western pictures of American origin, 12 comedies and 23 "story films." Care should be taken in selecting cartoons for children the committee warns.

Additional information on the Institute's selections is on page 68.

Expect $10,000,000
Twentieth-Century-Fox net earnings for 1937 are expected to total $10,000,000. Joseph M. Schenck, chairman of the company's board, said in New York just before sailing for Europe.

In 1936 the net was $7,222,955. The company's fiscal year coincides with the calendar year.
This Week in Pictures

The Radio City Music Hall Rockettes returned to New York from Paris on the Normandie after an appearance hailed as triumphant at the Paris Exposition. W. G. Van Schmus, manager of the Music Hall (front and center with hat and cigar) revelled in their reflected glory.

Mrs. Franklin D. Roosevelt has written a treatise on motherhood which will appear in a magazine advertisement for Samuel Goldwyn's "Stella Dallas" and her fee for the 200-word article has been given to charity. Erroneous reports had it the First Lady would write advertising for Mr. Goldwyn.

Joseph M. Schenck sailed on the Rex for Europe where he will negotiate various business for Twentieth Century-Fox. On his agenda is a stop in England to discuss the Gaumont British tangle.

Members of the cast of "Annapolis Salute" and screen reviewers of Washington, D. C., were guests at a luncheon given by Christy Cabanne, RKO Radio director, before camera work started at the United States Naval Academy. Seated at the table are Marsha Hunt, who has the romantic lead; Katharine Hillyer of the Washington Daily News; Ann Hovey of the cast, and Mr. Cabanne, the genial host. Jay Carmody, of the Evening Star is flicking his ashes in Miss Hunt's saucer and James Ellison of the cast is leaning on her chair. The woman standing behind Mr. Cabanne is "Peter Carter," society editor of the Herald.
At a luncheon at the Trocadero, London, Herbert Thompson, editor of Film Weekly which conducts an annual reader poll for the best British film and best acting performance, was host to executives and stars of leading production organizations. H. Beverly Baxter, M.P., presented the awards to Alexander Korda and Rene Clair, producer and director of "The Ghost Goes West," and to Nova Pilbeam, star of "Nine Days a Queen." In the order of their appearance in the picture to the right above they are: Mr. Korda, Mr. Thompson, looking anxious; Mr. Baxter, Miss Pilbeam and Mr. Clair. In the picture immediately above, John Maxwell and Sir Cedric Hardwicke, guests at the luncheon, register disagreement, at least with each other.

Publicity men, trade journal representatives and members of the lay press put aside duty briefly last week for a cocktail party at Levy's in Hollywood. The excuse for the affair, if it was ever known, is lost to history. The glasses in evidence carry out the stage coach motif of the background. Front row, left to right: Phillip K. Scheuer, Los Angeles Times; Douglas Churchill, New York Times; Joseph Reidy, Harold Lloyd Productions; William R. Weaver, Boone Mancall, Quigley Publications; Syd Rechelsh, Arnold Allin, Warner Brothers. Second row: Jack Willen, Quigley Publications; Frank Perrett, 20th Century-Fox; Don Roberts, Major Productions; Andy Hervey, MGM; Don Gledhill, Academy of Motion Picture Arts and Sciences; Terry DeLapp, Ken Whitmore, Paramount; Mark Larkin, Mary Pickford Productions; Victor Shapiro, Major Productions; Nat Dyches, 20th Century-Fox; Leon Pizar, Mutual Broadcasting Company; Gene Fox, National Screen Service; Alex Gottlieb, Wanger Productions; Joe Shea, Grand National; Don MacMillan, MGM; Milton Grossman, Quigley Publications. Standing in rear: Wilson Heller, Ray Murray, Vance King, Quigley Publications; Russell Phelps, Wanger Productions, and Tom Bailey, National Screen Service.

The last photograph of the late George Gershwin was taken just before he collapsed on the pre-recording stage in the Samuel Goldwyn studios where the composer was working on music for "The Goldwyn Follies."
MOTION PICTURE HERALD  July 24, 1937

NICKEL CANDY SALES DO $10,000,000 BUSINESS

Net Profit from Concessions Reported at 40 Per Cent for Theatres; Leasing of Space Most Common Arrangement

The concession business, vending of countless sorts of candy as well as cigars, cigarettes or from lobby stands, always an active step-child of exhibition, is growing up to a stalwart son and breadwinner. In the last year the annual gross revenue from such sales was estimated to have passed $10,000,000, derived for the most part from the sale of candy, boxed and in bars, and concentrated chiefly in eastern and midwestern territories.

The United States Treasury Department recently estimated a gross of $12,500,000 from the sale of candy and other confections in 15,000 theatres. Circuit executives and concession operators in New York believe this figure too high but quote $10,000,000 as more nearly correct.

The average profit for theatres is set by concessionaires at 40 per cent, or $4,000,000. The sale of confections comprises about 90 per cent of the aggregate business, particularly in the larger metropolitan centers where candy sales overshadow all others, even cigarettes and chewing gum. In smaller cities and rural theatres popcorn is the most popular merchandise.

Leased Concessions Preferred

The annual gross for the business in Chicago is estimated at nearly $9,500 a week, while in New York, and especially in the affiliated theatres, with independent houses accounting for another $4,000 weekly in Manhattan and Balaban and Katz in the midwestern cities. The combined Chicago annual gross would total, according to these estimates, more than $750,000, while the New York figure would approximate $1,000,000.

Circuit and independent theatre operators are divided on the question of whether to operate the candy machines or counters directly or to lease space in the theatres on a concession basis. Most of the circuit executives and many individual exhibitors contend that leasing of the concession is the best policy because the concessionaires are better equipped to service the machines, can buy candy at lower figures, and know the likes and dislikes of the public. The Paramount theatre partners, however, including the Mullin and Pinnacle circuit in New England and Balaban and Katz in Chicago, handle the sales directly.

10 Per Cent Use Stands

In the middle western states Confection Cabinet Company is prominent in the concession field; in New York the leaders are Sanitary Candy Corporation, headed by Charles O'Reilly, and Peoples Candy Corporation, operated by George Smith. Sanitary Corporation has contracts for all the concession business in the Warner Brothers and RKO circuits as well as numerous independent circuits and theatres. The Peoples Company operates stands in the Loew and Shubert houses and in 400 independent theatres in the New England and other eastern states.

CONCESSION INCOME SEEN "PURE VELVET"

Among all the exhibitors questioned in a survey to determine the extent of the concession business there were few complaints. Most operators agreed that the receipts from the companies which install and service the machines were "pure velvet." For some it paid the annual coal bill, for others it covered the price of tickets, and all without fans or feathers.

Most of the candy is sold through machines. Only about 10 per cent of the theatres, the larger ones, use counters in lobbies or lounges. Attendants employed to operate such stands are paid an average salary of $15 a week.

No official of either of the large concession companies could give the exact extent of annual business. Max Schosburg, in charge of concessions in the Paramount theatres, also refused to estimate total for the business handled in his circuit. He inferred, however, that operation of the concessions was profitable.

Although exhibitors in the East report profits from the candy machines, and the" sale of merchandise directly or through concession, practically no theatres in the South have candy vending machines and only a few in such cities as New Orleans, San Antonio, Birmingham, Atlanta and Houston have counters. These stands usually are operated by the exhibitors as a "convenience" for their patrons and for most part the margin of profit is small.

In California and the northwestern territory none of the theatre operators, according to reports, has concessions for candy or other merchandise. West Coast Automatic Candy Corporation, however, recently opened offices in San Francisco. Harry Cohen, representing the company, has been conferring with independent exhibitors and circuit heads on installing his vending machines in their theatres.

Substantial Revenue

In Chicago Theatres

Candy concessions are operated in 98 per cent of the theatres in Chicago, and concession sales comprise the bulk of the business, although weighing machines, popcorn and soft drinks are popular. The sale of cigars and cigarettes is prohibited by law.

The Balaban and Katz circuit, operating approximately 40 houses, owns and operates its candy machines and candy counters, buying merchandise wholesale through a special department. The majority of other houses, however, lease the concessions, which are handd on a percentage basis.

The gross concession business in the circuit houses is approximately $9,000 per week. In independent theatres it is $3,800 a week. The combined gross on the concessions averages from $12,500 to $14,000 per week. The annual gross, therefore, would approach $75,000 a year for both circuit and independent theatres and the circuit gross would be about $465,000 a year.

A few years ago, the B and K Theatres do about $300,000.

The B and K circuit owns and operates the machines in all its theatres. Downstate in the Public,Great States Circuit, the machines are owned by the Confection Cabinet Company and a "fixed" arrangement is made under which the theatres receive 40 per cent of the gross.

The gross from candy and other concessions for the first five months of this year is $750,000, expected to increase to $3,800 during the balance of the year when the summer season opens. The gross from "pure velvet" is estimated at $10,000,000.

The gross from candy and other conessions for the first five months of this year is 36 per cent above that for the same months last year and it is expected that a 30 to 40 per cent increase will be recorded for 1937 over the gross for 1936.

Candy sales are 90 per cent of the Chicago concession business. Weighing machines account for five per cent. In Balaban and Katz houses, and in other large theatres, each weighing machine averages from $3 to $5 a week. Other types of concession money are the five per cent. In downtown theatres and in small towns popcorn takes a goodly portion of the concession trade and in its least spots it is said to gross about 30 per cent of the concession revenue.

The best day's business on candy at a loop theatre was the $30 gross at the RKO- Palace during the record-breaking Sunday business of Eddie Cantor's personal appearance. Other loop theatres have nearly reached the $400 mark on several occasions. MACHINES POPULAR

In Cincinnati

A territorial survey of the Cincinnati trade area shows that 75 per cent of the theatres, both circuit and independently operated, dispense merchandise in the lobbies and lounges through machines and over counters, with the machine predominating.

A representative analysis of the circuit houses for candy and similar confections merchandised under both plans, it is estimated, is $750,000, while the independently operated theatres account for $1,250,000. One-third of the proportion of houses in both classifications have installed automatic penny-in-the-slot scales, which yield the circuit houses a revenue of $12,000, and independents $17,500.

In the final analysis, the vending machines are looked upon as the better revenue producers for the theatres, since their installation and operation entail no expense. In both the automatic merchandise vendors and scales, the devices usually are owned and installed by a local individual or company having the manufacturer's franchise. The owner of the machine provides the stock, services the machines, makes collections at regular intervals, and gives the theatre the percentage, as agreed upon. Very few, if any, theatres lease or rent machines to operate themselves.

On the other hand, the comparatively few exhibitors who merchandise candy and similar commodities through stands in the lobby are able to do a somewhat greater volume by reason of the fact that the eye appeal of the display tempts the patron and results in a sale not previously contemplated.

Here, however, a certain fixed expense is entailed, such as the initial cost of the stand, investment for merchandise from a local dealer.
MACHINES AND LOBBY STANDS USED

(Continued from preceding page)

or jobber, salary of attendent, and, in Ohio, a vendor’s limit speaks with the advance purchase of the state, of retail sales tax stamps, which must be given with every purchase of 10 cents, or over. In any event, Ohio theatre management is paying a state a three per cent sales tax on the gross sales.

Receipts from concessions, both from vending and theatre goods, are considerably ahead of last year, although they invariably are lighter in the summer than in winter.

None of the theatres in the Cincinnati territory, so far, has attempted to sell ice cream or soft drinks, but a large number of exhibitors plan to branch out into these fields this summer, using present lobby space.

Two Firms Active in Cleveland Concessions

Verlo Vending Company and Vendola are the two firms which operate machines in the Cleveland area. Of the 104 theatres open in the area, Verlo is serving about 75, Vendola six.

With only two exceptions, all the theatres sell merchandise through the medium of the machines. Loew’s State and the RKO Palace have both the machines and counters with girl attendants. Of the one or two odd Cleveland houses using concessions, only four own their own stands. These are the Alhambra, Strand, Standard and Metropolitan. These houses own and operate their own machines.

Denver Concession Business Is Small

Candy and merchandise machines, as well as scales, are installed in about 20 of Denver’s 26 theatres. The garment going to the theatres on candy sales amounts to 20 per cent. The returns from cigarettes total 10 per cent and the scale revenue is 25 per cent of the gross.

The 10 Fox Intermountain houses, including four first-runs, report their percentage runs to about 1,000,000 a year. Harry Hufman, city manager, added that the machines are installed only as a convenience to patrons because the margin of gain is too small.

Iowa Circuit Has $1,000 Weekly Average

Candy vending machines for the Tri-State circuit of theatres, which include the seven leading houses in Des Moines, Iowa, aggregate $1,000 a week. Some houses may gross $60 to $75 a week while others take in as little as $6 or $7. The business is done chiefly through machines, all of which are rented from Confection Cabinet Company.

Popcorn is sold in seven of the houses in the Tri-State circuit and in these cases the machines are owned by the theatre companies. These popcorn machines bring in from $400 to $500 a week for the seven theatres.

Many of the buildings in which theatres are housed have adjoining office space which is leased by the theatre, but in every case Tri-State subleases the adjacent space to others.

Gross receipts in the 40 theatres are between $500,000 and $600,000 a year. In but one case, at Centerville, Iowa, does the theatre operate the adjoining candy store. Barber shops and other businesses rent space from the theatre.

Twice the amount made on candy is cleared in the houses where popcorn machines are owned and operated by the theatres. There are six such theatres of the Central States circuit operating popcorn machines which gross $450 to $500 a week.

Individual reports show that candy sales vary from night to night and from one location to another as much as from $6 to $60. In general, popcorn offers a profit of 100 per cent but it is not found advisable in houses where less attention is paid to advertising juvenile audiences.

Candy Sales Lead In Indianapolis

Vending machines in Indianapolis theatres do an estimated gross business of $58,700 a year, virtually all sales being in candy. Popcorn is next in volume, but much of this business is outside the theatres.

Of this total, probably $15,000 is done by the downtown houses, both opera and primary. For the city as a whole, receipts are up 10 per cent over a year ago. With better times there has come a pronounced drift of attendance to downtown theatres, so that it is estimated the downtown gain in some instances may reach 12 per cent, while that in a few neighborhoods houses must be down five per cent.

About two-thirds of Indianapolis’ houses have vending machines. Only a half dozen or so have stands in the lobby, such as popcorn machines. In many instances confectionery stores are located in the same building with the theatre and either through lease provisions or through agreement the house does not sell in competition with the store.

None of the theatres handles cigarettes, cigars or perfumes. A few have soft drinks but most find that the margin of profit is small. Washing machines have been tried, only to be removed after a short while.

So far as could be learned, local theatres are not developing adjacent space for concessions. It is reported, however, that a number of small theatres in Indiana are active in this direction. Operation by the theatres pays markedly better than leening, and few theatres even consider leasing. In most cases the machines are installed free by manufacturers, the theatre men service them themselves and supplies are delivered by truck. Candy is purchased from both Chicago and Indianapolis manufacturers.

Popcorn probably accounts for $12,000 of the total gross. Its sale is favored because of the wide profit margin, but the necessity of maintaining a stand for concessions.

According to one manager, who has operated candy machines for 27 years in Indianapolis, the average neighborhood house should show a net of $800 a year on its candy vending machines, which, in some instances, may be as many as four machines in one theatre. He has found this true, he believes, whether the house was in a low-income or in a high-income neighborhood. The most business of all is done with the children at the Saturday matines.

Profits Increased In Kansas City

There seems to be little effort on the part of exhibitors in the Kansas City area to widen their concession activities. Exceptions are the Commonwealth Circuit of 28 houses in Kansas, Missouri and Iowa, and the Mutual Theatres, W. D. Fulton’s group, with nine houses in Greater Kansas City and Kansas. Individual exhibitors report some improvement in gross from concessions over a year ago. About half of the exhibitors operate some form of concessions.

Fox Midwest Theatres, operating more than 100 houses in the area, has an arrangement with Confection Cabinet Corporation whereby it handles the concessions in Fox theatres and lobbies. The circuit’s share of the receipts is used for the circuit’s employees’ benefit fund.

In some of Fox Midwest’s smaller houses, especially in the smaller towns, popcorn machines are operated, usually under lease.

The circuit does not use any form of concession, except correctly competitive with local business, a policy followed in order to maintain good feeling among local merchants.

Ed Dubinsky Durwood, head of the Dubinsky Brothers Circuit, regards concessions as “the poor relation” of the theatre business. Mr. Durwood said that his theatres operated concessions, but added the practice could be overdone. When they are obtrusive and a convenience and not much more than that, they are successful, he said, made too prominent in the theatre scheme, they bring objections and the practice is harmful to theatre grosses as well as the concessions, he explained.

Glen W. Dickenson, head of Dickenson Theatres in his more than 25 houses in Kansas, Missouri and Iowa. He feels the practice litters the theatre lobby. In some cases of large houses, the circuit has leased rooms adjacent to the theatre for popcorn and other concessions.

Mutual Theatres has found the operation of popcorn machines profitable because of the long margin, well over 50 per cent, on the item, according to Joseph F. Darbonne, general supervisor. About half the Mutual theatres operate their own concessions.

The concessions handle candy and popcorn, but no tobacco because it is considered a short profit item and calls for an expensive license. Bottled goods are sold. For leased concessions, the theatre gets a flat rental.

The circuit finds it 25 per cent more profitable to operate the concessions itself, and may take over all of the concessions next year. The gross of concessions this year is about 15 per cent above that of last year.

By concentrating upon operation of its concessions, Commonwealth has increased the gross more than 15 per cent over a year ago, according to C. A. Schulte, head of the circuit. Picture houses have failed to respond to promotion and

(Continued on following page)
MOTION PICTURE HERALD July 24, 1937

POP COR N AND SCAL ES ARE POPULAR

(Continued from preceding page)

gross from the box office is less than in the same period last year, he said, but the increased returns from the concessions and film ad rentals has brought the total gross for the circuit above what it was for the same period in 1936.

Commonwealth management has found the sale of merchandise by concessions other than popcorn very little profit. In almost all the theatres, however, it has popcorn stands. The company operates its own stands in 30 per cent of the theatres. In 30 per cent of the remaining houses, concessions are leased.

Mr. Schultz estimated that concessions and screen advertising produce about 10 per cent of the circuit's total gross income.

An independent operator said that an average theatre of 1,000 seats should gross $4,000 a year on popcorn alone.

Milwaukee Has Yearly Gross of $75,000

Lobby vending machines in theatres in Milwaukee county grossed for exhibitors approximately $75,000 last year. Practically all theatres in Milwaukee have machines, the majority of which merchandise box candy and bars exclusively.

In 1936, with the general improvement and increased box office receipts, business for these machines in the past year showed an increase over the previous year.

A city ordinance prohibits the obstruction of theatre lobbies; consequently the machines are placed in out-of-the-way locations. Milwaukee theatres are serviced by the manufacturers and receive up to 40 per cent on the gross sales of the machines in rental fees. Candy is purchased from the owner of the machine and the exhibitor is billed once a week for the merchandise.

Connecticut Houses Gross $60,000

Approximately $60,000 is grossed annually in Connecticut theatres from candy and nut machines and concessions, with upwards of $1,500 added from weighing machines. Of the $83,000 grossed, 38 are Warner houses which use the candy machines, and 14 Loew houses, which are paid a flat rental by a concessionaire. Sanitary Candy Corporation services the Warner houses while the Loew concession is held by People's Candy Company.

Only a few of the Mullin and Pienski theatres in Connecticut have candy stands, and these are operated by the circuit.

Theatre operation of the candy and popcorn stand is used to some extent in Hartford, Waterbury, New Britain and other cities and is reported the most profitable. Several exhibitors said this venture has paid the theatre coal bill. One exhibitor reported a gross take of $100 in one week recently.

However, because of the ease of operation and lower cost, the candy machine is still the most popular form of vending machine.

The machine is installed by the jobber's representative, who services and refills it, usually once a week. The merchandise is billed to the theatre, in accordance with the provisions of the Robinson-Patman law, at a minimum of 25 per cent under the selling price. Five cent candy bars and peanut bars are the leaders. On weight-

ing machines a commission of between 25 and 35 per cent is paid.

An increase of at least 25 per cent over last year is reported by most exhibitors in this adjunct of the theatre business, commensurate with the general increase in attendance.

St. Louis Field Is Still Undeveloped

The concession field has not yet attained the emphasis in St. Louis theatres that it has in other parts of the country, but it is important so far as annual receipts are concerned. Only an almost exclusively on a percentage basis from the vending company, the usual allowance being 25 to 30 per cent, the total volume for the 90 local houses is estimated at $200,000.

In recent months the growth of the conces-
sion field from the theatre point of view is exclusive. The company itself and owners of the nearby cardboard boxes, single and similar merchandise.

Gum and candy are the biggest items in the motion picture houses, although in the summer months soft drinks are popular, as are ice cream, popcorn, and similar merchandise. In summer, the soft drink, candy, cigarettes and ice cream concession is a big business. In the 12 week period it will total upwards of $150,000.

Court Allows Fees Totaling $132,781

Fees and disbursements amounting to $132,781 were allowed by William Bondy, United States district court judge, in the reorganization of the Flatbush Avenue and Nevis Street corporation, owners of the Fox Brooklyn Theatre and office building.

The largest amount, $47,000, was granted Garey and Garey, attorneys, as legal fees. Rosendale and Lawrence, special tax counsel, were allowed $15,000; the independent bondholders protective committee, $10,000 in fees and $9,367 in disbursements; Reavis and Pantalee, attorneys for Fabian Enterprises, Inc., $7,000. Other awards went to the Continental Bank & Trust Company and bondholders' attorneys.

Circuit Adds Two New Houses

The Minnesota Amusement Co., Paramount subsidiary, has closed deals ending competition in the Minnesota cities of Winona and Mankato.

In Winona, the Lawrence owned outright purchase of the Broadway from Harry A. Kohl- blecke. Purchase of the Urban, in Mankato, is a partnership arrangement under which Don Grege is to continue as manager under the supervision of his brother Sheldon.

Nazis Ban Film

The Hitler Government, in Berlin, this week banned the American film, "Stage Door Romance," without specifying the reason.

MOTION PICTURE HERALD's records do not list a "Stage Door Romance." The title of the film was probably of another nature in the U. S., and changed when the film reached Germany.

Committee to Act On Tax Question

Formal action against Mississippi's 10 per cent amusement tax was referred to the legislative committee this week when a joint convention of the Motion Picture Theatre Owners of Arkansas, Mississippi, and Tennessee, and the Motion Picture Theatre Owners of Mississippi was held at Biloxi. It was proposed that a general two per cent sales tax be substituted for the 10 per cent levy.

Ed Knykendall, president of the Motion Picture Theatre Owners of America, was one of the principal speakers at the meeting. He declared "it's becoming almost an impossibility to run one or two theatres."

There will have to be an arrangement of some sort, either in disposal of theatres or a merger of buying combinations."

R. X. Williams was reelected president of the MPTO of Mississippi. W. S. Taylor and Grady Cook are vice-presidents, and W. S. Tyson, secretary-treasurer. Board members are Homer Williams, M. Solomon, J. E. Allford, W. N. Rush, C. E. Noble, M. A. Lightman, B. V. Sheffield and Harvey Hunt.

National Decency Legion Classifies 13 New Films

Of 13 new pictures reviewed and classified by the National Decency Legion in its listing for the current week eight were found objectionable for general patronage, four were listed as objectionable for adults and one was cited as objectionable in part. The pictures and their classification follow.


Class A-2, OBJECTIONABLE FOR ADULTS: "Em Seltzer's "One in 90 Can't Last Forever," "Toast of New York," "War Lord."

Class B, OBJECTIONABLE IN PART: "Two Who Dared."

Anti-Trust Action Against ASCAP Ended

The action of the Pennsylvania Broad-
casting Company, which operated Station WIP in 1928, against Gene Buck, Louis Bernstein, Jerome Kern and E. C. Mills, officers of the American Society of Composers, Authors and Publishers, was dismissed by Federal Judge John C. Knox for failure of the plaintif-

s to prosecute the action.

The suit charged illegal combination and demanded cancellation of a contract made with the Society.

Republic Nets $53,897

Net income of $53,897 for the four months ended April 30th was reported by Republic Pictures Corporation in its statement filed with the Securities and Exchange Com-

mission.
ICKES ASKS ROOSEVELT: "WHO'S GOING TO PAY FOR TELEVISION?"

And National Resources Committee Raises the Question Whether It Should Be "Under Direct Government Control"

While engineering problems in television are not yet a thing of the past, the invention has been developed to the stage where now it is potentially a factor, according to a report filed with President Roosevelt by Harold L. Ickes, chairman of the National Resources Committee, and Secretary of the Interior. The committee, consisting of the main of cabinet officers and appointed by the President, the next corner to be turned in the development of television, the report said, "can be stated briefly in one short sentence—Who is to pay for television?"

At the same time, the committee reported, the advent of television will magnify the dangers of propaganda in schools and to an even greater extent, in homes. The report raised the question whether television should be in the hands of private capital or "under direct government management and control."

The committee, in its 388-page report, dealt with new inventions and their social implications in all fields of national resource sources, and called attention to the need of planning to meet the new employment situations caused by technological advance.

Attempting to visualize the possibilities of the next 20 years, the report recommended establishment of a federal committee to keep abreast of technological changes and to forecast imminent changes that may affect national life. It also urged a series of continuous, independent studies of such matters as television and advances in other industries.

"Since 1929, television as a scientific tool has been in a rapid process of development in many laboratories and small laboratories in this country," the committee said. "From time to time predictions have been made that 'it is just around the corner,' and the particular corner usually referred to was an engineering problem. The next corner to be turned, however, is an economic rather than an engineering one... Will the public accept a television service based upon a continuance of the present system of commercial aural broadcasting and its extension into television? Will a 'looker-in' be willing to sit in a darkened living-room at home intently peering into the screen of his television receiver?"

Color television already is a laboratory accomplishment and may become practical before long, while developments have been started in three-dimensional sight and sound. "If we consider past programs in this field," the report asked, "is it too much to expect that a future generation of Americans will be able to sit at their firesides and see reproduced before them in actual colors and in three dimensions, both visually and acoustically, scenes which are being simultaneously and continuously transmitted from the interior of some forest, accompanied with all the fragrant odors of nature, and eventually the addition of a vicarious, tactical sensation?"

In warning of the propaganda phase, the committee said: "When to the spoken word is added the living image, the effect is to magnify the potential dangers of a machine which can subtly instill ideas, strong beliefs, profound disgusts and affections. There is danger from propaganda entering the schools, and perhaps much greater danger from propaganda entering the home."

"How great is the power in the control of mass communication, especially when it is not only radio, but is television, that is broadcast into the homes of vast populations? It is then that the need for a Federal agency to coordinate and guide the various interests and to prevent the abuse of this power becomes evident."

COMMITTEE FORMED TO DRAFT PROGRAM

The National Resources Committee was established under the National Industrial Recovery Act to prepare and present to President Roosevelt a program and plan of procedure dealing with the physical, social, governmental and economic aspects of public policies for development and use of land, water and other national resources.

While the report released this week covered matters not listed as national resources, they were investigated because of their imminence upon that field; broadcasting and television, for instance, being large users of copper.

On the committee are Harold L. Ickes, Secretary of the Interior, chairman; Henry H. Woodring, Secretary of War; Henry A. Wallace, Secretary of Agriculture; Daniel C. Roper, Secretary of Commerce; Frances Perkins, Secretary of Labor; Harry L. Hopkins, Works Progress Administrator; and Dr. Charles E. Merriam.

As a summary of the possibilities of television, the report said: "For good or for ill, a new day is dawning in entertainment, and eventually will dawn in school education. Technology has provided the power to enrich the leisure hours, to promote family solidarity by bringing the theatre into the home, to develop national uniformity and understanding at the cost of provincialism, and to widen man's knowledge of the world in which he lives."

Sees Amateur Musicians Aided

The report, dealing exclusively with technological developments, made no attempt to gauge the effect of television upon motion pictures, but in a review of the development of broadcasting had the following comment:

"As the intensive growth of broadcasting has coincided with the growth of sound movies, it is difficult to evaluate separately its effects. Many of the musical activities which were previously confined to the concert hall have been transferred to the motion picture and radio studios. This has helped to make tremendously popular outstanding members of the musical world. It has raised the taste of the public in musical performances and in so doing adversely affected the small itinerant musical organizations which were known 15 to 20 years ago. In spite of this the decrease in demand for musical individuals and organizations, since the advent of broadcasting and sound pictures, it is believed there is an increased interest in the production and enjoyment of music by the amateur musician and music lover."

$400 Receivers Seen in 1938

The Farnsworth Company has predicted that by 1938 television receiving sets will be on the market for less than $400.

On the other hand, as proof that technical difficulties are not fully overcome as yet, the Don Lee Broadcasting System, of Los Angeles, is seeking to widen experimental research by giving amateurs information on the construction of television sets and asking them to report on conditions of reception and other elements for tabulation.
Almost everyone agrees that the musical motion picture is the most consistently popular form of screen entertainment. Sometimes, when well done, such films win merit awards for the persons appearing in them or for those responsible for them. Usually they prove money makers in all classes of theatres. The reasons for this popularity are easily perceived. Musicals, generally, embrace the forms of entertainment necessary to engage and satisfy the interest of widely diversified audiences.

Warner Brothers, eminently successful in the production of musicals, intends that "Varsity Show" shall uphold that reputation. The plan, although the studio has been very secretive about details, is that the picture will result in a surprise commercial and entertainment attraction that will add to the company's prestige.

The elements being spun into "Varsity Show" are those common to all musicals. Besides both vocal and instrumental music they are love interest, comedy, contrasting light melodrama, solo and group dancing,
FOR CAMPUS INTEREST

PICTORIAL PREVIEW
by GUS McCARTHY
in Hollywood

production spectacle, a story premise, of course, and logically personalities. All are being woven into the skein so that a rich design of youth, glamour and speed will be attained. The student body of a small country college want to put on a modern musical show. The faculty desires that the students confine their efforts to interpreting the classics. Not without difficulties which should make for lively amusement, the coeds win.

The name star in the picture is Dick Powell, lately reported sixth ranking box office figure. With him are Fred Waring, noted both as a radio broadcasting favorite and dance band leader, and Rosemary and Priscilla Lane, long featured on his programs. Familiar screen names listed are Lee Dixon, Roy Atwill, Walter Gatlett, Ted Healy, Scotty Bates, Sterling Holloway, Ben Weldon and Emma Dunn. From fields alien to motion pictures come a host of other performers whose efforts are being counted upon to accentuate the air of modern collegiate life and gayety.

Behind the scenes influences, depended upon to do their respective bits in establishing the picture as all the sponsoring company anticipates, have enviable records. The story is by Warren Duff and Sig Herzig, who were aided in adapting it by Jerry Wald and Richard Macauley. Music and lyrics are by Johnny Mercer and Dick Whiting, similarly occupied when "Ready, Willing and Able" was prepared. William Keighley, to whom Mervyn LeRoy attributes much credit for the success of "The Prince and the Pauper," directed everything but the spectacular finale, staged by Busby Berkeley.

The production is scheduled for release early in September, a period in which the opening of schools and colleges provokes an interest in campus capers. Other distribution plans presage stern competition, but the executives at Warners are not worried. Such optimism is not uncommon. Prevalent among exhibitors and the public, it is very likely that "Varsity Show" will surprise all who want to be surprised.
MRS. ROOSEVELT WROTE WHAT FOR GOLDWYN AND FOR HOW MUCH?

200-Word Treatise for Insertion in Single Ad for "Stella Dallas" and She's Been Paid Already for Assignment

Mrs. Franklin D. Roosevelt, wife of the President, is "considerably vexed" that Samuel Goldwyn, or his lieutenants, acting in "Hollywood fashion," caused the American press to circulate widely a story that she is writing advertisements for Mr. Goldwyn's "Stella Dallas." The story started when the New York Daily Mirror, for one, published a dispatch from Hollywood, under the by-line of Harriet Parsons, that "Mrs. Franklin D. Roosevelt was engaged to write a treatise for Samuel Goldwyn's "Stella Dallas" campaign."

"Subbing" for Louella Parsons

Miss Parsons, Universal (Hearst) Service film correspondent, "subbing" in the absence of her mother, Louella Parsons, on a European vacation, asserted that "the president's wife will personally write advertisements of the forthcoming picture for magazines and newspapers." "For this," it was said, "her favorite charities will benefit to the extent of several thousand dollars."

Mrs. Roosevelt, whose outside activities already include column-writing, radio appearances, and Bette Davis-type screenwriting—also with the receipts going to charity—refused a "ghost" writer for the advertising job and is turning out her own copy for the whole series," Miss Parsons added.

The proofs of the first advertisements to be signed by Mrs. Roosevelt were said in the dispatch to be "ready and is said to be a workmanlike piece of publicity." The New York Times, in "a special" Hollywood dispatch, said that "the arrangements were made through Mrs. Roosevelt's agent, George Bye, some weeks ago, and will appear shortly in a national magazine with a by-line that they were written by the President's wife." Other Reports

The Associated Press asserted Samuel Goldwyn had said he had "employed Mrs. Franklin D. Roosevelt to write advertising for a motion picture."

The wire service added that Mr. Goldwyn had declared, "the advertisements would carry her by-line and appear in newspapers and national magazines." "He declined to name her salary," concluded AP. Motion Picture Daily, on Wednesday, said that "the advertisement—a single advertisement—only which Mrs. Franklin D. Roosevelt will prepare for Samuel Goldwyn's "Stella Dallas'" will appear first in the Saturday Evening Post, issue of August 14th." "This," continued the Daily, "will be followed by the appearance of the advertisement in other magazines at a total space cost of $50,000 to $75,000."

"The advertisement is illustrated by a still from the picture showing Barbara Stanwyck and Ann Shirley at the top above a streamer which reads, "Stella Dallas Inspires a Discussion of a Mother's Vital Problem." This is followed by text with Mrs. Roosevelt's by-line. The First Lady's picture is centered."

Treatise for Single Ad

Now it seems that it was all a mistake—Mrs. Roosevelt is not going to engage in the business of motion picture advertising copy writing, in that profession which numbers such able copy writers as Howard Dietz and Silas Seidler, Barret McCormick, Robert Gillham, Charles Einfeld and others.

Mr. Bye, as Mrs. Roosevelt's literary agent, said that there was not even a "suggestion that Mrs. Roosevelt would write motion picture advertising, and neither was there any understanding that her writing would appear as advertisements in newspapers and magazines."

Seems that Mrs. Roosevelt, acting on Mr. Bye's recommendations, agreed to write a 200-word treatise on motherhood for insertion in a single advertisement for "Stella Dallas" which was intended for "high-class" women's magazines. Cecil, Warwick and Legler, advertising agents in New York for United Artists, had approached Mr. Bye with the advertising layout completed, including a thumbnail picture of the President's wife, but with the exception of a small mortise intended for Mrs. Roosevelt's motherhood-echoing motto.

Mr. Bye said that there was no understanding whatsoever that Mrs. Roosevelt was to write the actual ad copy, and that her editorial was to be free from any advertising considerations.

"If I had known that it would be made to appear that Mrs. Roosevelt had written a commercial announcement for the film, I would have never encouraged her to undertake the assignment," Mr. Bye said, adding, "Everyone was vexed."

Mrs. Roosevelt, nevertheless, has been paid for the assignment, considerably less than reports imply. And in Hollywood, Samuel Goldwyn is expected to set a release date for the public exhibition of "Stella Dallas" any day now.

Wilcox Sails, to Talk With RKO on Production

Herbert Wilcox, whose departure from London for New York was postponed three times, finally sailed Wednesday aboard the S.S. Ile de France, bringing with him the print of his "Victoria the Great." Accompanying Mr. Wilcox are Eric Freedman, his sales manager, and Charles De Grandcourt, who collaborated on the screen story. The New York opening has been delayed until September.

Mr. Wilcox, it is understood, will stay in New York for two weeks conferring with RKO Radio executives on joint British production.

RKO will release "Victoria the Great."

MGM has signed John Beanes and Arthur Cadler-Marshall, British writers. They are enroute to Hollywood from London.

"Dictatorship" in Films, Radio and Press is Charged

by FRANCIS L. BURT

in Washington

Less than 300 persons who have "an abolute monopoly in the molding of public opinion through undisputed control of radio stations, newspapers and motion pictures" constitute the real "dictatorship" in America which has been charged against President Roosevelt, members of the House of Representatives were told Monday by Congressman W. D. McFarlane of Texas.

Conditions in the broadcasting industry "are rapidly reaching a point of scandal comparable with Teapot Dome," he asserted, and new perils of monopoly threaten in the development of television, he added.

Charges Chain of Monopoly

Directed principally against the broadcasting industry and a rebuke to the House for not making the inquiry. Mr. McFarlane's charge was sought by the late Congressman Connemly of Massachusetts, Mr. McFarlane's speech linked motion pictures, the newspapers and broadcasting in a chain of monopoly dominated by radio.

The three chains comprising the radio monopolies which are dependent for their continued operation on patent licenses which are controlled by the American Telephone & Telegraph monopoly and the Radio Corporation of America, also extend their monopolistic control over the molding of public opinion through their connections with motion picture companies and through their domination of some 200 or more large newspaper companies, which are owned by radio broadcasting stations, he charged.

Present conditions, he told the House, are not the responsibility of the Roosevelt Administration. They are a heritage from the Hoover Administration, under which a consent decree dissolving the radio trust was secured in 1932.

Calling attention of the House to the fact that he was counsel to the special committee investigating the cross-licensing and pooling of patents, the Texas Congressman, declaring that "even among these pirates there is no honor," cited the sound-picture situation as an example of the A. T. & T. monopoly spreading to a point where it "even poached upon the monopolistic position of RCA, its erstwhile partner in plunder."

Cites Film Licenses

"A. T. & T. negotiated an exclusive license with seven of the eight largest motion picture producers," he explained. "RCA was able to negotiate only one. "RCA, furious of violation of their agreement to divide up the field, filed a bill of complaint, charging antitrust violation by A. T. & T. The complaint, however, was never filed in any court, but was used as a battering ram against the A. T. & T. As a result of this threat by RCA to invoke the law against the telephone company, the latter submitted to RCA and agreed to give the 'swag' more even division among two monopolies.

July 24, 1937

MOTION PICTURE HERALD

18
Golden Youth!

That's the Spirit of

NEW UNIVERSAL

for 1937-1938

FOLLOW ITS GOLDEN PATH TO THE BOX OFFICE!
DEANNA DURBIN PRODUCTIONS

The first will be Deanna Durbin in "100 MEN AND A GIRL" with Leopold Stokowski, Adolphe Menjou, Mischa Auer, Alice Brady, Eugene Pallette and other box office personalities! Directed by Henry Koster. Produced by Joseph Pasternak...the same combination which gave you "THREE SMART GIRLS"!

Two more outstanding productions! One will be "MAD ABOUT MUSIC"...another Pasternak-Koster production! The other, responding to popular demand, will reunite Deanna Durbin, Nan Grey and Barbara Read in "THREE SMART GIRLS GO TO TOWN"! By Adele Comandini, who wrote "Three Smart Girls"

A John M. STAHL PRODUCTION

Stahl, maker of extended runs, has the formula for hit pictures. He directed "Magnificent Obsession," "Imitation of Life," "Only Yesterday," "Back Street," "Seed"—all sensational box office triumphs! Now he tops his succession of hits with another road-show calibre production!

The Rage of Paris!

DANIELLE DARRIEUX

(PRONOUNCED "DARE YOU")

The most startling Continental screen find since Marlene Dietrich! Teamed with a top romantic male lead, her fine artistry will make her the idol of a nation! Exquisite! Fresh! Ablaze with dramatic fire! She'll make box office history!
Produced by Joseph Pasternak, who made "Three Smart Girls"

From the powerful emotional drama by Luigi Pirandello, Nobel Prize winner and one of the world's greatest authors! It deals with tempestuous young love—the very stuff that box office is made of!

**PRODUCTIONS!**

Buddy De Sylva—Top Producer of Screen Musicals! Everything he touches turns to box office gold! He produced "Sing, Baby, Sing", "Sunny Side Up" and all but one of the Shirley Temple pictures! He never misses!

"A YOUNG MAN'S FANCY"

What a title! What a cast! George Murphy, Alice Faye, Ken Murray and his stooge "Oswald", Ella Logan, Larry Blake, Henry Stockwell, Casper Reardon, the Three Diamond Brothers! Music by McHugh and Adamson, famous hit combination! Directed by Edward Buzzell.

"MERRY GO ROUND OF 1938"

With two big box office romantic leads soon to be announced PLUS Bert Lahr, Mischa Auer, Jimmy Savo, Billy House, Alice Brady, Louise Fazenda, Dave Apollon and his orchestra! Directed by Edward Buzzell.

**TONIGHT WE LAUGH!**

Mardi gras Madness! Romance in Masquerade! Moon fever on the bayous! A boy, a girl, an escaped convict with a heart of gold and a balmy millionaire on the loose! Gay! Glamorous! Absorbing! Has "Extended Run", written all over it! Robert Bresnell, Associate Producer.
One of the smartest story ideas that ever bobbed up has been grabbed by the New Universal! Now being given a story treatment that will result in one of the most outstanding pictures ever made!

THE ROAD TO RENO

Another great property grabbed by the New Universal! Every company bid for it — the New Universal got it! I. A. R. Wylie's great Saturday Evening Post story read by millions! E. M. Asher, Associate Producer

THAT'S ONLY THE BEGINNING!
THE GOLDEN PROFIT ROAD RUNS ON!
HERE ARE SOME SAMPLES OF THE SHOW-MANSHIP-PLUS PICTURES FROM THE NEW UNIVERSAL ON THE ROAD AHEAD!
SHANNONS of BROADWAY
One of Broadway’s greatest comedy hits brought to the screen with a cast of outstanding screen personalities!
EDMUND GRAINGER, Associate Producer

BEHIND THE MIKE
A colorful, exciting story of the laughs, tears and romance in the lives of radio artists — with a great cast including many well known radio names!
LOU BROCK, Associate Producer

METROPOLITAN POLICE
Famous Crime Club mystery popular with millions of readers and radio listeners! A behind-the-scenes story of the greatest police department in the world!
I. STARR, Associate Producer

MIGHTIER than the SWORD
By William Rankin, who wrote “Pennies From Heaven”! Powerful, dramatic romance of a scandal that rocked a nation!
EDMUND GRAINGER, Associate Producer

ADVENTURE’S END
By Ben Ames Williams, one of America’s best known authors! Roaring action on top of the world where men fight unknown polar terrors for the right to live and love!
Directed by ARTHUR LUBIN • TREM CARR, Associate Producer

LET’S BE CANDID
Novel and unusual story based on the current candid camera craze sweeping the country! Story by Lawrence Pohle and Thomas Ahearn.
E. M. ASHER, Associate Producer

The LADY FIGHTS BACK
Battle of the sexes against backgrounds of wild beauty! By the widely acclaimed author, Arthur Stringer. With Irene Hervey, Kent Taylor and William Lundigan.
Directed by MILTON CARRUTH • EDMUND GRAINGER, Associate Producer

The WELCOME IMPOSTOR
By Channing Pollock—a great novelist’s greatest story! A young, wandering stranger becomes involved in the intrigue surrounding the country’s best families, with an amazing climax of events!
TREM CARR, Associate Producer
CARNIVAL QUEEN
Based on famous Argosy Magazine serial by Richard Wormser! It's romance against the tinsel and splendor of a great road carnival. Tingling with drama and thrills!

Directed by
ROBERT PRESNELL
Associate Producer

Prescription for Romance
Humorous tale of a G-Man who falls in love with his only clue, a lady doctor! Full of thrills, sparkling comedy and unique twists!
Story by John Reinhardt and Robert Neville.
EDMUND GRAINGER, Associate Producer

IDOL OF THE CROWDS
Breath-taking! Romantic! Speed-scorched! Amazing adventures of a professional skater who risks everything to win love!

Directed by ARTHUR LUBIN - TREM CARR Associate Producer

WANTED at HEADQUARTERS
Probing behind the newspaper headlines of a modern city! A district attorney who risks repeated death to purge his town from an invisible empire of crime!

THAT'S MY STORY
He went to jail to trap a murderess but trapped himself in love!
With Claudia Morgan, William Lundigan, Ralph Morgan, Eddie Garr, Hobart Cavanaugh, Herbert Mundin and Bernadine Hayes.

Directed by
ROBERT PRESNELL
Associate Producer

THE MAN WHO CRIED WOLF
A fascinating story with an ironic twist that’ll make ‘em gasp!
About a perfect murder alibi that becomes too perfect! With Lewis Stone, Barbara Read, Tom Brown and Robert Gleckler. Story by Charles Grayson and Cy Bartlett.

Directed by
LEWIS R. FOSTER
Associate Producer

MIDNIGHT RAIDERS
From the famous magazine serial by Kimball Herrick! A brand new story idea that’s sock screen material! Powerful drama of a young man’s redemption from crime!

BARNEY SARECKY and BEN KOENIG, Associate Producers

DETECTIVE CRANE
Another Crime Club smash thriller! From the best-seller novel, "Headed For A Hearse" by Jonathan Latimer. Palpitating suspense as a detective uncovers evidence freeing a death-cell inmate!

I. STARR, Associate Producer
MORE GOLD FOR YOUR BOX OFFICE!

10 SMASH WESTERNS!
6 BOB BAKERS — the Singing Cowboy!
4 BUCK JONES — Watch him go for new records!

4 MIGHTY SERIALS!
13 WILD WEST DAYS! With Johnny Mack Brown, champ serial hero!
15 FLASH GORDON’S TRIP TO MARS! A new Flash Gordon serial based on the famous King Features newspaper strip!
12 RADIO PATROL! From another King Features newspaper strip! Radio police and G-Men battling crime!
12 TIM TYLER’S LUCK! Still another famous King Features adventure strip! Breathless episodes among the world’s strangest savages!

UNIVERSAL NEWSREEL with GRAHAM McNAMEE

13 GOING PLACES with LOWELL THOMAS

26 NEW OSWALD THE LUCKY RABBIT
New characters, new ideas — new everything! Wait till you meet Scooter Pup, Dumb Cluck, and the others!

13 STRANGER THAN FICTION

13 MENTONES

2 SOCK SPECIALS
Produced by CHARLES E. FORD who gave you “YOU CAN’T GET AWAY WITH IT”!

CAMERA THRILLS OF 1937
Better, more nerve-shocking than last year’s “Camera Thrills”!

HOLLYWOOD SCREEN TEST
A two-reel special that answers a million questions. Actual details in making a screen test from the time a prospect is caught by the talent scout until she appears on the screen.
GOLDEN GLORY

NEW UNIVERSAL
1937-38

FOR THE NEW SEASON!
WARNER NET JUMPS 100 PER CENT TO $5,561,032 FOR 39 WEEKS

In 1935 to $5,561,032 in 1937

The consolidated income account and balance sheet for Warner Brothers Pictures and subsidiaries (First National, Vitagraph, etc.), for the 39 weeks ended May 29,

### Consolidated Income Account

<table>
<thead>
<tr>
<th></th>
<th>1937</th>
<th>1936</th>
<th>1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating profit</td>
<td>$13,660,238</td>
<td>$10,354,018</td>
<td>$8,568,553</td>
</tr>
<tr>
<td>Amortization and depreciation of property</td>
<td>3,579,668</td>
<td>3,072,494</td>
<td>4,133,148</td>
</tr>
<tr>
<td>Interest, etc.</td>
<td>3,445,167</td>
<td>3,635,035</td>
<td>3,675,060</td>
</tr>
<tr>
<td>Provision for investment in affiliated companies, etc.</td>
<td>306,788</td>
<td>132,215</td>
<td>184,524</td>
</tr>
<tr>
<td>Provision for contracts</td>
<td>85,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Profit</strong></td>
<td><strong>$19,212,155</strong></td>
<td><strong>$12,108,568</strong></td>
<td><strong>$10,984,591</strong></td>
</tr>
<tr>
<td>Other income</td>
<td>417,364</td>
<td>401,958</td>
<td>273,088</td>
</tr>
<tr>
<td><strong>Total income</strong></td>
<td><strong>$19,629,519</strong></td>
<td><strong>$12,510,526</strong></td>
<td><strong>$11,257,679</strong></td>
</tr>
<tr>
<td>Minority interest (net)</td>
<td>11,453</td>
<td>412,460</td>
<td>67,588</td>
</tr>
<tr>
<td><strong>Profit</strong></td>
<td><strong>$19,518,066</strong></td>
<td><strong>$12,098,066</strong></td>
<td><strong>$11,190,091</strong></td>
</tr>
<tr>
<td>Federal income taxes</td>
<td>1,050,000</td>
<td>549,000</td>
<td>449,729</td>
</tr>
<tr>
<td><strong>Net profit</strong></td>
<td><strong>$18,468,066</strong></td>
<td><strong>$11,549,066</strong></td>
<td><strong>$10,740,362</strong></td>
</tr>
</tbody>
</table>

*After amortization of film costs, including depreciation of studio properties. Other than studio properties charged to film costs. Total credit to $371,592

### Consolidated Balance Sheet

#### Assets

<table>
<thead>
<tr>
<th></th>
<th>May 29, '37</th>
<th>May 30, '36</th>
<th>May 26, '35</th>
</tr>
</thead>
<tbody>
<tr>
<td>Property account, etc.</td>
<td>$135,637,730</td>
<td>$136,645,316</td>
<td>$135,907,411</td>
</tr>
<tr>
<td>Cash</td>
<td>3,246,341</td>
<td>3,415,010</td>
<td>4,171,616</td>
</tr>
<tr>
<td>Accounts and notes receivable, etc., after reserve</td>
<td>1,668,265</td>
<td>1,770,358</td>
<td>1,582,157</td>
</tr>
<tr>
<td>Inventories</td>
<td>19,007,575</td>
<td>15,300,379</td>
<td>12,283,262</td>
</tr>
<tr>
<td>Rights and scenarios</td>
<td>2,264,158</td>
<td>1,764,675</td>
<td>962,093</td>
</tr>
<tr>
<td>Mortgages receivable, etc.</td>
<td>367,295</td>
<td>81,596</td>
<td>83,822</td>
</tr>
<tr>
<td>Production and royalty advances</td>
<td>1,617,884</td>
<td>1,379,298</td>
<td>1,827,835</td>
</tr>
<tr>
<td>Deposits to secure contracts and sinking fund deposits due from affiliates</td>
<td>110,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment and advances to affiliated companies</td>
<td>1,605,070</td>
<td>1,190,452</td>
<td>1,421,803</td>
</tr>
<tr>
<td>Other assets</td>
<td>77,663</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deferred charges</td>
<td>1,279,570</td>
<td>1,209,311</td>
<td>1,220,911</td>
</tr>
<tr>
<td>Goodwill</td>
<td>8,300,097</td>
<td>8,227,483</td>
<td>8,233,819</td>
</tr>
<tr>
<td>Miscellaneous investments</td>
<td>a105,575</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$176,543,190</strong></td>
<td><strong>$171,156,478</strong></td>
<td><strong>$167,261,018</strong></td>
</tr>
</tbody>
</table>

#### Liabilities

<table>
<thead>
<tr>
<th></th>
<th>May 29, '37</th>
<th>May 30, '36</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preferred stock</td>
<td>$5,670,805</td>
<td>$5,670,885</td>
</tr>
<tr>
<td>Common stock</td>
<td>19,006,723</td>
<td>19,006,723</td>
</tr>
<tr>
<td>Mortgages and funded debt</td>
<td>75,237,542</td>
<td>79,919,638</td>
</tr>
<tr>
<td>Notes payable</td>
<td>3,872,178</td>
<td>2,723,340</td>
</tr>
<tr>
<td>Accounts payable and sundry accruals</td>
<td>7,826,059</td>
<td>7,692,199</td>
</tr>
<tr>
<td>Fund debt (current)</td>
<td>3,112,885</td>
<td>3,840,723</td>
</tr>
<tr>
<td>Pursuant monetary obligations (current)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Due affiliated companies</td>
<td>164,394</td>
<td>212,677</td>
</tr>
<tr>
<td>Royalties payable</td>
<td>1,034,209</td>
<td>1,406,279</td>
</tr>
<tr>
<td>Reserve for federal taxes</td>
<td>2,567,815</td>
<td>1,212,651</td>
</tr>
<tr>
<td>Advance payments, deposits, etc.</td>
<td>449,177</td>
<td>491,618</td>
</tr>
<tr>
<td>Deferred credits</td>
<td>1,353,926</td>
<td>1,720,479</td>
</tr>
<tr>
<td>Remittances for foreign subsidiaries held in abeyance</td>
<td>650,077</td>
<td>698,649</td>
</tr>
<tr>
<td>Pursuant monetary or contractual obligations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bank loans (not current)</td>
<td>250,844</td>
<td>310,240</td>
</tr>
<tr>
<td>Minority interest in capital stock and surcharges of subsidiaries</td>
<td>1,155,000</td>
<td>1,279,655</td>
</tr>
<tr>
<td>Contract reserve, etc.</td>
<td>56,774,519</td>
<td>56,650,504</td>
</tr>
<tr>
<td>Operating deficit</td>
<td>4,576,032</td>
<td>11,679,782</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$176,543,190</strong></td>
<td><strong>$171,156,478</strong></td>
</tr>
</tbody>
</table>

*After deduction of amortization. (Represented by 101,107 $5 per shares. Represented by 3,801,344 shares of $5 par value. Includes purchase money and contractual obligations and mortgage installments maturing within one year (less $3,580,000 debentures and $371,000 bonds held in treasury). Includes bond issues and mortgages due within one year subject to purchase and, besides, demand maturities, and purchase money and contractual obligations maturing semiannually after one year. (a) Includes 100,254 shares of company's common stock carried at $1.*
CHICAGOANS PROTEST 3% TAX ON GROSSES

Compromise Suggested by Exhibitors Calls for Return of Outlawed Chance Games

by WILLIAM CROUCH in Chicago

Chicago theatre owners sought this week to effect a compromise after a three per cent tax on gross theatre receipts had been proposed by the city to meet a $3,000,000 deficit.

A small group of theatre owners met with the city finance committee Tuesday morning but neither the theatremen nor the committee members had any plan to advance and the session lasted only a few minutes. The exhibitors did not produce figures to show their gross receipts for the first six months of this year and the last six months of 1936, as requested by the committee last week, but the session was made of this.

Although it was generally conceded that fees for theatre licenses would be increased when they came up for renewal on July 1st, the suggested 3 per cent levy was a surprise and met with immediate opposition.

At the present time the license fees paid to the city total about $100,000. With the proposed tax, it is estimated, the city’s revenue from theatres would aggregate more than $500,000.

This amount, theatre executives contend, is much too much.

Since the outlawing of chance games last winter, theatremen have not been in particularly good graces with city officials, and for this reason theatre owners are experiencing difficulty in working out an agreeable plan for the collection of extra revenue.

Tests against the tax were voiced last week when exhibitors met with Roger Kiley, alderman and chairman of the city’s finance committee. They offered to propose other plans and the finance committee delayed decision. The theatremen agreed to meet with the committee this week and supply figures showing the gross receipts for the first six months of this year and last six months of 1936.

Asks Return of “Games”

At the conference, one of the theatremen suggested a favorable plan might be worked out if theatres were permitted to reinstate chance games, which had been stopped by the city police department. The city, at that time, had struck an injunction request of theatres seeking to continue the games, and had won in state supreme court.

Morris Leonard, legal counsel of Balaban and Katz Theatres, was reported to have said at the meeting that if license fees were increased, theatres should be allowed to use some sort of “gimmick” to stimulate business. He was understood to have meant Bank Night, Sereeno and other giveaways, which were said to have accounted for 20 per cent of the weekly gross in theatres using the devices a year ago.

It was learned that city officials were not adverse to restoration of games and that some sort of “agreement” may be reached.

Last week Bank Night officials met in Chicago and were reported to have presented fairly bright prospects of reintroducing the game. Their action followed a ruling in a district court in Rock Island that Bank Night was not illegal despite the state supreme court decision.

$75,000 in Reserve

Theatres already have cash awards and the necessary equipment. The total amount of money for awards, on hand at the time the games were stopped and never distributed, approximates $75,000, it is said. The average amount offered weekly in Chicago through the giveaway games was in excess of $100,000.

Many exhibitors say that a return of the games would eliminate double features. The reason given for this is that with duals the turnover is much slower than with single bills, and with the giveaway games it is necessary to get fast a turnover as possible.

Duals, according to most theatre owners, have proved anything but popular here, and were it not for the competitive situation they would be ousted immediately.

As for advancing admission prices to meet the increase asked in license fees, it was pointed out that all local theatres are getting what might be considered top prices compared with theatres elsewhere.

At present admission prices are set on the basis of seating capacity and admission charges. This system, exhibitors contend, is the fairest way and should be continued.

Pennsylvania Mails License Applications

Although several large chain store corporations had been granted preliminary injunctions against enforcement of Pennsylvania’s new chain store and theatre tax, no motion picture companies had contested the constitutionality of the measure in court up to this week when the first of 200,000 applications for tax licenses were mailed by the Department of Revenue.

The tax is payable August 4th and all companies were notified to remit the tax with the application.

At the same time, J. G. Griffiths Boardman, secretary of revenue, announced steps will be taken to collect more than $1,000,000 outstanding in unpaid amusement taxes. The tax of one per cent on each 25 cents of admission in Pennsylvania expired Wednesday but, Mr. Boardman said, does not exempt delinquents from paying.

Officials have been ordered to proceed with collections, and if payment is not made within 90 days, the matter will be turned over to the Department of Justice.

Stock Changes in Paramount, Loew’s

Acquisition in May of 199,000 Paramount three and one-fourth per cent convertible debentures and disposition of 231,000, through Hemphill, Noyes and Company, was reported by Stanton Griffis, Paramount director, according to the semi-monthly summary of the Securities and Exchange Commission. At the close of the month Mr. Griffis’ holdings had been reduced to $5,000.

The only other transaction in Paramount securities reported was a $1,100,000 sale of 1,000 shares of second preferred stock by A. Conger Goodyear, director, whose holdings at the close of May were 1,000 shares.

A steady building up of its holdings of common stock of Loew’s Boston Theatres by Loew’s, Inc., was disclosed with the filing of reports from August, 1935, to April, 1937.

Starting at the close of August, 1935, with 84,426 shares of the theatre stock, Loew’s built their holdings up to 96,929 shares by the end of April of this year.

Delayed reports for 1935 and 1936 were also filed by George H. Eichelberger, New York, director in Trans Lux Daylight Screen, who held 1,100 shares of common at the end of April, 1936.

Neither B. A. Barron or Norman C. Nichelson, New York, officers in Educational Pictures, held any of the company’s equity stocks when its registration became effective May 9th, but John R. Munn, New York, director, held 1,100 shares of common, it was reported.

No Pathe Film Corporation stocks were held by Albert F. Schwarz, New York, officer, but Charles B. Wiggin, New York, director, held one share of common when its registration went into effect.

MGM to Produce 52 Films a Year

Metro-Goldwyn-Mayer will release 52 features for the current season but will continue plans for an indefinite number, between 44 and 52, for 1937-38. There will be thirty-two “A” films in next season’s group.

All pictures scheduled for this season, including “Captains Courageous,” will be released by the end of August. All large circuit deals have been closed, and the company reports sales are substantially ahead of 1936. MGM is not seeking long-term deals, despite a number of franchise agreements recently closed at the insistence of the circuit.

The plan to produce three and four reelers, at one time considered by the company, has been dropped. Widespread demand for double features is the reason given.

Carl Brannberg was elected president of the Swedish Motion Picture Owners’ Association, at the annual election, last week in Stockholm.

The Swedish Film Chamber held its annual meeting at the same time and elected Olaf Anderson president. Mr. Anderson is managing director of Svensk Filmindustri.
“TERRIFIC!”
ROAD BACK beats Godfrey, 3 Smart Girls, Magnificent Obsession, Show Boat first four days at Orpheum Theatre, San Francisco!

“Terrific!” wires Manager Hal Neides.
“A sure-fire long-run box office hit!” The New Universal—and how!
Warner to Release Trailers Ahead of Road Companies of Shows to Be Filmed

Exhibitors will be approached soon by Warner representatives in connection with the company’s plan to release trailers promoting road companies of Warner-lacked plays. The idea, recently announced, is to extend public interest in vehicles from the period of stage presentation to release of their ultimate film versions.

The first of the new promotional trailers will be released in the fall and will publicize, jointly, three Warner properties, “Yes, My Darling Daughter,” “Brother Rat,” and “Tovarich,” all to be filmed by the company following their current Broadway and itinerant runs. The short will be released, gratis, just before the touring company’s visit in each city booking the legitimate attraction and in cities surrounding the key spot.

Exhibitors will be approached with the theory that wide attendance of the stage show will build advance audiences for the pictorial versions. Warners expects that operators will favor the idea not only on its primary merits but also because any list of lithographs and drawings of the theatres where the road companies will play, and hence would benefit from promotion given their tenants. Possible exhibitor resentment, on the ground that increased road company business might reduce picture attendance during the legitimate’s stay, has been considered but discounted in the face of what are believed to be compensatory benefits.

The first trailer will be produced soon on the Coast at a cost approximating $5,000, which is to be met at least partially by the managements of the stage companies. Charles Washburn, Phyllis Perman and Bernard Simon, Broadway press agents handling the three shows, will have a hand in the writing of the script. The intention is to invest the short subject with entertainment as well as advertising value.

The idea was formulated by Jacob Wilk and Barney Klavans, Warner executives in the home office. If the experiment succeeds, they intend to make it an established practice.

U.S. Films Lead Austrian Market

by HANS LORANT in Vienna

The United States is expected to dominate the Austrian market during the 1937-38 season almost to the point of monopoly. Germany, America’s only serious competitor, will have only about 100 films for export, most of which will not be ready until the latter part of the season. British, French and other foreign productions have never seriously competed with the United States and Austrian production is still low. Only one Austrian film is in production now and it is improbable that more than 14 will be produced during the entire season.

The reception of Mondial, large Austrian producer, dramatized the degree to which Austrian production is dependent upon Germany. The only hope for profit on an Austrian film lies in the German market, owing to high production costs and a film customs union with the Nazi state. Mondial was forced into receivership because of German banning of a $100,000 feature.

SMPE to Help Set Standard for School Equipment

The Society of Motion Picture Engineers will direct its efforts to establishing minimum standards in non-theatrical equipment to be used in the new school film program recently announced by the Motion Picture Producers and Distributors of America and educators, with the hope that 200,000 schools eventually will be applying motion pictures to their curricula.

The society’s non-theatrical committee, which will be in charge of the program, is preparing to offer its technical counsel to school authorities inexperienced in operation of motion picture equipment.

The technical questions are primarily four, covering virtually all problems likely to face school superintendents unfamiliar with film apparatus. They relate to optical efficiency; sound excellence; mechanical standards, by which is meant durability of equipment; and measurement of the effect of the equipment on the hearts of the students.

The proposed means of establishing these standards are a bureau that will answer all questions on technical matters that may trouble school officials, an equipment catalog, which will enable schools to experiment with the quality of projection equipment in all technical particulars.

These films, which were shown for the first time at the SMPE Spring meeting in Hollywood, are similar to the reels developed by the Society in connection with its previous campaigns for establishment of world equipment standards. The test films, which are 400 feet long, are two in number, one for measurement of sound and one for visual excellence.

Announcement of the new school program which will start early next fall, would heavily influence demand for projection equipment, is understood to be encouraging manufacturers to redoubled efforts to find ways of reducing the cost of projection, so that equipment now costing $300 to $500 would be scaled down to $200. This is considered possible ultimately if the demand permits manufacture on a mass production basis.

EXHIBITOR AID SOUGHT FOR STAGE-PLAY FILMS

Publicity Mystery Veils School Field 'Invasion' Plans

On Thursday afternoon, July 1st, Dr. Mark A. May, director of the Institute of Human Relations at Yale and head of a committee of educators working with the Motion Picture Producers and Distributors of America, read an announcement of a plan of the organized industry for "wholesale invasion" of the educational films field, to the Detroit convention of the National Education Association.

On the same date, the MPDPA delivered several hundred copies of Dr. May’s speech to Belmont Farley, NEA press agent, for distribution from the convention to American newspapers and press wire services.

Motion Picture Herald, on July 1st, published, exclusively, a story on the announcement, followed the next day by publication in other film trade papers.

A Query and a Reply

On July 12th, Motion Picture Herald, after fruitless daily search for the newspaper stories, sent a telegram to Mr. Farley, at NEA’s Washington headquarters, asking: “Was there any newspaper comment after distribution of press releases on Dr. May’s announcement of film industry’s educational films plan?”

Three days later, on July 15th, the Herald received a letter from Mr. Farley, in which he said there had been a dearth of publicity on the plan. On the same morning, full accounts of the press release were published in two New York newspapers—two weeks after the announcement.

Dr. May, interviewed on July 14th by a reporter of the New York Times, asked why the original release had not been used from Detroit. The reporter said no release was received.

Arthur Delrea, executive of the MPDPA and in charge of the school films plan, said he was unaware of what had happened in Detroit to the original press release, and added that so far as he knew, it had received no attention in the newspapers except for a small facsimile article in the New York Sun, in which Clark Cable and Greta Garbo were quoted as to future professors for America’s schools.

“Groundless,” replied Mr. Delrea to a question of the Herald in connection with the announcement in opposition of the multi-million-dollar book publishing business.

More Mystery

School text book publishers said the industry’s film project was not “viewed with alarm” that the supplying of films to schools “could not interfere with the publishing business,” that it would be impossible so to revolutionize teaching that books would supplement pictures.

Said Miss Mildred Smith, editor of Publishers Weekly: Had not heard of the industry’s plan.


D. H. Howe, president of American Book Company: “Teaching with pictures is only spectacular,” but motion pictures do have a place in education, "as a supplement to textbooks.”

Meanwhile, the MPDPA was starting anew, having in mind a nationwide treatment in feature articles and Sunday supplements.

And in new headquarters at 1600 Broadway, New York, Dr. May and his committee of educators plan to release the first of a series of trailers for a $75,000 grant from the Rockefeller Foundation and one of $50,000 from the directors of the MPDPA, we were appraising short subjects.

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TO START YOUR 1937-38 SEASON!

"YOU CAN'T HAVE EVERYTHING"

THE NEW SINGSATIONAL MUSICAL SHOW FROM THE HIT-MAKERS OF 20th CENTURY-FOX!
to make it hotter 'n sweeter... faster 'n funnier... bigger 'n better than "Sing, Baby, Sing"... "One in a Million"... "On the Avenue" and "Wake Up and Live."

GRAND SONGS BY GORDON & REVEL
(tunesmiths of "Wake Up and Live" and many other hits)

"AFRAID TO DREAM"
"DANGER, LOVE AT WORK" • "THE LOVELINESS OF YOU" • "PLEASE PARDON US, WE'RE IN LOVE" • "YOU CAN'T HAVE EVERYTHING"
CAN'T HAVE EVERYTHING

ALICE FAYE
Honey-lovely... litting to new hi-de-heights!

RITZ BROTHERS
Triple-threats to gloom... give 'em room... give 'em room!

DON AMECHE
Your new heart-throb... now star of radio's biggest show!

CHARLES WINNINGER
surrounded and dumb-bounded by Hollywood's smartest girls!

LOUISE HOVICK
Bringing a striking new personality to the screen!

RUBINOFF and his violin!
... that talking, laughing, tuneful fiddle!

TONY MARTIN
Romantic rave of the airwaves!

ARTHUR TREACHER
One l-o-n-g laugh!

PHYLILIS BROOKS
Sweetest of tomorrow's stars!

TIP, TAP & TOE
Rhythmic as rain on the roof!

LOUIS PRIMA AND HIS BAND
The tuba king at his hottest!

PLUS a whole happy screenful of comics and singers, crooners and swingers, girls and guitarists, hot dance band artists... everything!

Directed by Norman Taurog
Associate Producer Laurence Schwab. Screen play by Harry Tugend, Jack Yellen and Karl Tunberg. From an original story by Gregory Ratoff

Darryl F. Zanuck in Charge of Production!
ALL THE ZIP-AND-GO ... FUN AND FUREOR ... TEMPO AND RHYTHM ... 20th's MUSICALS ARE FAMOUS FOR!

"YOU CAN'T HAVE"
But what more could you ask?

Rhythm—sweet, trembly and lowdown... seven and heavenly hits by Gordon & Revel... a parade of personalities... seventy scrumptious girls... a parade of personalities... flying fiddles... hot trumpets... honey crooners... dancing feet like rain on the roof... and sufferin' funny-bones! the insanest antics ever from the Ritzmaniacs!
THE FIRST OF THE 1937-38 PICTURES THAT WILL MAKE EVERY EXHIBITOR WISH HE HAD A 20th CENTURY-FOX CONTRACT!

"YOU CAN'T HAVE EVERYTHING"

But you get the BEST of everything from—

20th CENTURY FOX
THE KEystone OF YOUR FUTURE
THE HOLLYWOOD SCENE

Studio Checkup

New production moved along at a speedy pace as July reached the midway mark. With 50 or so pictures still in progress, the usual number has not been reached in the last several years.

For Paramount release, Harry Sherman started "The Barrier." With Les Sandler directing, the cast includes Leo Carrillo, Jean Parker, Jimmy Ellison, Otto Kruger, J. M. Kerrigan, and Herbert Marshall. It is started in "A Love, Sara Haden and Addison Richards. Mr. Sherman also started another number in the "Hopalong Cassidy" series. As in "Texas Trail," as Boyd, Georges Hayes and Russell Hayden are featured with Judith Allen and Alexander Cross. "Dad Selkirk," a singing for Paramount, Major Productions began "Love on Toast." It will present Stella Arderlin, John Payne, Grant Richards, Katherine ("Sugar") Kane, Isabel Holt, and Lu Alberni. E. A. Dupont is directing.

Other pictures started by Paramount since the first of the month include: "Sophie Lang Goes West," which features Gertrude Michael, Sandra Storm, Larry Crabbe, Lee Bowman and Barlowe Borland, with Charles Riesner directing; "Holdouts Tom and the Comes Back," presenting John Barrymore, Louise Campbell, John Howard, E. C. Clive and Reginald Denny, directed by Lewis King; and "Accidents Will Happen," with Lynn Overman, Roscoe Karns, Murial Hutchinson, Anthony Quin, Inez Courtney and Lucien Littlefield working under Ralph Murphy's directing.

Republic Starts Two

Republic put, "Fool's Paradise" and "Heart of the Rockies" into work. The first features William Hall, Ann Nagel. Dean Jagger, Stela Duna, Charles Walton, Ward Bond, Murray Alper and George Meeker, with Hamilton MacFadden directing. The second includes Bob Livingston, Ray Corrigan, Max Terhune, Lynn Rohn, June Lang, and Claude Gillingwater, with Ralph Murphy directing.

To the important pictures it has in production, Twentieth Century-Fox added three, two more of its own and another being made by Sol Lesser. The cast for "Life Begins in College" includes the Ritz Brothers, George Murphy, Fred Stone, Joan Davis, Nat Pendleton, Joan Marsh, Jed Prouty, Phyllis Brooks, Maurice Cass and Dicie Dunbar. William A. Seiter is directing. Eddie Cantor's first picture for the studio, "Ali Baba Goes to Town," is on the stages. He will be supported by June Lang, Tony Martin, Alan Dishart, Louise Hovick, Roland Young, Douglas Dumbrille and Sid Fields. David Butler is directing. The lesser picture is "Western Gold," which will present Smith Balem, Heather Angel, LeRoy Mason, Howard Hixman, Otis Harlan, Victor Potel, Lew Kelly, Ben Corbett, Wesley Girard, Bud Osborne and Horace Murphy. Howard Borthertn is directing.

Other productions being given attention at Twentieth Century-Fox are "Old Chicago," directed by Henry King and featuring Tyrone Power, Alice Faye, Doris Amaneche, Alice Brady, Andy Devine, Tom Brown, Brian Donlevy, Phyllis Brooks and June Steby, and "Wife, Doctor and Nurse," which will present Loretta Young, Warner Baxter, Virginia Bruce, Jane Darwell, Sidney Blackmer, Maurice Cass, Elisha Cook, Jr., Minna Gombell, Margaret Irving, Claire Du Brey, Georges Renavent, George Ernest and Hal K. Dawson. Walter Lang is directing.

"U.L." Launches Four

Universal started four features. The principals in "Carnival Queen" are Dorothy Kent, Robert Wilcox, Hobart Cavanaugh and David Oliver. Nate Watt is directing. "Behind the Mask" features Edward Gargan, Judith Barrett, Don Wilson and Sterling Halloway. Sidney Salkow is directing. The cast for "Merry Go Round of 1938" includes Joy Hodges, John King, Bert Labr, Billy House, Mischa Auer, Jimmy Savo, Alice Brady and Louise Fazenda. Eddie Buzell is the director. With Ford Beebe directing, "Midnight Raiders" will offer Noah Beery, Jr., Larry Blake, Louis Mason, Katherine Hughes and Bernadine Hayes.

Three new films started at Warner Studio, "Tonight's Our Night" (formerly "Tovarich") will feature Claudette Colbert and Charles Boyer with Basil Rathbone, Melville Cooper, Isabel Jeans, Anita Louise, Allan Conrad, Christian Rub and Fritz Feld. Anatole Litvak is directing. "Block That Kick," a football picture, will present William Hopper, June Travis, Willard Parker, Johnny Davis, Mabel Todd, Gordon Oliver, William Harrigan and the football squad of the University of Southern California. Noel Smith is directing. "ahl The Octopus," will present Hugh Herbert, Allen Jenkins, Marcia Balston, George Rosener, John Eldridge, Eric Stanley and Margaret Irving. William McGann is directing. Since July 1 the company also has shot "Two Plahtos," in which will be seen Dick Foran, Ann Sheridan, Robert Armstrong, Hugh O'Connell, Eddie Acuff, Veda Ann Borg, Ed Chandler and Ted Oliver, John Farrow is directing.

MGM started "Madame X." The cast lists Gladys George, Warren William, John Beal, Henry Daniell, Walter Kingsford, Emma Dunn, George Zucco and William Henry. Sam Wood is the director. Also under way is "Love, Live and Learn," Robert Montgomery and Rosalind Russell are featured, with Robert Benchley, Helen Vincent and George Zucco listed in support. George Fitzmaurice is directing.

Two other recently started pictures are on the company's current program. "Big City" will present Spencer Tracy, Luise Rainer, Victor Varconi, Oscar Sheehan, Russell Hobton, Andrew Tombes, John Arledge, Helen Troy, Janet Beecher, Ray Walker, Eddie Adams, Eddie Quillan, Guinn Williams, Alice White and Regis Toomey. Frank Borzage is the director. Bruce Cabot, Virginia Grey, Edward Norris, Cliff Edwards, Warren Hymer, Robert Hutton and Kay Aldridge are in support. "And Now the News," directed by John G. Blystone, and "My Father the President," directed by Edward Furlong, will be in "Black Lightning," which Edward L. Cahn directs.

Start Two at GN


EXCHANGE UNIONS NOW SET IN 19 CENTERS

United Scenic Artists Lose Plea for Injunction Against Set Designers and Producers

Meetings between representatives of the International Alliance of Theatrical Stage Employees and home office distribution executives on exchange union agreements were resumed this week in New York. John Gatelee, former head of the IATSE unit in New England, has been assigned to act for all locals, thus avoiding the necessity for the unions to send representatives to New York. Included in the 19 territories for which agreements have been drawn are Albany, Buffalo, Rochester, Cincinnati, Columbus, Dallas, Denver, Des Moines, Indianapolis, Kansas City, Milwaukee, New Haven, Oklahoma City, Philadelphia, Pittsburgh, Salt Lake City, San Francisco and Washington.

No decision has been made on the question of the inclusion of Butte, Montana, a shipping center for Paramount, Metro-Goldwyn-Mayo and Twentieth Century-Fox.

In Hollywood the United Scenic Artists, local of the Painters Brotherhood, received a setback in its court fight to prevent the Society of Motion Picture Set Designers from negotiating a bargaining contract with the producers. The suit filed by the scenic artists against the society and the Motion Picture Producers Association sought an injunction to prevent interference with the bargaining pact being sought by the local. The court ruled the union was not incorporated and could not bring suit.

Actors' Equity Association, a member of the American Federation of Labor since 1919, reaffirmed its allegiance to that organization as opposed to the Committee for Industrial Organization in an editorial in the July issue of Equity Magazine which said in part:

"Equity was never more closely allied—more completely in understanding and accord with federated labor than it is today . . . in any emergency which may arise the federation knows where it will find Equity."

Without attacking the CIO on any specific count the editorial said, "there have been some unions so dazzled by such quick successes that they have forgotten that it was the American Federation of Labor which gave them their start and which made it possible for them to arrive at the place where they now occupy."

In another warning, directed at representatives of employers, the editorial said that "some sort of organization of their workers will be effected and that if Equity does not do it they will have to face one of these other groups, less experienced, less wise and less concerned with the welfare of the industry as a whole."

A second meeting was held this week by the International Board of Associated Actors and Artists of America, to decide whether to join the jurisdictional fight in New York between the American Federation of Actors and the Burlesque Artists Association.

GOLDWYN CONDUCTS STRAW VOTE PREVIEW

Samuel Goldwyn previews will solicit audience reaction by questionnaire, following an experiment made at the preview of "Dead End" at the United Artists theatre in Long Beach, Calif., last week.

The preview started with the manager's request that the audience, following the screening, mail itself of comment cards, placed in the lobby. More than 90 per cent of the cards were returned.

Mr. Goldwyn talked with some fifty patrons personally while fifteen Goldwyn lieutenants did similar interviewing. Opinions were collated and "Dead End" was returned for re-takes on the strength of them.

In future use of the idea, a prologue will be inserted, with a star or featured player making the appeal for criticism.

Reorganization of RKO Reported Near Approval Of Roxy Plan

Formal approval of the Roxy reorganization plan, under which Twentieth Century-Fox will acquire the theatre, is considered almost certain to be held the first week following the filing last week of the required two-thirds consent of the second mortgage bondholders.

Consent of bondholders controlling $1,283,300 in notes—$283,300 in excess of the required two-thirds—removed the last critical barrier to conclusion of the agreement.

Formal approval of the plan was delayed to permit both sides to determine a method of safeguarding Howard S. Cullman, Roxy trustee, from claims which may be brought against him by unknown creditors. Alfred Appel, attorney for Mr. Cullman, made a motion to protect Mr. Cullman from such a possibility by requesting that Twentieth Century-Fox assume all known obligations. Otto Koegel, counsel for the distributor, objected to this plea, making immediate agreement impossible. U. S. District Court Judge Francis G. Caffey then set hearings for Friday.

Judge Caffey's earlier decision on the application of Mr. Cullman for approval of a $28,663 payment to Artco, the balance due them under the 1936 operating contract.

Expansion Moves Are Indicated In Two Circuits

Recent activities of two large circuits, Loew's and United Artists, indicate expansion of both chains in separate sections of the country.

In the East, Loew's is conducting negotiations with a view to obtaining greater representation in Niagara Falls, Westchester and Providence, Rhode Island. At the same time, extension of the United Artists circuit in the southwest is seen in the recently filed incorporation of United Artists of Texas, Inc., in Wilmington, Del.

Discussions between Loew's and two operators, Charles Heyman, of the Strand and Cataract theatres, both in Niagara Falls, and Vincent McFaul, of the Bellevue in the same city, are being held, with the probable outcome that the three houses will be pooled and jointly managed by Messrs. Heyman and McFaul.

Acquisition by Loew's of the Larchmont, 550-seat Westchester theatre owned by Maurice Freed, is also believed instanced. A deal providing for a partnership interest in Ed Fay's Carlton theatre, in Province-town, is practically set.

In addition to the incorporation of United Artists of Texas, Inc., belief that United Artists plans an extension program was suggested by the circuit's recent purchase of a fifty per cent interest in the Robb and Rowley circuit, which holds a half interest sale. Harold Robb and Ed Rowley were understood to have received in cash the equivalent of four times the circuit's earnings in 1936.
Heidi
(20th Century-Fox)
Melodrama
Shirley Temple in "Heidi" is in answer to public demand. The book on which it is based, Johanna Spyri's story of a little Swiss girl who knew little but torment and woe during the eight years of her life, but brought love and happiness to all who came in contact with her save those who abused her, is one of the most widely read child stories of all time. The script by screenwriter Thomas D. B. Miller and direction by Norman Z. McLeod has captured the essence of the story and its locale, and而 audiences, especially children, will accept it as a score, a talent, a diverting new heroine. Besides the little star, the young star, 20th Century-Fox has chosen a talented cast. Included are Jean Hersholt, Arthur Treacher, Herbert Marshall, Sidney Blackmer, Myrna Loy, Thomas Beck, Mady Christians and Marsha Mae Jones. Minor roles are assumed by Delmar Watson, Pauline Moore, Bert Sprotte, Ephraim Staloff and Clarence Kolb.
The picture is being produced on a costly scale. Much attention has been devoted to capturing the spirit and fidelity of the Swiss Alpine Country in the middle 19th Century. As much as narrative, descriptive of the locale is a part of the Walter Ferris and joseph Josephson screen play. Likewise the Lew Pollack and Sidney Mitchell music is topical of the time and locale. Allan Dwan's direction has been pointed to capture the full point of the story and the occasion of its happening.
To be released just prior to the Christmas holidays.

The Life of the Party
(RKO Radio)
Musical Comedy Romance
The form chart of the personnel associated with this production is a recommendation of its merit both commercially and as entertainment. Besides being a director, Joseph Santley was the author of "Harmony Lane" and "Million Dollar Baby." In the trio which prepared the screenplay were Bert Kalmar and Harry Ruby as a team accounted for "Duck Soup," "Walking on Air," "Bright Lights" and "The Kid From Spain." The third member, Viola Brothers Shaw, was a collaborator on "Walking on Air," "The Smartiest Girl in Town" and "Sailor Be Good." Song writer Allee Wrubel's credits include numbers in "Flirtation Walk," "Happiness Ahead" and "We're in the Money." His partner, Herb Magidson, contributed to "Here's to Romance," "Reckless" and "George White's Scandals of 1935." Director William A. Seiter has been in charge of such pictures as "This Is My Affair," "Dimples," "Stowaway," "The Moon's Our Home" and "Roberta." One of the highlights of producer Edward Kaufman's career was "The Ex-Mrs. Pollitt.
For names, Gene Raymond and Harriet Hillard—Miss Hillard—was seen in "Follow the Fleet" and "New Faces of 1937"—are the stars. Second leads feature Victor Moore, lately in "Make Way for Murder," and Helen Broderick, who was with Moore in "We're on the Jury" and "Meet the Missus." The comedy content is in the hands of Joe Penner, Perteykarcus, Eric Blore, whose telephone conversation sequence was a sensation of "Shall We Dance," and Billy Gilbert. Lesser players are Ann Miller and Richard Lane.
With its musical, dancing and production spectacle background, the story is comedy romance. The nation's fads, don't want either to fall in love or marry, but despite all efforts to guard the fledglings against the wiles of the opposite sex, they do just that. The outcome should entertain without straining anyone's imagination.

I'll Take Romance
(Columbia)
Music with Comedy Romance
Grace Moore is the star. For practical purposes, regardless of the substance of the substance-tasting story, most exhibitors will consider Miss Moore's singing the primary showmanship and romance. The nation's fads, as a producer and as an actor, denote that Miss Moore's vocal ability attracts many to motion picture theatres. Consequently, the story, a Son of the South, a trick is no matter, a supporting cast wants a Metropolitan Opera diva for its seasonal program. He meets the star. There are complications and each attempts to deceive the other. Nevertheless, they fall in love. Yet as they practise their respective deception to precipitate complicated amusement, the result is as anticipated. The finale brings them into each other's arms, after both have scored business and artistic triumphs.
The story is by Stephen Morehouse Avery, Edward H. Griffith, who has demonstrated advanced ability in handling intimate romantic themes, is the director. The music, mainly operatic although there are some topical numbers, culminates in a sequence from "Madame Butterfly." This was under the supervision of Mitch Schaff.
Principals supporting Miss Schaff are Melvyn Douglas, remembered for "Theodora Goes Wild," and "I Met Him in Paris"; Stuart Erwin, lately with Grand National and 20th Century-Fox, and Helen Westley. Supporting players, familiar to most audiences, include Margaret Hamilton, Richard Carle, Frank Forrester, Walter Kingsford, Ferdinand Gottschalk and Esther Muir.
Release date: September 9.

Double Wedding
(MGM)
Comedy Romance
William Powell had "The Emperor's Candlesticks" and Myrna Loy "Parnell," but they didn't happen to have been together in then. They were together, though, in "The Thin Man," "The Great Ziegfeld," "Libeled Lady" and "After the Thin Man," and it is a subject of record that when those pictures were playing, there were no "Bacall's" in other places for their entertainment. Thus it's only a matter of showmanship understanding to appreciate that William Powell and Myrna Loy are the preponderant exploitation asset in this production.
The story, adapted from Ferenc Molnar's play, "The Great Love," is typical Powell-Loy co-starring material. Basically it is a farce, Powell and Miss Loy, as far apart as the North and South Poles in social standing, fall in love. As MGM's publicity department puts it: "It's jam-packed with breezy situations, bright dialogue and outstanding characters. There's not a conventional moment in it; not a screw, producer situation nor a prosaic line. It effervesces, sparkles and bubbles like other romantic comedy of the season." That's quite a birthright to live up to, but Mr. Powell and Miss Loy have not disappointed in their previous joint appearances.
In addition to the stars, MGM has gathered a talented cast, in most cases, favorably known supporting cast. Listed are Florence Rice, John Beall, Jessie Ralph, Edgar Kennedy, Sidney Tolmer, Mary Gordon, Barrett Parker, Priscilla Lawson, Henry Taylor and violinist Irving Lipschitz.
The story is a comedy, yet one of the most popular successes of its director, Richard Thorpe, was the weirdly dramatic "Night Must Fall." Likewise, while credited with "Love on the Run," producer Joseph Manckiewicz made the vivid "Fury." Release date: September 16.

Wife, Doctor and Nurse
(20th Century-Fox)
Romance Melodrama
Title, production and cast credits suggest smart, sophisticated domestic triangle melodrama. Comedy contrast is expected, but the story of the society doctor, a society wife and a nurse quite familiar. It was most recently exhibited in "Between Two Women." Now, though the incidents and complications leading up to the climax are very much formula, the finale is being pointed to assure surprise and novelty. The two women decide to withdraw from their rivalry for the doctor's affections, but only succeed in making things so miserable for those directly concerned that a unique compromise is effected.
The principal three are Loretta Young, nurse; Warner Baxter, doctor, and Virginia Bruce, the wife. Jane Darwell, Sidney Blackmer, Maurice Cass, Ethel Cook, Jr., Minna Gombell and Margaret Irving make up the featured support and incidental roles will present Gordon Elliott, Claire Du Brey, the Brewster Twins, Ruth Peterson, Georges Renavent, Landers Stevens, George Ernest, Hal K. Dawson and Robes Murray.
A scenario, which is replete with pointed dialogue, clever situations and amusing comedy pictured in smart sophisticated surroundings, is credited to Kathryn Scola, Darrell Ware and Lamar Trotti. Walter Lang, who made "The Mighty Barnum," returns to Darryl F. Zanuck to direct.
Release date: Not determined.

Pickford Gets Republic Offer
Mary Pickford, it is reported, has been offered $150,000 to star in Republic's "Portia on the Trail." Faith Baldwin story.
SAYS COURTS UPHOLD GAMES' IN 12 STATES

Loew Circuit Head Says Reinstatement Has Restored Balance with Competition

Bank Night, forbidden by court decisions in several states and in doubtful status in others, has been established as definitely legal in 12 states, according to Claude Ezell, sales manager for Allied Enterprises, owner of the game. In New York this week on a tour of exchange centers Mr. Ezell said his company has between six and eight cases pending to determine the legality of the game and the validity of infringement claims.

C. C. Moskowitz, head of the Loew circuit, asked what effect the restoration of change games in theaters in the New York metropolitan area had had, "It has enabled us to compete properly with others." The games were restored several weeks ago by the Loew and RKO houses after theater respite from them, when the independent houses refused to follow the circuits' lead.

Harry Brandt, president of the Independent Theatre Owners Association, said members of his organization would never abandon the games until the circuits adopted a "one-time differential" in admissions prices and quality of product. The Century circuit announced this week that it would reinstate the games in eight or nine theaters starting August 3rd.

Charges of operating a lottery were preferred against H. S. Gallup, general manager of Delfi Theatres, Inc., of Michigan in connection with Bank Night operation by the circuit's houses. In obedience to a letter from Marquette, Ishspeming, Negaunee and Gwinn county officials declaring Bank Night a violation of the state anti-lottery law, theaters in these counties discontinued the games several weeks ago. Theater operators charged, however, that the American Legion in Ishspeming and the Eagles lodge in Negaunee held carnivals recently at which change games were operated without police interference. In view of this exhibits in Marquette and Ishspeming said they had decided to resume Bank Night.

Enforcement of a recent court of appeals decision declaring Jackpot illegal in Alabama has been held in abeyance by a motion for rehearing. The motion was filed by Cecil B. Grimes, Tuscaloosa theatre manager, who was fined $200 in Tuscaloosa circuit court for conducting the game. In spite of the high court decision in theaters in some cities has continued to use the game.

Loss of receipts since a temporary injunction against Bank Night went into effect in Omaha was the reason given by Carl Snyder for the closing of his Victoria and Garden theatres and by the Epstein circuit for the darkening of the Tivoli. All are neighborhood houses.

Written arguments to the Nebraska supreme court contending that Bank Night as operated in Bestville is not a lottery were submitted by attorneys for the Beatrice Fox Theatre Corporation. The company is appealing from the decision of the district court enjoining the game.

The interstate theatre in Texas, experimenting with chance game substitutes since the state supreme court ruled the previous games illegal, has installed an "L.Q." program. Patrons in the lobby and the audience are interviewed over a microphone connected with radio station KTRH. A series of questions on general information are asked, the best set of answers winning a prize with a special award set aside for the correct answer to a master question.

DeMille, Selznick
In Tax Complaints

Two tax disputes with the Bureau of Internal Revenue, one brought by the Bureau against Cecil B. de Mille charging him with tax avoidance, and the other a complaint by David O. Selznick for the department's refusal to allow the in-exempt tax deductions, proceeded in their respective directions this week.

The government will appeal the de Mille case to the U. S. Supreme Court in an effort to collect $1,156,074 allegedly due for tax avoidance. The case was won by Mr. de Mille before the Ninth circuit of appeals recently.

Mr. Selznick seeks a redetermination of an alleged $9,897 tax deficiency for 1934, challenging the government's refusal to disallow $6,573 which he deducted for business entertainment, travelling, communications, and other expenses, and $18,672 for bad debts. He listed earnings on four pictures, "Dinner at Eight," "Dancing Lady," "Viva Villa," and "Manhattan Melodrama," at $208,000. The government's petition against Mr. de Mille states that he had formed a family partnership and a corporation which sold his services to producers for larger sums than the salary they paid him. The partnership had accumulated $252,389 when the surplus was turned over to the corporation, and the corporation surplus was $1,606,515, although only $192,000 had been distributed.

Radio Advertising Shows Increase

Total radio advertising for May amounted to $11,325,165, according to a report of the National Association of Broadcasters. The intake represents a slight increase over April, due mainly to a 6.7% gain in local advertising replacing the customary seasonal slump.

Eight national networks did a total business for the month of $5,875,331 while regional networks grossed $137,734. National non-network stations had an income of $2,962,200, representing a gain of 2.4% over the total, and the corporation for local stations was $2,349,700.

The New England, Middle Atlantic and North Central areas showed increases over April at the expense of corresponding slight depressions in the remaining sections of the country.

Live talent increased in roughly the same proportion that transcriptions decreased and, of the industrial sponsors, clothing showed the only important advance over April in the national field and tobacco the only gain in the regional networks.

Hopkins Hears Union Protest

While awaiting a reply to a protest against the dismissal of 1,700 workers on the Federal Theatre Project, representatives of theatrical unions with members affected, have endorsed the Ku Klux Klansmen bill introduced in the House of Representatives. The bill would provide that no WPA worker be discharged unless he was assured of a position in private employment.

The theatre project recently was criticized by Ralph M. Easley, chairman of the executive council of the National Civic Federation, in a letter to President Roosevelt. However, spokesman for the project refused to reply to the charge that the project was under Communist control. They said they would not "dignify" the attack with an answer.

Frank Gillmore of Actors' Equity voiced the unions' protest to Harry Hopkins, WPA administrator, at a conference in Washington. The unions are seeking to prevent the dismissal of professional workers. Mr. Hopkins has not committed the WPA on the course to be taken.

In this connection, Mr. Easley asserted that professional actors represented only a small percentage of those on the payroll of the theatre project. Charles P. Ryan, Jr., acting administrator, challenged the charge that only 36 per cent of those employed were theatrical people. He said a recent report showed only 10 per cent of those on the project were without theatrical experience.

Columbia Dividend

Columbia Pictures' board of directors, at its meeting held July 14th, declared a quarterly dividend of 68 3/4 cents per share on the $2.75 convertible preferred stock, payable August 16th to the preferred stockholders of record August 4th.
A Big Show...Sold In a Big Way to the Nation's Millions!
EDWARD ARNOLD
CARY GRANT
FRANCES FARMER
JACK OAKIE

10,000 TWENTY-FOUR-SHEETS
3,000,000 MILES OF HIGH

car! . . . blazoning their
. . . . A coast-to-coast
everywhere! . .
city, town and

That's RKO
IN THE TOAST OF NEW YORK

DIRECTED BY ROWLAND V. LEE

AN EDWARD SMALL PRODUCTION

BASED ON "BOOK OF DANIEL DREW" BY BOUCK WHITE AND "ROBBER BARONS" BY MATTHEW JOSHPSON

STRATEGICALLY SPOTTED ALONG WAYS . . reaching everybody who travels anywhere by
ighty entertainment message to more than 30,000,000! . .
ance billboard campaign pre-selling seats for showmen . News of an important coming attraction spread to every
let along every traffic artery and byway in the country! . .
ADIO Show Co-operation on the Year's Big Picture!
“LAVISH, SPECTACULAR MOTION PICTURE OF UNQUESTIONED MERIT AS A SMASHING THEATRICAL ATTRACTION...”

Delves authoritatively into one of the most colorful periods of American history...Exceptional entertainment, dramatically stirring and extraordinarily interesting.”

HOLLYWOOD REPORTER

“STIRRING DRAMA OF IMPRESSIVE PROPORTION... EARMARKED FOR IMPORTANT COIN...”

Has lusty humor, strong emotional appeal, fascinating background...superbly enacted and directed...Should garner plenty cash as well as plaudits...a memorable impression of the raw and lusty days when financial and social titans were fighting to win historic names...one of the biggest RKO Radio undertakings of the year!”

HOLLYWOOD VARIETY

The Toast of New York
WORLD PREMIERE
THE YEAR'S
BIG PICTURE
The TOAST of
NEW YORK
RADIO CITY
MUSIC HALL
THURSDAY, JULY 22ND
SHOWMEN'S REVIEWS

The Firefly
(Metro-Goldwyn-Mayer)
Operaetta

"The Firefly" has been produced on a tremendous scale by Metro-Goldwyn-Mayer's Hunt Stromberg and ran two hours and 20 minutes at the preview. The quarter century old operaetta of Rudolf Friml and Otto Harbach provides showmen with the opportunity to capitalize upon the stage precedent and operetta tradition in addition to the names Jeanette MacDonald, Allan Jones and Warren William, chief among the large cast of principals.

Outstanding box-office values are the singing of the Friml music by Miss MacDonald and Jones. No unseemly liberties have been taken with score or lyrics in making the adaptation. There are no ill fitting interpolated numbers, and the outline of the original story has been adhered to closely.

Historical background, with French and Spanish locale, has been reproduced with meticulous fidelity. Altogether it is a masterful technical handling.

The picture opens, closes and is interspersed with military maneuvers, with battles on a scale equivalent to that of the biggest successes of that character.

The music naturally is the principal promotion. Capital songs are "You Need Sympathy," "Giamma Mia," "When a Man Breaks Knocking at Your Heart," and others.

The musical direction by Herbert Stothart extracts full value from the score.

The story is of a girl spy attempting to forestall Napoleon's seizure of the Spanish throne, as she poses as a music hall singer and dancer. She wheels secrets from French officers. She falls in love with a youth who turns out to be a French spy. Discovered, she escapes as Napoleon seizes the throne. The Spanish people revolt. The British join the patriots. The girl succeeds in effecting a change in the French plans by permitting herself to be captured with a faked message. She is rescued by the victorious Spanish, and reunited with her sweetheart.

Added to what appears to be a natural end to the story is a montage sequence of the mugging of the French, British and Spanish flags, troops and heroes in an apparent sermonette on the horrors of war and the virtues of peace. This is anticlimactic and superfluous.

Previewed at the Chinese Theatre, Los Angeles. The audience was enthusiastic from start to finish and during the MacDonald and Jones solo, duet and ensemble numbers, they exuded really in the longer emotional interludes. In the foyer the feeling was that the picture should and would be shortened.—WILLIAM R. WEAVER.


CAST
Duba Bradley...............Clark Gable
Carol Clayton..............Jean Harlow
Gerald Clayson............Gregory Ratoff
Sunset Carson.............Jameson Hull
Jesse Kuhn................Frank Morgan
Sara Hutton..............Marjorie Reynolds
Frances Hurley.............Dorothy Jordan
Fritzi Henderson.............Una Merkel
Nuala O'Sullivan...........Samuel S. Hinds
Dr. Beaud..................George Zucco
J. Jones.................Jameson Hull
Rosetta....................Hattie McDaniel
Jameson Hull..............Hurry Hard-Riding Hurley
Donald Keith..............Henry Stone

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Saragota
(MGM)
Comedy Romance

There are two ways of looking at "Saragota." One is for its entertainment and commercial worth as a motion picture. The other is as the picture capture production of which Leatrice Joy and Harlow, died. In relation to the second consideration there may be a temptation on the part of many to exploitation. Such tactics are hardly necessary.

"Saragota" is a sparklingly produced race track picture. It has much to do with horses and racing, which precipitates plenty of exciting action, but it has more to do with the individuals who follow the horses. It is comedy romance, sometimes tinged with light melodrama. Dialogue, situations, action and character blend effectively and, although the film is rather long, there is no dragging. Interesting characters are constantly saying and doing interesting things in interesting places. Miss Harlow is co-starred with Clark Gable, with whom she made her first bids for stardom after becoming associated with MGM. The cast includes Lionel Barrymore, Frank Morgan, Walter Pidgeon, Una Merkel and Cliff Edwards in featured roles. George Zucco, Jonathan Hale, Hattie McDaniel, Frankie Darro and Henry Stone comprise the support.

Miss Harlow's untimely death created a problem for the producers. Fortunately, the film had been practically completed before the tragedy. Miss Harlow, herself, is in all the important sequences, even to the fadeout. The three scenes of Miss Harlow's funeral service have been dropped. Miss Ward, Mary Dees, assumes the character have been merged into the continuity in such expert fashion that it should be difficult to detect the difference in personalities. Nevertheless, it can be stated that Miss Ward is curious to detect the exact moment. MGM has not resorted to any unguished procedure to capitalize on Miss Harlow, nor should exhibitors.

With Messrs. Barrymore, Morgan, Edwards and Miss Merkel contributing separate brands of characteristic entertainment, Miss Harlow, Gable and Pidgeon practically carry the show. Gable, cast as a bookmaker attracted to Miss Harlow, loses his soul to her and pays with his life. In so doing he admits to Miss Harlow whom Jean is engaged, and wins her. Directly the story resolves itself into a battle of wits between Miss Harlow and Gable. The climax comes at Saragota.

Previewed at the Alexander theatre, Glendale. A respectful burst of applause greeted the title, cast listing and Miss Harlow's first appearance. It was evident that the audience was watching every move she made. Yet this interest did not prevent every hero from enjoying the picture as a whole and being appreciative of the efforts of the other stars and members of the supporting cast. The audience psychology is such that she could not have missed a potent box office feature.—GUS McCARTHY.


CAST
Duke Bradley...............Clark Gable
Carol Clayton..............Jean Harlow
Gerald Clayson............Gregory Ratoff
Sunset Carson.............Jameson Hull
Jesse Kuhn................Frank Morgan
Sara Hutton..............Marjorie Reynolds
Frances Hurley.............Dorothy Jordan
Fritzi Henderson.............Una Merkel
Nuala O'Sullivan...........Samuel S. Hinds
Dr. Beaud..................George Zucco
J. Jones.................Jameson Hull
Rosetta....................Hattie McDaniel
Jameson Hull..............Hurry Hard-Riding Hurley
Donald Keith..............Henry Stone

Wine, Women and Horses
(Warner)
Comedy-Drama

Other titles for this might be "It Pays to Gamble" or "V Horse Doesn't Always Triumph." There's no song in the picture, but the man in the story who indulges in the three other occasions of moral unrighteousness has a pretty good time while the woman who is conscientiously ethical doesn't fare very well.

The picture undoubtedly was plotted primarily for humor, and it is a melodrama, yet as the intention was not completely developed, the audience, not entirely able to grasp the idea, laughed in the effort. Dense sentimentalism was supposed to prevail.

Jim Turner, race track gambler, in company with kindred soul Valerie, enjoys himself following the horses. Sometimes they are prosperous. Just as often they are broke. Neither condition makes much difference. Then Jim meets country girl Marjorie and, though they doesn't seem much reason for to doing, he marries her. Of course Marjorie is a bitter foe of all forms of gambling and wild living. For
London by Night (MGM)

Melodrama

All the exploitation patterns followed in promotion of previous pictures in the shudder technology are here. It is close to melodrama in the anticipation with this production. It has three murders, none of them too gory, two seeming abductions, an extortion, a brilliant and brutal production for Scotland Yard operative, all sorts of suspenseful characters and, beneath it all, an entirely credible explanation which revealed too soon. The presentation is primarily for those who insist upon it in even this type of entertainment.

The going on take place as the title suggests, in London and at night. Fog is heavy over the area where a shoemaker is abducted and a policeman slain by a mysterious figure who hides behind an umbrella and so is known as the umbrella man. A reporter and a Scotland Yard inspector go to work on the case. Another abduction and murder take place. Then the wealthy father of the girl with whom the reporter has fallen in love writes telephone instructions to transmit money to the umbrella man on penalty of his daughter’s life. When the reporter’s dog provides ‘the clue to a garrison park’ it develops that the extortion victim’s secretary has been impersonating the supposedly abducted citizens in order to terrorize his intended victim, Lord X and take $500,000. In the end, the reporter uses the girl as a shield in making his escape but the reporter kills him and, presumably, marry.

The picture is well produced and a large if not especially notable cast enacts it in a smoothly effective manner. The identity of the criminal is well guarded until the final sequence and the explanation provided is logical.

Reviewed at studio premiere, Uptown theatre, Los Angeles, July 15th. The audience appeared to become thoroughly engrossed in the mystery, with only a few exclamations along the way, and left the theatre evidently well satisfied.

W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer.


CAST

Michael Denis—George Murphy
Patricia Herrick—Virginia Field
Beau—the Wendy
Carey decreases—George Zucco
Sir Arthur Herrick—Montague Fellows
Bill Quillian—Leonard Mudie
Squires—Tim McCarthy
Inspector Sleat—Neil Fitzgerald
Pommer—Harry Duguid
Burroughs—Ivan Simpson
Jones—Corky

One Mile from Heaven (20th Century-Fox)
Drama

Exhibitors who attempt to arouse popular interest in this picture will find themselves facing quite a task. Departing radically from the customary production formula in that it entirely ignores love interest, it caused the prevalent audience to laugh in several places where the objective sought was presumably to stir the more sentimental emotions. Additionally, the casting is excellent and the acting is not apt to be received with any great enthusiasm in certain sections of the country. With Bill Robinson’s dancing, however, the picture includes one particular appeal, the humor which, in some instances patrons may think there is too much of it.

In the story has newspaper woman, "Tex Warren," succeeding in proving that Negress "Flora Jackson" is not the mother of white child "Sunny." Tex Warren who assumes the character of "Flora," in her devotion to the child. Rot Rob-

“The engaging character of ‘Sleuth’. His general appeal.

“The word is that ‘Sleuth’, the new Oakley film.

“If you like farcical mance, to burlesque.

“For fun plus comedy...
the Roxy, comes at exactly the right moment in the endlessly winding procession of movie's the one that kids the pants off the others as well as itself. The choice of Jack Oakie as a ho is pleasantly stupid, egotistical and naive, turns out to be the finishing touch. He does the bottom and vice versa—a splendid job."

says Archer Winsten in N. Y. Post

laughs in ‘Super Sleuth’."

says Rose Pelswick in N. Y. Evening Journal

ing of Jack Oakie endows a rattlettrap show with considerable comic substance in ‘Super irlesque of a ham actor is continually entertaining and often hilarious."

says Howard Barnes in N. Y. Herald Tribune

O is making practically nothing but comedy these days, and, if they’re all as good as ‘Super the Roxy, it will be all right with me."

says Frank S. Nugent in N. Y. Times

u will get it in this gorgeous piece of summerweight nonsense, and if you are addicted to ro-
to melodrama you will find them here to overflowing."

says Wm. Boehnel in N. Y. World-Telegram

rt these next few hot days we recommend the air-cooled Roxy Theatre where Jack Oakie is clowning his way through the part of a smug movie star who ass-
sumes in private life the detective role for which he is famed on the screen.” says Wanda Hale in N. Y. Daily News

“Super Sleuth’ good comedy at Roxy. Mr. Oakie, an accomplished loon, plays the leading role feverishly.”

says Bland Johaneson in N. Y. Daily Mirror

“An uproarious farce is developed from this murder mystery plot, with every standard device of the typical thriller turned upside down for almost continuous laughter.” says Hollywood Reporter

“One of the niftiest little lethal farces since murder has become a matter of hilarious screen entertainment.”

says Daily Variety

Jack Oakie

and

Southern

Super-Sleuth

EDUARDO CIANNELLI

ALAN BRUCE - EDGAR KENNEDY

AN EDWARD SMALL PRODUCTION

DIRECTED BY BEN STOLLOFF

SCREEN PLAY BY SERGIO PORELLI AND ERNEST TAGLIO

RKO RADIO PICTURE
The Devil Is Driving (Columbia)  
Romantic Melodrama

The movement for safety on the highways, around which this picture is built, is not new for the safety campaign has not been overworked. Many of the exploitation possibilities inherent in it remain unexplored, and others, while more obvious, have not been seized on by the exploitation man. Civic efforts to reduce the toll of reckless driving have been receiving headline and billboard attention for more than a year and virtually all channels of publicity have been used to arouse public conscience. With this background the campaign has expanded so that the agent of its own adroitness in planning campaigns.

A slight but adequate love interest which is the motivating force for the plot movement, rests on the corruption machine politics and Richard Dix in the lead for name value complete a chain of selling angles.

The story, although thin, is sufficient to hold interest by giving life to the exposition of a safety campaign. A young attorney, by suborning and perjury, wins an acquittal for a politician's son accused of second degree murder in an accident case. The lawyer is elected district attorney but loses the respect of his colleagues. He is soon driven out of politics, and the newly elected district attorney, responding at last to public pressure, leads a campaign to make the city's driving laws.

The previously acquitted youth, driving while intoxicated, causes another fatal accident and the attorney, bound in duty to protect innocent life, is forced to challenge the man who committed the first trial. He is stripped of office but wins the acclaim of the court, the city, and the world.

At the Rialto theatre, New York, a capacity audience on a muggy afternoon followed the plot of the film made an audible comment—JAMES D. IVERES.

The League of Frightened Men (Columbia)  
Mystery

Second of the Nero Wolfe detective pictures—Edward Arnold had the title role in the first, "Meet Nero Wolfe"; Walter Connolly is the second, "The League of Frightened Men" accomplishes the first purpose of a mystery film, and that is mystery. From the beginning the amateur sleuths among the "Romance of Crime" authors whose names figure in the Ancient and Honorable Order of Fantastic Detectives would reveal interesting totals, through the latest permutations—have considerable brain work cut out for them.

Detective roles are not exactly new, Walter Connolly in "Father Brown, Detective," 1934—but his characterization has been in other directions for the most part some time. He carries with his flat-faced adroitness enough into the new prose...
The Song of Revolt (MGM)

Historical
A Handsome and expertly produced subject has been devised to show the birth and historical background of France's martial "La Marianne"—originally intended by its composer, Rouget de l'Isle—"as a military song, as the war sent the warring spirits of the army, the song was adopted by the fanatics of the French Revolution and, its simple tune, was a powerful weapon. The libretto, an aristocrat, was saved from the guillotine when he was recognized as the writer of the tunes. Because of the war's influence, the tune became an inspiring and memorable national anthem. The film, with its magnificent compositions, will surely be a hit with the public.

Running time, 10 minutes.

Stronger Than Fiction, No. 39 (Universal)
Oddities
Miniature reproductions of furnished rooms, a kitten with 26 toes, a blind newspaper carrier, an international rock garden, a canary school, and the new Census Bureau record, make up this edition of oddities. The rooms, including Colonial, Jacobean and Venetian, are made in cardboard. The Tacoma, Wash., resident; the boarding school for canaries is maintained in Atlanta; and the oyster trees are in Everglades, Fla. The oysters cling to mangrove trees and are above water at ebb tide. The remaining topic shows how the voluminous records of the Census Bureau in Washington are being re-recorded on film. Running time, 9 minutes.

Have Courage (MGM)

Amusing
Using as a motto the saying that "courage is but another word for success," or words to that effect, Joe Cunningham submits a belligerent with a进入 the musical. The unit is a hearty piece increase in the bargain. The cause of the metamorphosis is Cunningham's misdirection that sets the stage for a new and ingenious change. Buoyed up by such good fortune, the war turns on the little woman and the tyranny in the town. The plot becomes more silly and ironical when it is discovered that the supposed tyrant is running the show under the false impression of courage. The entire affair is handled adequately and amusingly. Kathleen Lockhart is the shrewish spouse and Robert Redpath is the iron willed executive

Running time, 10 minutes.

Going Places, No. 38 (Universal)

Educational
With Ireland as the setting, the camera traces the production of linen from the time the flax crop is harvested until the Irish linen is shipped to the far corners of the earth. Lowe Thomas does the narration and explains that the flax is harvested, immersed in water, and then dried over the fields to dry in the same manner as hundreds of years ago. Irish lassies are shown working in the fields where the flax is converted into cloth. They draw the water and create the designs to decorate the finished material. From the factory the cloth is taken into the fields to be bleached by the sun. Preserving the flax, a huge stone installed more than 100 years ago, completes the story and the cloth is ready for shipment

Running time, 10 minutes.
Nine Exhibitor Units Talk Over Product Situation

Independent exhibitors' contractual relations with Paramount Pictures came up for discussion this week in the Independent Theatre Owners' Association, New York; Allied States Association, New Jersey; Independent Theatre Owners, Ohio; Northwest Exhibitors' Association in Minneapolis; and the Dakotas; Independent Theatres Protective Association of Wisconsin and Upper Michigan; Independent Exhibitors' Association of New England, and unorganized exhibitors of Southern California and Arizona and, again in the United Motion Picture Theatre Owners of eastern Pennsylvania, southern New Jersey and Delaware, which is sponsoring a "boycott" of all Paramount product during August. The basis of the owners' complaint is that Paramount withheld six completed features for the 1936-37 program, for distribution in 1937-38.

Allied Theatres of Connecticut has addressed a letter to Columbia Pictures protesting against the withdrawal of "The Lost Horizon" from 1936-37, for distribution in the new season.

The Connecticut organization told Columbia that its members "do not contest your legal right in the matter, but our disappointment in your company as a result of your action is keenly felt by our members. Pursuing the "boycott" unanimously voted by its membership, the UMPTO, in Philadelphia, has rigged a track with "an appeal to the public conscience" to be displayed in front of all local theatres "violating" the organization's date strike against Paramount. The boycott is aimed at features, short subjects and newsreel releases of Paramount pictures.

The UMPTO now is sending daily "strike bulletins" to exhibitors in the territory. Declaring that there will be "no settlement of the strike without the approval of the exhibitors at its meeting," George P. Aarons, UMPTO secretary, charged that "Paramount is now in a desperate effort to break the united front by offering tempting deals to certain theatre men."

"Over 300 exhibitors in the Philadelphia zone (eastern Pennsylvania, southern New Jersey and Delaware), including every independent circuit," were said by Mr. Aarons to "have pledged not to buy or play Paramount features until the terms are revised."

Last Thursday, the UMPTO members were notified that "instruct Horlacher and New Jersey (film delivery) messenger not to pick up any Paramount pictures for your theatre, beginning August 1st."

The UMPTO has approved copy for newspaper advertisements, which will be inserted July 31st in Philadelphia papers. Some 300 trailers will be shown.

Warner Brothers, largest circuit in the Philadelphia territory, decided last week not to join in the protest.

The Ohio Independent Theatre Owners' Association, in Columbus, officially joined the "strike" this week, with the issuance of a "Paramount Strike Bulletin" from headquarters. The notice to Ohio owners asserted: "Four thousand theatres can make or break Paramount in so far as their profits are concerned. Don't buy Paramount now."

Allied States Association of New Jersey met last Thursday at Asbury Park to discuss Paramount's new and old pictures due on contracts. It was decided to send notices on the situation to all members, but action was deferred on the picketing of Paramount's New York exchange.

The Independent Theatre Owners' Association, in New York, forged the same subject at its weekly meeting at the Hotel Astor, in New York, where Harry Brandt, president, told members that exhibitors can expect "a fair deal" from Paramount. At the same time, however, the ITOA's official bulletin, "The Independent," called on Neil Agnew, Paramount sales manager, to give the independents a first-run contract.

W. A. Steffes, head of Northwest Allied Exhibitors' Association, in Minneapolis, placed his organization in the move with the statement that "it is with the utmost reluctance that I must condone and carry through to a satisfactory termination the unanimous mandate of Northwest Allied that all independent exhibitors "pull" playdates, banner theatre and urge the public to stay away from theatres showing Paramount pictures starting August 1st."

Mr. Steffes is said to have lined up 200 houses in his territory in the campaign.

New England's Independent Exhibitors will meet in Boston Tuesday to discuss their proposed "strike" and the Independent Theatres Protective Association of Wisconsin and Upper Michigan will meet August 6th in Milwaukee to consider use of pickets and radio and newspaper advertising. In Los Angeles, exhibitors representing 122 Southern California and Arizona theatres voted Monday to "strike" and marched en masse to Paramount exchange to cancel playdates.

MGM, 20th-Fox, GB Leaders Talk

Efforts to settle existing differences between MGM, Twentieth Century-Fox and Gaumont British will be made at conferences of executives of the companies, to be held in England next month.

Joseph M. Schenck, chairman of Twentieth Century-Fox, sailed last week to attend the discussions, accompanied by Louis B. Mayer, Howard Strickling, Benny Thau, and Louis Wertheimer. Before attending the conference, Mr. Schenck and Mr. Mayer are going on a three weeks vacation at Carlsbad, where they will be joined by David Bernstein, J. Robert Rubin and I. Frey.

Mr. Strickling will remain in England to organize a publicity department for MGM's new British production. He is expected to return by September 1st, together with Mr. Mayer and Mr. Thau, the others later.

Columbia Subsidiary
To Produce Six

Central Films, Ltd., Columbia subsidiary which produces pictures for the British quota, will complete six features at its studios in Victoria by December. Stories and casts are yet to be chosen.

MGM Continues Study
Of Accessories Sales

Metro-Goldwyn-Mayer still is studying an accessory sales rental system proposed at the company's convention in May but no decision has been made, according to William F. Rodgers, general sales manager.
A THEATRE'S PROGRAM IS AS STRONG AS ITS WEAKEST LINK!

M-G-M Short Subjects insure complete satisfaction of your entire show because of their individual merit. They are made by the same personnel and at the same studio which produce the great M-G-M Features! They are built with sound exploitation ideas behind them to make certain of public attention. They bring added revenue to the box-office!
M-G-M's GREATEST YEAR IN SHORTS 1937-1938
THE BUSINESS-BUILDING LINE-UP!

2-REEL SUBJECTS
6 M-G-M Musicals
6 Crime Doesn't Pay
Total 2-reel subjects—12

1-REEL SUBJECTS
15 Pete Smith Specialties
10 M-G-M Miniatures
10 Historical Mysteries
8 Robert Benchley
12 Our Gang (Hal Roach)
12 Fitzpatrick Traveltalks (in Technicolor)
13 M-G-M Cartoons
1 Second Audioscopik
Total 1-reel subjects—81

Also
4 LAUREL-HARDY RE-ISSUES
Beau Hunks (4 reels)
Blotto (3 reels)
The Perfect Day (2 reels)
County Hospital (2 reels)

plus
104 Issues of the M-G-M Newsreel
"NEWS OF THE DAY"
AN INFORMAL PREVIEW OF M-G-M's SHORT SUBJECTS FOR THE NEW SEASON!

TWO-REEL PRODUCTIONS

6 CRIME DOESN'T PAY
Because of the popularity of the CRIME subjects, HIT AND RUN DRIVER, TORTURE MONEY, THE PUBLIC PAYS, and others, M-G-M will continue its successful policy of using factual CRIME material with themes that directly affect the public. The “Crime Doesn’t Pay” series has proved itself the most sure-fire of all Shorts today!

6 M-G-M MUSICALS
These will be an entirely new and different type of 2-reel musical in which we will feature a young, romantic boy and girl with excellent voices supported by outstanding musical talent. These will be a cross between the ever-popular style of musical comedies and operettas of the type of MAY-TIME, ROSE MARIE and NAUGHTY MARIETTA. The kind of music used will be similar to SWEETHEARTS from "Maytime", THE BLUE DANUBE, THE INDIAN LOVE CALL from "Rose Marie", and such other popular music in this classification that is always sure-fire with the public. Showmen will be very enthusiastic about this series, as it will be far superior from standpoint of music and entertainment to anything ever previously done in short musicals.

ONE-REEL PRODUCTIONS

15 PETE SMITH SPECIALTIES
A name that goes on the marquee with the Biggest Stars! Proven entertainment! Pete Smith’s new series will present the same diversified type of material as the Pete Smith Specialties being released on the current season’s program. And you know how your folks love ‘em.

10 MINIATURES
This series will consist of unusual human interest stories, some with Carey Wilson. One of his subjects will be on psychology, and other material he will use will be similar to his subject WHAT DO YOU THINK?, which was based on mental telepathy.

Arrangements are under way, although not completed, to make 3 or 4 subjects with international personalities such as A DAY WITH MUSSOLINI, GENERAL CHANG OF CHINA, the material to consist of the outstanding things these international personalities do during one of their usual busy days.

Included in this series will be a fashion short with Adrian; 2 or 3 novel miniature musicals; together with many other unique ideas that are being developed.

10 HISTORICAL MYSTERIES
The first one will be titled WAS LINCOLN’S ASSASSIN EVER CAUGHT? According to the records, John Wilkes Booth escaped and lived in South America for a number of years, returning to Enid, Oklahoma in 1903. Upon his deathbed he called for a priest and asked for an absolution, telling the priest that he was John Wilkes Booth, Lincoln’s assassin. He submitted credentials to the sheriff which indicated that he was John Wilkes Booth. To corroborate his story, the sheriff referred to Joseph Hazelton, a former program boy at the Ford Theatre, then working in motion pictures in Hollywood. The sheriff wired Hazelton and asked him if he could come to Enid to identify Booth. As Hazelton was unable to make the trip, he asked the sheriff to wire a description of the man’s right thumb, which was mangled. Upon receipt of this information, Hazelton wired the sheriff that the man was John Wilkes Booth.

Charles Whittaker, one of M-G-M’s noted feature writers, is preparing striking stories of this nature and at the end of each will be—WHAT DO YOU THINK?

8 ROBERT BENCHLEY PICTURES
Great news for the millions of Robert Benchley fans who howled at “How to Sleep” and others of his laugh films. M-G-M has 8 really outstanding ideas for the new Benchley stories, the first of which will be HOW TO RAISE A BABY. Robert Benchley, by virtue of his film fame and literary reputation, is definitely established as box office.

12 "OUR GANG" COMEDIES
(Produced by Hal Roach Studios)
They won the Academy Award for the Best One-Reeler last year! And Hail! Hail! The Gang’s all back for 1937-38. Your public’s waiting for Spanky McFarland, Carl “Alfalfa” Switzer, William “Buckwheat” Thomas, Darla Hood, Eugene Porky Lee, Baby Patsy May and the others. Hal Roach has a raft of sparkling new ideas for them.

12 FITZPATRICK TRAVELTALKS
IN TECHNICOLOR
The selection of a short subject on your program is often the factor that sells your show against competition. A Fitzpatrick Traveltalk in Technicolor with exquisite music is a breath-taking spell of beauty and fascination on a well-balanced program. Big city or small town, the folks watch for the de luxe cruises to far-off places that are so enjoyable in the Fitzpatrick—M-G-M manner.

13 M-G-M CARTOONS
THE CAPTAIN AND THE KIDS
Something NEW in the cartoon field but backed by forty years of proven popularity in the newspaper strips. Created by famed Rudolph Dirks, this series has been a prime favorite since 1897 . . . longer than any comic published today.

Syndicated by United Features to 70 daily newspapers with total circulation of 1,075,342, and 96 Sunday newspapers with total circulation of 3,992,121, “The Captain and The Kids” spells BOX-OFFICE!

1-THE NEW AUDIOSCOPIK
Dialogue by Pete Smith
The box-office records tell the story of how M-G-M’s first and original Audioscopik built business through the nation. Never has any short subject won such audience enthusiasm! And now, with the experience gained by our first effort, you will see “The New Audioscopik” bigger and funnier than the earlier triumph. Naturally Pete Smith will again lend his talents to the accompanying laugh lines!

104 M-G-M’s "NEWS OF THE DAY"
The newsreel with the greatest worldwide news coverage plus live-wire new ideas and fresh presentations. The bright new make-up has won a host of friends and Jean Paul King, narrator, came from radio fame to repeat his popularity on the screen!

4 LAUREL-HARDY RE-ISSUES
The cream of the famed comics’ best. By public demand and exhibitor suggestion, because the short subject field has no comedians to compare with these feature-draw artists! "BEAU HUNKS" (4 reels) "DLOTTO" (3 reels) "THE PERFECT DAY" (2 reels) “COUNTY HOSPITAL” (2 reels). A welcome bright spot on any program and a "must" in the ads. They’ll bring you extra business!
SECURITY!

While theatres are gleefully riding the heat waves with M-G-M’s Summer Releases:

(To mention just a few): “Day at the Races”... Marx Bros. • “Parnell”... Clark Gable, Myrna Loy “Captains Courageous”... F. Bartholomew, Spencer Tracy, L. Barrymore • “Emperor’s Candlesticks”... William Powell, Luise Rainer • “Between Two Women”... Franchot Tone, Virginia Bruce, Maureen O’Sullivan “Topper”... Constance Bennett, Cary Grant, Roland Young, Billie Burke • “Saratoga”... Clark Gable, Jean Harlow • “Good Earth”... Paul Muni, Luise Rainer • “The Firefly”... Jeanette MacDonald, Allan Jones, Warren William • “Broadway Melody of 1938”... Robert Taylor, Eleanor Powell and 15 more stars! Etc., etc.

It is a pleasure to report that the number of 1937-’38 New Season Contracts for M-G-M Features and Shorts, signed and delivered, has set a new all-time high for mid-summer, and is heading for the greatest final total in film history!
ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

Edwin C. Hill, portraying "The Human Side of the News," bemoans the return of cattle rustlers in the west because they are of a new type—the city-gangster, as against the old hard-boiled, cow-hoot rider who was the pictureque villain of the day, and has been so glorified in the movies. Mr. Hill infers that the motion pictures of the old-school cattle rustler now are out of date.

Rustlers no longer come suddenly out of the black night, yelling wildly and cracking 45's, stampeding a hundred head o' cattle. The sub-la-doo date rustler now works in fast motor trucks. He's out for calves, and when he finds an unguarded herd of beef he rounds them up and loads them into his trucks. He's away at 60 miles an hour, over good automobile roads. The modern rustler is a slick fellow, with forged bills of sale, fast automobiles and a ready market. And they laugh off the fine or short jail sentences when caught, whereas motion pictures still show the old rustler over a branch of a cottonwood tree and something that had been a rustler turning gently in the breeze.

Comes the revolution:

"A survey of Hollywood's feminine players reveals that 85 per cent of the greatest actors not only admit that red is one of their favorite colors, but declare that they are inspired by it."—Gail Patrick, in Film Daily.

The Chamber of Commerce in the little Iowa town of Estherville decided that something should be done about planting under the dandi- lion plants over-running the city. So, in his typical big-hearted manner, H. W. Schrott announced he would give free admission to his Grand theatre on Saturday mornings to every child bringing in two bunches of dandelions. On the first morning, he took in at the boxoffice some 1,025 bunches, for $1.25 free admissions.

Robert Donat, observing on progress in motion pictures: "Then, suddenly, someone thought of Thought and everyone was stampeded. Nobody had thought of thinking in those days. They had simply Gone After Things in a Big Way. What in hell did they think look like to them?"

Sniff! Sniff! Department:

 Paramount publicity from Hollywood, sent via the New York office, says Theodore Redd, directing Bing Crosby and Mary Carlisle in "Trouble or Nothing," tried odors to stimulate players—and it worked.

Mint at 4 P. M. had a stimulating effect, Paramount reports, while Bing and Miss Car- lisle made love better with heliotrope floating around, Martha Raye was funnier with geranium, and Andy Devine liked violet.

Unconfirmed reports indicate that the stage carpenters, electricians and set-movers perk up very hour on the hour with a whiff of rye blossom.

Item in the New York Daily Mirror:

"Pass agents on the Twentieth Century- Fox lot are spraying gray hairs trying to publicize Don Ameche. Mr. Ameche is a very young swell, an accomplished, aristocratic gentleman who just doesn't do the things usually expected of movie stars. He doesn't eat crackers in bed, he eats tobacco during love scenes. The press agents are very discouraged. Harry Brand must be slipping—why doesn't he try cookies."

Sidney Honeywell Rechetnik, War- ner home office press agent and the inspiration for many a paragraph on this page—Sid is Broadway's cham- pion bering giver-away—takes to the American airlines for a looksee at Busby Berkeley's beauties at his company's Hollywood studio.

A prize consisting of cellophone fish-hooks and an all-rubber fishing pole goes to the RKO press agent in Hollywood who sent out this best fish-story of the week:

"The way the usually snobbish big game fish in Mexican waters have been swimming around Fred Astaire during his present vaca- tion at Ensenada, they could just as well be autograph-seekers who have witnessed his latest picture (Title deleted).

"There is no law of limit at Ensenada, but Mr. Astaire has succeeded in snaring so many piscatorial prizes in the past week, over and above his needs for taking photo- graphs for visual proof, that he has been distributing them among the poorer fisher- men of the neighborhood who have not the benefit of a $4,000-a-week personality to exert upon the fish..."

RKO Radio Pictures now is doing a feature motion picture on the life of Jim Fisk, who reached the heights of his money-making and sensation-creating career in the decade from 1860 to 1870, in that grandiloquent period of American history when vast fortunes were being made and lost in the wake of the Civil War. Radio has engaged Edward Arnold to bring Jim Fisk to the screen, but minus the famous and flourishing handlebar mustache which was a distinctive feature of that spectacular financ- ier's appearance. "It's a case of romantic license," RKO explains. "Whiskers are not so good for romantic appeal."

Sigmund Lubin, years ago, had the John Ince version of "The Battle of Shiloh" re-shot to eliminate General Grant's whiskers.

Ray Lewis, editor of the Canadian Mov- ings picture Digest, and her husband (Joshua Smith, Canadian portrait painter), were presented to King George VI at Bucking- ham, at a Garden Party last week.

A gentleman-in-waiting to the King noticed the miniature of a boy which Ray Lewis was wearing, commented on it and asked who the artist was. When Ray said the picture was that of her son and the painter was her husband, she was asked to present her husband, and in turn both were taken to the King.

Ray said the King was most affable, bet- ter looking than Edward VIII and just as democratic. He took time and was leisurely in conversing with them.

Roy Lewis also talked with Earl and Lady Stanley Baldwin, and asked the Earl if he was going to make the Empire Tour which had been reported in the newspapers, "Emp- ired Tour?" replied Baldwin. "Why I haven't seen England in 10 years."

Patrons at the Ohio theatre at Mansfield, Ohio, thought they were witnessing a publicity stunt when, with cause unknown to them, an electrical storm cut off the house lights at the very moment a trailer started on "Night Must Fall."

"The literary critics gasped when 'Lost Horizon' was published under the signature of the man who had written 'The Postman Always Rings Twice.'"—Washington (D. C.) Daily News.

They should have heard the gasps of James M. Cain, who wrote 'The Postman Always Rings Twice,' and James Hilton, who wrote "The Lost Horizon."

Harry Margolin, studio property man on the Condor-Grand National picture, "Love Takes Flight," dropped 3,000 feet in a parachute to film an accelerated scene and permit producer Bruce Cabot to fly the ship at a speed of 300 miles an hour for a scene in the film.

The property man "balled out" when he re- alized that the airliner was too crowded for three passengers and camera equipment.

Conrad Nagel, who was directing at the United Airlines field in Burbank, announced Mr. Margolin's promotion immediately to 67th assistant directorship.

"Seems that David Selznick is looking for a Scarlett O'Hara for his "Gone with the Wind."

When people write dumb letters to busi- ness concerns, Mrs. Julieta Lowell collects them and puts them in books, on the radio and into short subjects for RKO—and the public roars at "Dumb Belle Letters" from dumb people. Prize of her collection was received only the other day, as follows:

"TO THE CORONER, Honolulu, Hawaii. Dear Mr. Coroner: I received your letter acknowledging the death of my mother-in- law and asking what the complaint was. Let me hasten to reassure you, there was no complaint—everyone was entirely satis- fied. Yours truly, Carl B."

And there was the lady, Mrs. Ada B., in New York, who writes to Corn (food) Produc- ter and complained, "Although I have taken six cans of your corn syrup, my feet are no better than they were when I started."
The Hotter the Weather, the Higher the Grosses with Paramount Pictures

**Profitable Paradox:** Theatre records of past month and longer reveal astonishing situation: the higher the temperature, the higher went grosses in houses playing Paramount pictures. Explanation lies in fact that Paramount's summer releases were planned long in advance to capture fancy and shekels of populace. First of hot-weather bell-ringers was "I Met Him in Paris," followed by "Mountain Music," with "Easy Living" now current. Next picture designed to maintain precedent for higher grosses regardless of weather is Paramount's "Exclusive"—sensational new-theme newspaper melodrama released July 30th—with Fred MacMurray, Frances Farmer and Charlie Ruggles in stellar roles. (See photos.)

**I Met Him in Paris**

Colbert Captivates! Audiences went in big way for little lady in "I Met Him in Paris." Receipts averaged 130 per cent in 30 key engagements.

**Mountain Music**

Ray! for Raye and Burns! "Mountain Music" hit Old Man Summer Slump right in solar plexus. Turned in average gross of 150 per cent in 18 key runs.

**Easy Living**

It's the Life! "Easy Living," funniest comedy of year, smashed New York Paramount house record in hottest weather in decades. First week's gross 165 per cent above average.

**Can't Always Tell:** Frances Farmer plays reporter in Paramount's "Exclusive"—dynamite newspaper story. Looking at placid photo you couldn't be expected to know that around Miss Farmer revolves some of most startling action ever brought to life on screen.

**New Ruggles:** Charlie Ruggles, famed comedian, proves in "Exclusive" he's also dramatic actor of no mean ability. It's a rare combination of talents that can make audiences cry as well as laugh.
Revolt in Favor of Decency! What a scene! Thousands of townspeople take matters into their own hands when they march on and destroy gangster-controlled newspaper plant. As thrilling and rousing an episode as ever was written into a script.

Grim! You have to see this sequence live for you on the screen to realize the harm inherent in so-called "yellow journalism." One of the tense moments in a picture that presents one tense climax after another.

Battling Romantics: Things are not always as peaceful as this between Frances and Fred in "Exclusive." The young lady muddles things plenty for MacMurray and everybody else before she's finally brought to her senses.

Future Gone! In one brief, stunning scene, everything Ralph Morgan (as Mitchell, Mayoralty candidate) lives for is kicked out from under him by scandal resurrected by unscrupulous newspaper. "Exclusive" definitely is picture of strong melodramatic contrasts.

FRED MacMURRAY FRANCES FARMER CHARLIE RUGGLES in "EXCLUSIVE"
with LLOYD NOLAN FAY HOLDEN, RALPH MORGAN
Screen Play by John C. Moffitt, Sidney Salkow and Rian James. A Paramount Picture. Directed by ALEXANDER HALL.
Films Wield Strong Influence On Buying, Advertisers Told

Radio and motion pictures, and particularly color films, are wielding a tremendous influence upon the tastes and habits of the American people, Joseph C. Gries, Manor Corporation, Chicago, told 75 members of the Kansas City Advertising Club last Monday.

Discussing specifically the "Influence of Motion Pictures on Selling," Mr. Gries said that of the two forms of entertainment, the motion picture wielded the most influence. People buy it—and get "tremendous value" for their money. He pointed out that movies are not only tremendously popular, which in itself would make them one of the strongest of modern influences, but that the producers spend a great deal of time and care in making them authentic. He cited the instance of the pulleys on the halyards in "Captain Blood." In pulleys as we know them today the rope goes around, in the time of Captain Blood they went through. This attention to detail combined with their popularity gives to movies a very important educational force.

Women today are dressing better because of fashions promoted by movie stars; their homes are decorated with more taste. After "It Happened One Night" had been out for a while, international bus lines couldn't handle the traffic; everyone was looking for romance on a long bus ride.

"Why do you think the United States is so willing to cooperate in filming airplane stories, navy pictures, army dramas?" Mr. Gries asked. "Because after such a picture is shown they get so many recruits for that particular service they can hardly handle them."

All this is true of black and white movies, too, but the influence is multiplied a thousand times by color, Mr. Gries asserted. Clark Gable introduced a turtle neck sweater vogue when he wore one in a picture. If it had been a yellow turtle neck, thinks Mr. Gries, "we'd all look like a bunch of galloping omelettes."

Advertisers are going to have to study color in order to advertise intelligently, and Mr. Gries advised every advertising man to see every color picture twice; once for the drama, the second time to study what the picture is certain to create in the way of public demand for styles, things, etc., and for the way in which they are going to be appealed to.

Grand National Reelects Alperson and All Officers

Grand National officers were re-elected at a meeting of the board of directors held Wednesday in the home office, New York. Edward L. Alperson continues as president, with Edward J. Peskay as vice president in charge of distribution; Jack Barnstyn, vice-president in charge of foreign distribution; T. F. Murphy, secretary-treasurer; W. J. Neary, assistant secretary-assistant treasurer; Philip N. Krause, assistant secretary-assistant treasurer, and Ann Rosenthal, assistant secretary.

A. Pam Blumenthal, whose employment contract was approved at the stockholders’ meeting held on Tuesday at Wilmington, will become a vice-president as of August 1, 1937. At this meeting he was also elected to the board of directors, which now consists of Edward L. Alperson, Edward J. Peskay, T. F. Murphy, K. W. Todd and A. Pam Blumenthal succeeding Donald Straley.

Mr. Alperson, who arrived in New York on Monday for the meetings, will return to Hollywood in three weeks when the company’s first Anna Sten production starts.

Board Votes to Disband

The Chicago Film Board of Trade on Wednesday decided to disband unless the home offices of the large distributors want it to continue. Three companies were reported to have expressed a desire that the board carry on.

U.S. Suits Charge Ticket Tax Evasion

In a drive to stop leaks which are said to cost the government $1,000,000 in amusement tax losses annually, actions charging the sale of theatre tickets without the required indorsements for tax purposes were filed against nine ticket agencies, four owners and seven employees in U. S. district court Wednesday.

Defendants named were the Supreme Theatre Ticket Service, Inc.; Harry Shack, trading as the Rialto Theatre Ticket Service; Leo Newman’s Theatre Ticket Office, Inc.; Michael Atlas and Walter Friedman, trading as the Acme Theatre Ticket Office; Ruth Alexander, trading as Alexander’s Theatre Ticket Office; Jacob’s Ticket Office, Inc.; Beckhardt’s Theatre Ticket Office, Inc.; The Park Theatre Service, Inc., and the Mackey Theatre Ticket Service, Inc. Also named were Robert Baumgardner, of the Rialto; Philip Guryan, of Newman’s; Jesse Berly, of Alexander’s; Wilfred Betts, of Jacobs; Arthur K. Lennon, of the Park Service, and John Dunleavy, of Mackey.

Two New Moves On Trust Charges

Large distributors have been named defendants in a $225,000 trust suit filed in federal court in the southern district of New York, by Orange County Theatres, Inc., under the Sherman and Clayton Acts.

Elsewhere, distributors were questioning the legal standing of the motion picture trust suit, that of A. B. Momand, Oklahoma exhibitor, who seeks $3,000,000 in damages.

Named in the Orange County action were Twentieth Century-Fox, Paramount, Universal, RKO and United Artists; and George Walsh and Netco Theatres, both operating theatres in and around Newburgh, N. Y. The defendants were accused of conspiracy to form a theatre "pooling" and thus deprive the plaintiff of product for its Academy theatre in Newburgh.

Eugene Levy, also named a defendant, was charged with linking his Ritz and Park theatres in Newburgh with the Wald-Netco Paramount circuit subsidiary, and together with operating in conspiracy with the defendant distributors.

In Boston federal court, Columbia, RKO, Vitagraph (Warner Brothers), Universal and United Artists, vertical answers to the $3,000,000 anti-trust suit brought some time ago by A. B. Momand of Oklahoma stipulating in the answers that "the causes of action alleged in the plaintiff’s declaration did not accrue within the time permitted" by the law on limitations in Oklahoma, Massachusetts or within United States jurisdiction. George S. Ryan, who took charge of the plaintiff’s action two years ago, is seeking for him now in Boston.

Merian Cooper Signs As MGM Producer

Merian C. Cooper has been signed as a producer at Metro-Goldwyn-Mayer.

Entering motion pictures after the World War as partner of Ernest B. Schoedsack, Mr. Cooper co-sponsored the expeditions which were responsible for "Grass" and "Chang," the former made in Arabia, and "Chang" in Indo-China.

After making another production with Mr. Schoedsack, "The Four Feathers," Mr. Cooper became a producer at RKO, and was placed in charge of all the company’s productions on the Coast. In the fall of 1935 he formed Pioneer Pictures to popularize color films. The following year he became vice-president of Selznick International Pictures.

Seeks Burlesque License After Magistrate’s Ruling

On the strength of the dismissal by Magistrate Anna M. Kross of the charge of presenting an indecent performance brought against Edward Goodman, manager of Mindy’s Republic Theatre, New York, Joseph Weinstock, owner of the theatre, said that he would ask Commissioner of Licenses Moss for a license “without any strings.” The theatre was closed in May, opened briefly with burlesque houses, and was reopened as a “purified” vaudeville theatre.
# THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended July 17, 1937, from 98 theatres in 17 major cities of the country was $952,402, a decrease of $68,051 from the total for the preceding week ended July 10, 1937, when 105 theatres in 18 large cities aggregated $1,020,453.

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<tr>
<th>Theatres</th>
<th>Seats</th>
<th>Price</th>
<th>Average Receipts Per Week</th>
<th>Current Week</th>
<th>Picture</th>
<th>Gross</th>
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<tr>
<td>Boston</td>
<td>3,246</td>
<td>25c-6c</td>
<td>$17,700</td>
<td>&quot;Riding on Air&quot; (RKO)</td>
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<td>&quot;Escapades&quot; (MG)</td>
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<td>&quot;Wild Money&quot; (Para.)</td>
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<td>&quot;Charlie Chan at the Olympics&quot; (21st Cent.-Fox)</td>
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<td>&quot;Easy Living&quot; (Para.)</td>
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<td>&quot;Woman Chases Man&quot; (U.A.)</td>
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<td>&quot;Congo Girl&quot; (Republic)</td>
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<td>Buffalo</td>
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<td>&quot;Angel's Holiday&quot; (20th Cent.-Fox)</td>
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<td>&quot;Mountain Music&quot; (Para.)</td>
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<td>&quot;Slow Ship&quot; (20th Cent.-Fox)</td>
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<td>&quot;Strange Cats on a Horseymoom&quot; (GB)</td>
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Paramount Honored Twice

"REDBOOK MAGAZINE," two months in succession, picks a Paramount picture to present to its millions of readers as the "best picture of the month." In August, it was "HIGH, WIDE and HANDSOME." In September, "SOULS AT SEA."
In September
"SOULS AT SEA"

"Redbook" distributes an average of 1,175,000 copies a month. It is conservatively estimated that 4 people see and read each copy of "Redbook." This means that at least 4,700,000 readers of "Redbook" are waiting to see the best pictures of the month discussed in their favorite magazine.
### Theatre Receipts—Cont’d

#### Hollywood

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<tr>
<th>Theatre</th>
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#### Indianapolis

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#### Kansas City

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#### Los Angeles

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<td>18,400</td>
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<td>W. B. Downtown</td>
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<td>10,700</td>
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#### Montreal

<table>
<thead>
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</thead>
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<td>Princess</td>
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#### New York

<table>
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<th>Average Receipts Per Week</th>
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<tbody>
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<td>25c-$1.10</td>
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<td>Strand</td>
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<td>40c-95c</td>
<td>20,800</td>
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### Current Week

#### Hollywood

- "They Gave Him a Gun" (MGM) 10,957
- "Sing and Be Happy" (20th Century-Fox) 3,500
- "New Faces of 1937" (RKO) 6,000
- "Armored Car" (Univ.) 3,500
- "The Singing Marine" (W.B.) 6,100
- "The Devil Is Driving" (Col.) 3,200

#### Indianapolis

- "The Singing Marine" (W.B.) 2,100
- "Easy Living" (Para.) and... 7,500
- "The Last Train from Madrid" (Para.) 4,000
- "A Day at the Races" (MGM) and... 5,000
- "The Devil Is Driving" (Col.) 4,000
- "Riding on Air" (RKO) 8,600
- "Silent Barriers" (GB) and... 3,200
- "Love from a Stranger" (U.A.) 3,200
- (plus stage show)

#### Kansas City

- "New Faces of 1937" (RKO) 8,100
- "The Emperor’s Candelsticks"... 12,400
- "Armored Car" (Univ.) 5,100
- "Born Reckless" (20th Century-Fox) 7,400
- "Silent Barriers" (GB) and... 3,200
- (plus stage show)
- "Love from a Stranger" (U.A.) 4,800

#### Los Angeles

- "Wee Willie Winkle" (20th Cent. Fox) 9,200
- "Make Way for Tomorrow" (Para) 4,189
- "Forever Yours" (G.N.) 1,700
- "New Faces of 1937" (RKO) 6,000
- "Riding on Air" (RKO) and... 4,500
- "Silent Barriers" (GB) and... 3,200
- (plus stage show)
- "Love from a Stranger" (U.A.) 4,800

#### Montreal

- "Mountain Music" (Para.) 7,500
- "Captains Courageous" (MGM) 8,000
- "Riding on Air" (RKO) and... 4,500
- "New Faces of 1937" (RKO) and... 8,500
- "Wings Over Honolulu" (Univ.) 11,000
- (plus stage show)
- "Love from a Stranger" (U.A.) 4,800

#### New York

- "The Emperor’s Candelsticks"... 24,000
- "The Great Gambler" (Para.) 5,800
- "The Road Back" (Univ.) 6,000
- "Easy Living" (Para.) 18,500
- "Three Legionnaires" (General) and 6,000
- "Slave Ship" (20th Century-Fox) 9,000
- (plus stage show)
- "Two Who Dared" (G.N.) 23,000
- (plus stage show)
- "The Singing Marine" (W.B.) 12,000

### Previous Week

#### Hollywood

- "The Emperor’s Candelsticks"... 16,929
- "Sing and Be Happy" (20th Century-Fox) 3,500
- "New Faces of 1937" (RKO) and... 7,400
- "Armored Car" (Univ.) 4,000
- "Singing Marine" (W.B.) and... 6,000
- "The Devil Is Driving" (Col.) 1,700
- (plus stage show)

#### Indianapolis

- "Slave Ship" (20th Century-Fox) 3,500
- "New Faces of 1937" (RKO) and... 4,000
- "Behind the Headlines" (RKO) Memorial Day 10,957
- "A Day at the Races" (MGM) 9,500
- "Wings Over Honolulu" (Univ.) 11,000
- (plus stage show)

#### Kansas City

- "Mountain Music" (Para.) 14,000
- "Scanper Courageous" (MGM) 8,000
- "Behind the Headlines" (RKO) 3,500
- "Wings Over Honolulu" (Univ.) 11,000
- (plus stage show)
- "Love from a Stranger" (U.A.) 4,800

#### Los Angeles

- "Wee Willie Winkle" (20th Century-Fox) 9,200
- "Lost Horizon" (Col.) 5,500
- "Forever Yours" (G.N.) 1,900
- "New Faces of 1937" (RKO) and... 8,500
- "Armored Car" (Univ.) 4,500
- "The Emperor’s Candelsticks"... 12,400
- "Mountain Music" (Para.) 15,250
- (plus stage show)
- "Love from a Stranger" (U.A.) 4,800

#### Montreal

- "Mountain Music" (Para.) 13,000
- "Captains Courageous" (MGM) 11,000
- "Wings Over Honolulu" (Univ.) 5,000
- "Behind the Headlines" (MGM) 3,500
- "That Man’s Here Again" (F.N.)
"Ask the Boys who saw it at the Trade Shows!"

M-G-M's "TOPPER" Trade Shows
Oklahoma City, Okla.
Bellefontaine, Ohio
Tulsa, Okla.
Fort Worth, Texas
Portland, Ore.
Albany, N. Y.
New York, N. Y.
New Orleans, La.
San Antonio, Texas
San Francisco, Cal.
Wichita, Kan.
Denver, Colo.
Charlotte, N. C.
Columbia, S. C.
Seattle, Wash.
Milwaukee, Wis.
Salina, Kan.
Denver, Colo.
Memphis, Tenn.
Baxley, Ga.
Washington, D. C.
Columbus, Ohio
Dayton, Ohio
Houston, Texas
Buffalo, N. Y.
Cincinnati, Ohio
Madison, Wis.
Green Bay, Wis.
Wausau, Wis.
Los Angeles, Cal.
Kansas City, Mo.
Des Moines, Iowa
Omaha, Neb.
New Haven, Conn.
Boston, Mass.
Cleveland, Ohio
Rochester, N. Y.
Syracuse, N. Y.
Litchfield, Ill.
Salt Lake City, Utah
Ogden, Utah
Davenport, Iowa
Grand Island, Neb.
Gloversville, N. Y.
Dallas, Texas
McKinney, Ill.
Waterloo, Iowa
For Dodge, Iowa
Norfolk, Neb.
Benton, Ill.
Sioux City, Iowa
Lawrenceville, Ill.
Carroll, Iowa
Indianapolis, Ind.
Canton, Ill.
Sikeston, Mo.
Quincy, Ill.
and more!

"TOPPER" a Great Comedy starring
CONSTANCE BENNETT, CARY GRANT, ROLAND YOUNG,
BILLIE BURKE, Alan Mowbray, Eugene Pallette. Directed by
Norman Z. McLeod, Associate Producer Milton H. Bren. Screen
Play by Jack Jevne, Eric Hatch and Eddie Moran. Based on the novel

Telegram from New Orleans!
Trade showing Topper State Theatre here last night great success.
Representatives of over hundred ten theatres this territory and all
local newspaper critics present. Topper laid them in the aisles and
this no exaggeration. It is great entertainment.

Telegram from Detroit!
Topper previewed last night United Artists Theatre here to
three hundred representatives theatre owners and managers and
circuit executives. Novelty of plot and excellent performances by
splendid cast evoked enthusiastic approval on parts of all. Swell en-
tertainment and a natural for profitable showmanship. Congrat-
ulations!
<table>
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<th>Theatres</th>
<th>(Average weekly grosses for 40 week period from January 4, 1936, to April 3, 1937)</th>
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<th>Previous Week</th>
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For more information, please refer to the [MOTION PICTURE HERALD](https://example.com) for detailed weekly receipts.
NEW TOOLS

LABORATORIES are today doing what was long thought impossible. With the aid of Eastman Fine-Grain Duplicating Films they are producing duplicates of such high fidelity that they equal the originals in quality. These special Eastman films are important new tools that will substantially aid the motion picture industry. Eastman Kodak Company, Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN Fine-Grain Duplicating Films
BRITISH QUOTA BASED ON RESULTS GAINS GROUND AS FINAL SOLUTION

Indians Reported Favorable to Quota Based Upon Amount of Booking of Foreign Product in England

by BRUCE ALLAN

in London

The Quota controversy, receding somewhat into the background since delivery to the Board of Trade of the industry organizations' reactions to the Government's draft proposals of legislation, still gives rise to a certain amount of not always too well-informed rumor.

One of the stories that went round Wardour Street this week was that the Cinematograph Exhibitors' Association had made a presentation to the Cinematograph Renters Society, in the hope that yet another statement might be made to the Board of Trade, on the basis of an exhibitor-distributor agreement.

No confirmation of this report could be obtained in official quarters; the CEA view appears to be that there is a fundamental clash in principle, and that exhibitors were unlikely to abandon advocacy of the Quality Clause immediately as an object in an official statement to the Government.

Would Base Quota on Bookings

More probable was a story that the Independent Producers and Distributors would make common ground with the large distributors on a plan to compute Quota in relation to the amount of booking of foreign product in England. Substantially, the Independents' own proposals to the Board of Trade, already reported upon this basis and in harmony both with the views expressed by J. C. Graham, of Paramount, before the Moyne Committee and with the official policy of the K.S.F., the keynote of which is that liberty should be left to the distributor to make as few or as many films as he pleases, so long as he expends on one or two big films as much as he would have to spend, under a minimum cost clause, on a number.

Whether the Quota is on a footage basis, with the liberty to cancel footage by increasing individual costs, or is stated as a straight ratio between receipts from foreign films and money spent in British production, is really of minor importance.

The important feature of this development is that it indicates a possible united front of all distributors, large and small, in opposition to a rigid footage quota, and a possible instance of the producers of the Film Group and exhibitors of the CEA, neither of whom are unanimous on the point, inasmuch as small producers oppose the cost clause and large (circuit) exhibitors dissent from the quality clause.

Outside the trade, interest in the British Film controversy daily is becoming more acute. A prolonged controversy in the correspondence columns of the *Times* has been conducted by such disputants as Lord Strabolgi, Basil Dean, John Grierson and Ken Nyman, vice-president of the CEA. Publications as August as the *Fortnightly Review* and as intellectual as the

SHORT PRODUCT PLAYING BROADWAY

Week of July 17

CAPITOL
Equestrian Acrobat ............ MGM
The Hound and the Rabbit, MGM
Battling Bettas ............ DuWorld
COLUMBIA
Grand Hooter ............ Columbia
CRITERION
Lifters of the Party .... Vitaphone
Leslie Howard and His Orchestra .... Vitaphone
Picitorial Review, No. 11 ... Vitaphone
PARAMOUNT
The Man Without a Thought, Science, No. 5 .... Paramount
RADIO
Grips, Grunts and Groans ... Columbia
Sweet Sloux ............ Vitaphone
ROXY
Magician Mickey ............ United Artists
RIVOLI
Coronation Film of King George VI and Queen Elizabeth ........ Twenty Cent
Going Places, No. 36 .... Universal
STRAND
Picitorial Review, No. 12 ... Vitaphone
Plenty of Money and You ... Vitaphone

New Statesmen have opened their pages to consideration, more or less disinterested, of the problem from a national angle. In the House of Commons there is a strong feeling on the who, why and how of the new Films Act seem the preliminary rumblings of a first class dialectic storm when the measure is at last introduced by Jack of the Great Western.

Finish Fight Planned

It is no secret that the CEA's determination to fight the bill through every stage of its Parliamentary course already has had considerable encouragement in political circles. A large number of M.P.'s voluntarily have interested themselves in the matter and have taken steps, by application to the Board of Trade, to prime themselves with facts and figures. Some, it is said, have already formed, and expressed to Mr. Stanley, views which have caused him to feel certain doubts about the wisdom of legislation on the lines of the Draft prepared by his permanent officials.

A great deal of this talk must be discounted, but it does appear a fact that the volume and diversity of the criticism applied to the minimum cost clause is likely to cause a modification of the Government's plans. The most obvious concessions from the Draft plans would appear to be a reduction in the Quota scale and in the minimum cost of £15,000 ($75,000) per picture. Many estimates have been published of the reductions under both heads, but they are little more than guess work. In fact, the exact scale of these figures is of much less importance than the principle which they involve. The real battle on the Films Act will not turn on the difference between a 20 or a 15 per cent quota or a £15,000 or £10,000 minimum cost. It is much more likely to become a fight between those, chiefly on the producing side, who advocate these measures as means of getting bigger and better pictures. At large, the Draft will operate to put the little folk in all departments out of business, and to deliver British production into "foreign" (meaning American) control.

Symptomatic was a House of Commons question on July 5th, from J. R. Remer, M.P., who asked whether the object of the new legislation would be "the development of British film production in Great Britain rather than the development of American film production in Great Britain."

The reply of Capt. Euan Wallace, Parliamentary Secretary to the Board of Trade, deserves to be quoted in full. He said:

"The object of the proposed legislation will be to encourage the production in Great Britain of films which conform to certain statutory requirements designed to secure that they are preponderatingly of British origin."

In a supplementary question, Mr. Remer made the suggestion that producers were at present organizing themselves in such a way that American films would be produced in this country with very little British labor.

"If that is the case," said Capt. Wallace, "they will not conform to the statutory requirements and will not rank for Quota. He promised to consider any particulars Mr. Remer would send him in support of his allegation.

Cue to Line of Debates

It is a general expectation that Mr. Remer's question foreshadows the line of many future debates on the Films Act. The section of opinion which sees American control as an inevitable sequel to the present Government proposals are unlikely to be placated by an assurance that American films may comply with the letter of the law. The argument is that, making pictures on an international scale, the companies will dominate the studio and distribution fields here even more completely than they do at present, and that their grip will be intensified in proportion to the extent to which they are allowed to escape from footage obligations into the super-feature field. This point may well be the major one discussed during Films Act debates. It will be urged very strongly in support of the CEA case for a Quality Clause which will admit large numbers of modest but usable films to quota.

By way of almost humorous comment on the question of the hour, views expressed at a recent meeting of the Edinburgh panel of the CEA desires to be recorded. The Scottish exhibitors went on record as demanding that provisions for "the special conditions of the Scottish field" should be made in the new Act. The special conditions then were defined, in the words of one speaker, as a state of public opinion which regarded British films as "Poison!" It was declared that a special viewing committee was necessary for Scotland. The same meeting went on to say that the right clause on the grounds that it would prevent the importation of the cheaper American films, including Westerns, which were described as "the bread and butter of many halls."

A New Reewel

"National News," to make its first appearance at October, is to be published with Victor Cree as executive director and

(Continued on page 70, column 1)
The 1937-38 International Motion Picture Almanac is now in distribution. Already it has been acclaimed the most complete and up-to-the-minute reference manual of the motion picture industry.

The product of the world-wide staff of the Quigley Publications, it is the year's statistical record of the entire industry. The Who's Who section alone includes more than 14,000 biographies.

There is a limited number of the new Almanacs available. Order yours to-day ... it will prove to be an invaluable reference for the next 365 days.

$3.00 PER COPY plus postage
QUESTION ON QUOTA

(Continued from page 68)

Cecil R. Snape as producer. Mr. Snape has been in control of "Universal Talking News" since its inception. Norman London is behind the venture, and his company, Sound City Distributors, Ltd., will handle the newswire, which will be processed by George Humphries, Ltd., from laboratories in the center of the West End.

Odeon Issue Oversubscribed

Opening at 9 A.M. on July 7th, the subscription lists in connection with the share issue of the £6,000,000 Odeon Theatres, Ltd., closed at 9.5 A.M. The offer was of £1,800,000 first mortgage (5 per cent) debenture stock at 99 per cent and £180,000 ordinary (5 shillings) shares at par. It is understood that nearly £5,000,000 was offered, as against less than £1,900,000 asked.

Writs in "Insurance" Case

Three writs have been issued in connection with the refusal of certain Lloyds underwriters to settle loss claims arising out of reinsurance policies covering film production. The engagement by underwriters of W. R. Crocker, the famous lawyer who, for insurance interests, exposed the notorious "fire-raising" gang, was announced some time ago. It is known that he has made a searching investigation of "insurance" financing of films production and of assertions that intermediaries made misrepresentations whereby insurance interests lost heavily.

General Theatres Profit

General Theatres Corporation reported profit of £337,041 for the year and declared a final dividend of six per cent, making a total dividend for the year of 15 per cent.

The Ministry of Labor is to ask exhibitors to provide particulars of the wages and hours of labor in their theatres. If the returns suggest that further information or action is desirable, it may consider a formal inquiry.

This information was forthcoming in the House of Commons a reply from J. A. Butler, Parliamentary Secretary to the Ministry, to a question from Harry Day, M.P., who said that some employees at theatres were asked to work 80 hours a week for wages of 25 shillings (approximately $6.50).

Writs in Finance Inquiry

Three writs, said to concern advances from insurance companies, have been issued as a sequel to the investigation which W. R. Crocker, lawyer, is conducting into British production finance.

Mr. Crocker is engaged by a group of Lloyds underwriters, who declined to pay certain reinsurance claims on the grounds that they had been led to advance the money for specific production plans but that in fact it was used wastefully for general expenditure.

Liverpool County Magistrates approved the plans of the Ritch, a 1,270-seat house in Liverpool, in face of opposition of three existing theatres, which protested that available seating capacity was only 40 per cent occupied.

Wilcox Plans Color Film

Herbert Wilcox is to make "Nippy," with Anna Neagle, as an all-Technicolor musical, in association with Ralph Reader. It will not go on to the floor until Mr. Wilcox's return from the United States, after the presentation of "Victoria the Great."

Frances Meynell has been appointed chairman of Palmer, Newbold & Co., Ltd., advertising and publicity agents for Gaumont-British British, and London company. Mr. Meynell is director of publicity of GB.

Reunion Films, Ltd., has suspended operations.

A receiver has been appointed for National Provincial Distributors, Ltd., the product of which has been taken over by British Lion Film Corporation.

Institute Selects

Children's Films

A list of 85 feature pictures deemed suitable for showing at children's matinees has been published by the British Film Institute and is being distributed among exhibitors and licensing authorities. Accompanying the list, which contains 20 western pictures of American origin, is a questionnaire being used by the Institute to gather data on steps already taken to provide programs for children.

The information sought is the name and address of the theatre or theatres, the number of children's performances given, the time and average length of the program, the average number and age range of children attending, price of admission, whether the pictures are specially booked, and whether any active support is received from schools and churches.

Pictures placed on the list, a foreword explains, were viewed by a special committee composed of representatives of social organizations and cinema exhibitors with practical knowledge of children's film programs.

In the list are 12 comedies, 14 "story films" for young children, and nine for older boys and girls. In addition there are 20 short subjects.

Of cartoons, the committee reports some "are definitely unsuitable for children and great care should be exercised to avoid any which might frighten children or provide the content for a nightmare..."

The entire list is qualified by the statement: "The films included in the list are not recommended as ideal films for children but as the best and most suitable films which are available for special children's performances."

Tourament Planned


A seven-point program, which it is estimated will take three years to complete, has been adopted as a result of an extension of the Bureau of Standards' research project on the preservation of motion picture film.

The project is sponsored by the National Research Council and has been underway for almost two years. Dr. H. M. Lyle, director of the New York Public Library, is chairman of a committee in charge of the work.

By Private Contribution

Originally, the program was financed by the Carnegie Corporation of New York but it is now being carried on by private contributions, 50 per cent of which will come from United States government departments interested in the subject, and the remaining 50 per cent from private sources.

Corporations already have been made by Eastman Kodak Company, du Pont Film Manufacturing Corporation, and Agfa-Ansam Corporation.

Topics included in the extension program are: stability of new kinds of film, preservative and protective treatments, conditions of storage, accelerated aging tests, the effects of light on film, expansion and contraction of film, and specifications for emissions, film bases, photographic papers and processing methods. The study will include both film for record purposes and commercial motion picture film.

"Hot-kinds of film for television are introduced and others are contemplated," the council points out in its program. "It is important that authentic information on the stability of these new products be made available."

Studying Protective Coatings

In explanation of the topic on preservative and protective treatments, the program explains there will be a systematic study of the effects of protective coatings and treatments on the stability and service life of film.

The storage of cellulose acetate film will be studied along with the effects of contaminated atmosphere on film during storage. As its focal point, the committee will conduct its investigation on aging tests "with the possibility of predicting the life of film more conveniently and more exactly."

In its study of the effect of light on film, the council will include the effects of both light and heat of projection and reading apparatus on the properties and moisture content of film. Under the sixth topic—expansion and contraction of film—the ultimate objective, the council states, is to obtain age shrinkage characteristics of film for use in permanent studies. Positive and negatives are kept.

The use of film and paper for reproduction of records, the program states, is a standardization of materials, processes and recommended practices. There are many applications, often involving the copying of old and faded printing and utility suggests many reduction ratios. The emulsion requirements with respect to grain size, contrast, etc., are not well known.

A newer color processes open up new problems in documentation."

Lehman Sold Fox Shares

Lehman Corporation, reporting for the quarter ending June 30th, disclosed the sale of 1,300 common shares of Twentieth Century Fox Films, Inc., with film holdings only in Paramount and RKO.
MOMENT PICTURE HERALD
Rockefeller Center, New York

WHAT THE PICTURE DID FOR ME

Columbia


NORTH OF NONE: Jack Holt, Evelyn Venable—Police, 1931. A short, first-class feature, with some good laughs. But the glamour stage is too crowded to let any one shine. Running time, 56 minutes. —Paid July 3-2-A. E. Elkins, Riata Theatre, Payneville, Minn. Small town and rural patronage.

First National


Metro-Goldwyn-Mayer

FAMILY AFFAIR, At: Lionel Barrymore, Cecilia Parker—Okay. This type of down to earth story appeals to everybody. —Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

LIBELED LADY: Jean Harlow, William Powell, Myrna Loy, Spencer Tracy—Played late and during one of our very hot weather spells, but did record summer business. General opinion was that it was one of the best pictures of the season. All the stars and Leo take a bow for this one. Running time, 98 minutes. —Paid June 28—Kenneth B. Parker, Tudor Super Cinema, Theatre Lane, Dewsbury, Yorks, England. General patronage.

LOVE ON THE RUN: Clark Gable, Joan Crawford. Much better than the average. —Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

MAD HOLIDAY: Elissa Landi, Edmund Lowe—A very poor production. Elissa Landi is better as a comedienne than as a tragedian. —Harland Good, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MAN OF THE PEOPLE: Joseph Calleia, Florence Rice—I thought Joseph Calleia was ready to bring them in on a Sunday. I was wrong. —Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

MAYTIME: Jeanette MacDonald, Nelson Eddy—I was right. It stopped badgering here as I'll wager, it did in many small towns. —Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

PERFECT GENTLEMAN, THE: Frank Morgan, Greta Garbo—As I said as much as possible. I regret it. If you have to, play it on a double bill. —Harland Good, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ROMEO AND JULIET: Norma Shearer, Leslie Howard—Had this one figured correctly and played it on the 4th of July weekend. I lost nothing because I wouldn't have made anything, no matter what I put up. I regret, though, that no one didn't get to see the picture. I let them all have the weekend off. —Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

SONG OF THE CITY: Dean Jaffries, Margaret Loomis—On the whole, a very poor picture. Running time, 60 minutes. —W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.


Paramount

GIRL FROM SCOTLAND YARD, THE: Karen Morley, Robert Baldwin—About the poorest piece of entertainment ever forced on to us. Paramount knows how bad this is, why did they not advise us to eliminate it. We had people walk out on it and complain. —C. L. Niles, Theatre, Anamosa, Ia. General patronage.

HOTEL HAYWIRE: Leo Carrillo, Mary Carlisle—One of those big hits, if you can get a crowd in to enjoy it. It falls flat with just a few people, and that is why the figures of this comedy are that it has been released in a long time, and it should be a hit anywhere. Business fair for three days, last part of the week —W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

JUNGLE PRINCESS: Dorothy Lamour—We were compelled to secure a picture to replace one that was a hit and put this one on causing much average business first night and above average the second. My experience shows me that this is one of the most unusual pictures in a long time. It pleased young and old alike. —W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.


Republic

BIG SHOW, THE: Gene Autry, Smiley Burnette—Good show. The first Gene Autry picture played in our house and it must have satisfied. From western we played on Sunday, the town being deserted, and we let have average business. Thanks, Gene. Running time, seven reels. —Played July 4—Rudolph Duha, Royal Theatre, Kimball, S. D. Small town patronage.

CIRCUS GIRL: June Travis, Bob Livingston—A circus picture that is different but good. Photography very dark. Outside of that it is a very good program picture with gags and excitement. Running time, seven reels. —Played July 23—Rudolph Duha, Royal Theatre, Kimball, S. D. Small town patronage.

RKO Radio

DON'T TELL THE WIFE: Gay Kibbee, Una Merkel—Good little picture well received—Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.


NIGHT WAITRESS: Margot Grahame, Gordon Jones—Another good little action picture with nobody in it to bring them in. —Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.


SEA DEVILS: Victor McLaglen, Preston Foster—Of interest so long as it can be to designate a special. They might have closed their eyes and it was "Sea Devil." —Ken Norwine, La France Theatre, Swanton, Ohio. General patronage.

SHELL DANCE: Fred Astaire, Ginger Rogers—Very good. You can't go wrong on any of the Astaire and Rogers pictures. They are all good and make a little money for the exhibitor. Recording excellent. Running time, 115 minutes. —P. G. Held & Son, New Strand, Griswold, Iowa. General patronage.

SHALL WE DANCE?: Fred Astaire, Ginger Rogers—Splendid entertainment for all classes of people. Good for large or small towns. Different from their usual productions, but an extremely good show. —Paid June 25—George Green, Lantern Theatre, Clayton, Del. Small town patronage.

WE'RE ON THE JURY: Helen Broderick, Victor Moore—One of the best laughs of the season. We were disappointed in the attendance, however. —C. W. Mills, Arcade Theatre, New York. Family patronage.


WHEN'S YOUR BIRTHDAY?: Joe E. Brown—This one moved along quite slowly until it was more than half way through and then it began to get quite lively and ended in a riot of laughter and action. —Played June 25—George Green, Lantern Theatre, Clayton, Del. Small town patronage.


Twentieth Century-Fox

ANGEL'S HOLIDAY: Jane Withers, Robert Kent—A picture that was enjoyed by all. The kids went wild over it, and the adults enjoyed it as much as. Did better business than on some of Fox's bigger pictures. Running time, 71 minutes. —Played July 5—A. E. Elkins, Riata Theatre, Payneville, Minn. Rural and small town patronage.

ANGEL'S HOLIDAY: Jane Withers, Robert Kent—Very poor. Jane is well liked but the plot, puerile. Running time, 75 minutes. —W. E. McPhee, Strain Theatre, Stratton, Ohio. General patronage.

BANGO ON MY KNEE: Barbara Stanwyck, Joel McCrea—Our patrons praised this presentation and we did such business. —C. W. Mills, Arcade Theatre, New York. Family patronage.

CHARLIE CHAN AT THE OLYMPICS: Warner (Continued on following page)

WANTED TO BUY

16mm, educational, travel and cartoons. Also other shorts and features. Son. Might take some advantage. No junk. Only legitimate subjects will be considered. Will pay cash. Am also interested in 16mm, sound, silent projectors.

S'RENCO FILM SCREENING COMPANY
2104 Olive Street, St. Louis, Mo.
NEW CONTRIBUTOR FROM ENGLAND

Kenneth B. Parker, of the Tudor Super Cinema, Theatre Lane, Dewsbury, Yorkshire, England, is one of three new contributors to "What the Picture Did for Me" this week.

Ken Norwine, of the LaFrance Theatre, Swanton, Ohio, also sends in his first reports.

Director of Egyptian Theatres, Inc., at Harrisburg, Ill., and a familiar figure in Illinois exhibitor organizational activities, returns to reporting after more than a year's absence.

Educational

LOVE IN ARMS: Niels Godeolle—Not so good, not too good. Running time: 10 minutes. E. Eliasen, Rialto Theatre, Payneville, Minn. Small town and rural patronage.


Metro-Goldwyn-Mayer

ANNIE LAURIE: Tabloid Musicals—Very good, to be reinterpreted by the Scotch—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.


HOLLYWOOD: SECOND STEP: MGM Miniatures—A very interesting short subject which helps your small town patronage.

SPOOKY HOOKY: Our Gang—They just don't seem to make bad ones. This is no exception—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Miscellaneous

BRADDOCK-LOUIS FIGHT PICTURES: We played this in four of our towns, and it's their biggest local subject film in years. Every picture we played it. Better pass this one up unless you can rent all two reel comedy. We played it. Running time: one reel. E. Eliasen, Rialto Theatre, Payneville, Minn. Small town and rural patronage.


Paramount


MY ARTISTIC TEMPERAMENT: Popeye the Sailor—Was good, although we've seen much better Popeye running time: eight minutes. E. Eliasen, Rialto Theatre, Payneville, Minn. Small town and rural patronage.

SWING, HUTTON, SWING: Ira Roy Hutton and Orchestra—Too much Hutton. A couple of good acts might get it by, but she does it all in one, nailed back and all. Our advise, leave it in the can—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio


Major Bowes: Major Bowes Amateur Parade No. 3—Not so good. Running time: eight minutes.—P. G. Held & Son, New Strand, Griswald, Iowa. General patronage.

United Artists

DONALD AND PLUTO: Mickey Mouse—Very good. Running time, 8 minutes.—P. G. Held & Son, New Strand, Griswald, Iowa. General patronage.

Three Blind Mousekeeters: Silly Symphonies—Good. All Mickey Mouse and Silly Symphony are good. Running time, eight minutes.—P. G. Held & Son, New Strand, Griswald, Iowa. General patronage.
IN THE BRITISH STUDIOS

by BRUCE ALLAN
in London

Annabella at Denham

Work has been started at Denham on the Robert T. Kane production, "Follow the Sun," with Annabella, again under the direction of Harold Schuster, who made "Wings of the Morning." The cast list is practically complete; it includes Paul Lukas, Romney Brent, Francis Sullivan, William Dewhurst, Stewart Rome, Frederick Leister and Tyrell Davies, with David Niven, here on holiday, signed to play the leading male role opposite Annabella. Phil Tanu- nura, in charge of photography, will have a considerable amount of costume work to do, one of the intentions of the producers being to put over the French girl as a "best dressed star." Her wardrobe already has entailed calls on the resources of leading Parisian houses.

Yorkshire at Studio

The big exterior set at London Films' studio at Denham, which was used for the spectacular scenes of "Things to Come," "Fire Over England" and "Knight Without Armour," has been transformed into an Agricultural Show for current scenes of the Victor Saville production, "South Riding." Pens of fat cattle and prize sheep, horse lines and judging rings have been imported with, as a background, an old-fashioned English fair and its merry-go-rounds, shooting galleries and gypsy fortune-tellers. A tracking shot through this set covers very nearly a quarter-mile. The weather has been perfect for scenes showing the farm stock of "Squire Carne" (Ralph Richardson) being auctioned, with Edmund Gwenn also active in the character role of a hard-faced, hard trading local Councillor. Joan Ellum, the Yorkshire school-girl discovery of the picture, is also in the show-ground sequence.

Galsworthy Is Staged

Basil Dean’s production of John Galsworthy’s "The First and the Last," for London Films, is close to completion. The current setting reproduces Soho street backgrounds and occupies the whole of one of the mammoth Denham floors. Its foreground is one of those open air street markets which still lend flavor to the hinterland of Wardour Street, and its realism ought to be beyond question, as stalls and their attendants were brought straight from Soho.

Three cameras were used on the market sequences, under the direction of Jan Stat- lich. One shot down from forty feet, giving a street background through a window framing. The others tracked Laurence Olivier and Vivien Leigh through the crowds, for the important scene in which Margaret Lockwood, taken from the London stage by Gaumont British to play the feminine lead in "Dr. Syn," a new George Arliss film, has been given a new contract.

the girl attempts to save her lover, in danger of punishment as a murderer. To be filmed is another typical London sequence showing holiday makers on the river steamer Royal Eagle.

A "period" scene shot for "The Return of the Scarlet Pimpernel" for London Films is a reproduction of an oldtime cricket match, with players in top-hats using bats curved like hockey sticks.

Studio In Theatre

Grosvenor Sound Films, for a background for the entertainment for Royalty which inspires the title of the Arthur Tracy "Command Performance," used the Golders Green Hippodrome, in the Hampstead area, from early in the morning until the theatre was wanted for a public performance at night. The unit spent several days in the Hippodrome, staging a footlights presentation of "Carmen," with Tracy’s singing of the "Toreador" song as its highlight. A full orchestra, and chorus were recruited from the Old Vic and British National Opera companies.

Sinclair Hill, directing, is celebrating his twenty-fifth year in films; he first went on the floor in 1912 at the old Itala studio in Turin, where "Cabiria" was made. One of his extras at that time was named Valen- tino. "Command Performance" is Hill’s seventy-sixth picture.

Chatterton for Wilcox

Ruth Chatterton's engagement by Herbert Wilcox for the starring part opposite Anton Walbrook in "The Rat," is her first in British films. The original Ivo Novello play has been a big box-office success in England; the screen adaptation has been done by Hans Rameau, who worked on Walbrook’s big Continental success, "Maskerade"; Marjorie Gaffney is scripting it. Shooting starts at Denham in three weeks, under the direction of Jack Raymond. Walbrook has just finished the role of the Prince Consort in Wilcox’s "Victoria the Great," now in New York.

Itemized

Roland Young will play in the next Jessie Matthews vehicle for G-B, "Full Sail," which goes on the floor at Pinewood this month. Barry Mackay, Noel Madison and Jack Whiting also are cast.

Erich von Stroheim is to be a German Secret Service man in "Mademoiselle Duceur," with Dita Parlo, a Max Schach Traf- algar production for United Artists release, to be directed by Edmond T. Greville, famous for "Remos." First shots were made at Pinewood last week.

William Collier, Jr., now of Warner-First National studio at Teddington, was presented with a daughter on Independence Day.

"London Melody" is the new title of the Herbert Wilcox production written by Ray Lewis. Originally the title was "Neopolitan Love Song."

Alexander Korda will produce a series of short subjects at Denham, featuring new players, with the idea of developing them for feature roles.

They will be shown at 250 Odeon theatres controlled by Oscar Deutsch, and patrons will be asked to fill in voting cards, to obtain the customers’ evaluation of the players’ abilities.

Comment Remains

Paramount British News has refused to withdraw a comment in its pictures of the recent Swanley train smash, which was pros- tested by the Timber Development Assn. The comment stressed the loss of life due to wooden construction of railway cars.

G. T. Cummins, Paramount editor, said: "The pictures speak for themselves. In rail smashes in all parts of the world the coaches that have stood the crash, and had less loss of life, have been made of steel."
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<td><strong>MONOGRAM</strong></td>
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<td>&quot;Fools in Paradise&quot;</td>
<td>Original, Playwright. Screen play, George Templeton. Director: Edward Kelly.</td>
<td>William Hall, Anne Nagel, Dean Jagger, Steffi Duna, Charles Waldo, Ward Bond, Marry Alper, George Meeker.</td>
<td>Shooting</td>
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<td><strong>RKO RADIO</strong></td>
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<td>&quot;Fight for Your Lady&quot;</td>
<td>Original, Playwright. Screen play, Lynn Fontanne, Kenneth Selander.</td>
<td>Eddie Cantor, June Lang, Roland Young, Tony Martin, Louise Hovick, John Carradine, Alan Dietz.</td>
<td>Shooting</td>
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<td><strong>TWENTIETH CENT.-FOX</strong></td>
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<td>&quot;All But Goes to Town&quot;</td>
<td>Screen play, Kathryn Scola, Darrell Ware, Lamar Trotti. Director: Walter Lang.</td>
<td>Marion Davies, Robert Montgomery, Jean Kent, Knowles Check, Jean Harlow, Warner Oland, Tom Brown.</td>
<td>Shooting</td>
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<td>&quot;The Wife, Doctor and Nurse&quot;</td>
<td>Based on a story by Niven Busch. Screen play, Lamar Trotti, Sam Leven. Director: Henry King.</td>
<td>Publicity, William A. Seiter.</td>
<td>Shooting</td>
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<td><strong>UNITED ARTISTS</strong></td>
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<td>&quot;The Adventures of Marco Polo&quot;</td>
<td>From the novel &quot;Summer Lightning&quot; by Alice Corbin. Screen play, Arthur Rosel. Director: Hong Logan, David Hertz. Director: Arthur Rosel.</td>
<td>Eddie Cantor, June Lang, Roland Young.</td>
<td>Editing</td>
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<td>&quot;I Met My Love Again&quot;</td>
<td>From the novel &quot;Summer Lightning&quot; by Alice Corbin. Screen play, Arthur Rosel. Director: Hong Logan, David Hertz. Director: Arthur Rosel.</td>
<td>Eddie Cantor, June Lang, Roland Young.</td>
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<td><strong>UNIVERSAL</strong></td>
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<td>&quot;Carnival Queen&quot;</td>
<td>Original, Playwright. Screen play, Monte Brice, Dorien Ovres. Director: Edward Buzzell.</td>
<td>PUBLICITY, ANITA BURKE, WILLIAM CASH.</td>
<td>Shooting</td>
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<td>&quot;Merry-Go-Round&quot;</td>
<td>Original, Playwright. Screen play, Monte Brice, Dorien Ovres. Director: Edward Buzzell.</td>
<td>PUBLICITY, ANITA BURKE, WILLIAM CASH.</td>
<td>Shooting</td>
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<tr>
<td>&quot;Behind the Mile&quot;</td>
<td>Original, Playwright. Screen play, Monte Brice, Dorien Ovres. Director: Edward Buzzell.</td>
<td>PUBLICITY, ANITA BURKE, WILLIAM CASH.</td>
<td>Shooting</td>
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<td><strong>WARNER BROTHERS-FIRST NATIONAL</strong></td>
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<td>&quot;Tonight's Our Night!&quot;</td>
<td>Original story and screen play, Carleton Sand. Director: John Farrow.</td>
<td>Clive Brook, Robert Wise, Robert H. Harris, Jack McCall, Jack McCall.</td>
<td>Shooting</td>
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<td>&quot;Two Platoon&quot;</td>
<td>From the play by Jacques Deval. Screen play, Casey Robinson. Director: Anatole Litvak.</td>
<td>Clive Brook, Robert Wise, Robert H. Harris, Jack McCall, Jack McCall.</td>
<td>Shooting</td>
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<td>&quot;Sh! the Octopus&quot;</td>
<td>From the play by Ralph Murphy. Screen play, Glynis Johns. Director: William McGann.</td>
<td>Clive Brook, Robert Wise, Robert H. Harris, Jack McCall, Jack McCall.</td>
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"CITY OF OURS"

The problem often uppermost in the minds of conscientious subsequent-run managers, especially in the bigger cities, is how to compete successfully and within budget limitations for additional business with nearby houses playing ahead. There are obstacles, no doubt, and not always imaginary. But cases are known where theatremen running behind first and even second runs within reaching distance refuse to consider their policy limitations as insurmountable obstacles to higher grosses. In other words, these men figure there is extra patronage to be gotten and they go after it as though the nearest opposition situation was miles away.

Well, and why not? In the first place, as one member put it, if theatregoing is a habit, then why cannot more of the neighborhood folks be educated to patronize the theatre nearest their homes? Assuming that everything else is equal in two nearby situations, with the exception of policy, should the fact that one house plays behind the other provide an acceptable reason for the manager to throw up his hands and call it a day? Hardly, we opine.

Some years back, confronted with a similar situation, your Chairman conceived the device of marking out upon a large scale map definite boundaries around the district from which the theatre drew. Across the face of this newly-created zone was boldly lettered the words "City of Ours", and the map hung prominently where it could not escape the notice of the entire staff.

From then on, every date was treated as a first-run in the "City of Ours"; the entire district publicized persistently and consistently from that angle. Merchants were sold on the idea, the neighborhood businessmen's association enthused and in due time was obtained a fair share of the business which until then had proceeded regularly across town to district theatres playing ahead.

More current is the case of Jack Finck, at the last-run Sunset Theatre in a highly competitive section of Brooklyn, New York. Seeking about for ways and means to stimulate his takings, Finck struck on the smart idea—but let Jack tell it in his own way:

"Running a last-run house on top of wide-awake first and second runs is a tough proposition. Therefore, in telling my pictures, I thought the best thing would be to organize, to sell my house to the neighborhood merchants and let them help sell the theatre. The first thing I did was to organize the Sunset Merchants' Association, choosing merchants within a few blocks radius.

"I had to sell the women; so, with the association's cooperation, sponsored a "Ladies' Household Matinee" which doubled my Friday matinee grosses. Then the men started to complain, they wanted a break, too; so we put on a special Friday night event for them and now my Friday business has come up to where it is one of my best nights.

"I thought this might be interesting to subsequent-run houses. If you can't contact your patrons direct, contact the merchants they buy from."

Your big city is nothing else than a number of joined "smaller cities." Theatres operating in the "smaller cities" might profitably regard their situations in the same manner essentially as do managers in less congested spots unhindered by opposition the metropolitan showman chooses to find unduly restrictive.

\[\text{No Argument to That}\]

In their ceaseless digging for angles productive of sock publicity, do all theatremen work to the full those ore-bearing veins immediately to hand? Which thought is brought to mind by a tearsheet from the Cleveland News featuring in Howard Beaufait's widely-read "Here Today" column an interview on ticket-selling and its ramifications with Natilda Powers, Loew's Stillman cashier. That the theatre is apt to receive important breaks on other slants besides pictures is indicated by the accompanying note from Manager Jack Lykes, wherein he points out these possibilities in the departments of the theatre proper.

"There is plenty of publicity to be had other than routine stuff," writes Jack. "Every theatre has material for unusual stories which the papers are only too glad to use, what with readers showing keen interest in theatre news. The cooling plant, backstage, projection room, service staff, all make good copy for human interest stories."

There may be varying opinions as have to do with dollar-and-cents results from institutional advertising. But there can be little argument on the worth of intelligently directed institutional publicity.

Columnists plagued by daily deadlines oftentimes are as willing to be sold as are managers anxious to sell them.
Round Table In Pictures

Palm trees and various denizens of the jungles, mounted, and panels of action scene stills were used extensively for the atmospheric lobby display arranged at the Santiago Theatre, Santiago, Chile, for the engagement on Paramount's "Jungle Princess". The decorations were created by Benito del Villar, general manager.

In addition to the wide attention given his effective horse-and-Indian-rider ballyhoo on "Last of the Mohicans", Manager W. Hinks, Alex Cinema, Paisley, Scotland, secured first prize with the stunt in a local Fancy Dress contest. Rider made the main streets of the city and stopped off at schools to give the youngsters a closeup of an Indian chieftain.

Decorative street float that featured the exploitation on "Tarzan Escapes" at the Regent Cinema, in Nagpur, India. Boys painted in vivid colors were also used by N. J. Nayudu, who arranged the campaign. ... Trained dog in "Storm In A Teacup" was tied in with window at animal dispensary on the date at the Leicester Square Theatre, London. Blowups of the talented pooch featured the center of the display.
Quigley Plaque Winners for June

The first Arkansas theatreman and the first of his circuit to win a Quigley Plaque, W. Clyde Smith, City Manager in Hot Springs for Malco Theatres, was voted the Bronze for June for his entry on "Mountain Music", at the Paramount, in the resort city.

Smith's realistic front at the Paramount, Hot Springs, composed of bark slabs and railing fence at edge of sidewalk. Detailed account of the campaign will be found on a following page.

An Open Letter From the Mayor to the Citizens of Sudbury

To
The Citizens of Sudbury—

It is a pleasure for me, as Mayor of Sudbury, to identify myself with the celebration of "C.P.R. WEEK" in Sudbury. The outstanding motion picture "SILENT BARRIERS" which plays at the Grand Theatre all next week, tells in a stirring manner the vivid story of the building of the Canadian Pacific Railway across Canada. The motion picture record of this page of Canadian history is being made the occasion for celebrating "C.P.R. WEEK" in our city. Local merchants have arranged special sales attractions, and every effort is being made to make next week a tribute to the Canadian Pacific Railway, an outstanding spring buying week in the local stores.

I hope Sudbury citizens will do their part to make this occasion a memorable one for all concerned.

As Mayor of Sudbury I would also like to extend a warm welcome to all those out-of-town visitors who are coming into town on the C.P.R. excursion, which has been arranged to coincide with "C.P.R. WEEK."

JOHN RUDD
Mayor

Thirty-foot display showing photographs of "Star Is Born" while in production proved to be one of the lobby highlights in the campaign put on by C. T. Sprouse, manager, at the Capitol, in Hamilton, Ontario, Canada.

The fourth Canadian showman to win Plaque honors, H. C. Deacon Main, manager, Grand Theatre, Sudbury, Ontario, was awarded the Silver for June on "Silent Barriers". Details of campaign on following page include tiein with the Mayor for Open Letter reproduced at left.

The first Arkansan theatreman and the first of his circuit to win a Quigley Plaque, W. Clyde Smith, City Manager in Hot Springs for Malco Theatres, was voted the Bronze for June for his entry on "Mountain Music", at the Paramount, in the resort city.
QUICK REPORTS FROM THE FIELD

Marine Stuff

Week ahead of “Singing Marine” at the New York Strand song plugger dressed in uniform covered sheet music departments of various stores singing hits from the picture. Blue satin banner hung from floor, standard was placed in each location with tie-in copy. Another advance stunt was distribution in the midtown section of Powell roses by girls dressed in sailor blouses and white slacks.

For attention at beaches sailors covered metropolitan water resorts with title copy painted on sails. Preview screening was held for marine corps officers and on opening night reserve officers in full dress uniform paraded to the theatre carrying banners.

Contest

Arrangements were made by Louie Lann, Palace, Lorain, Ohio, for a twins-contest in connection with his “Prince and the Pauper” date. Held on the stage week ahead of opening, with 18 sets competing, audiences judged the winners on the basis of the ones who looked most alike. Cash prize went to winner and tickets to runners-up. Papers cooperated with stories and photos of entrants.

Parade

Special permission was obtained from local Wilkinsburg, Pa., high school for use of school band to help sell “Maytime” for Dick Brown, Rowland Theatre. Boys paraded main streets opening day, ending at theatre where special concert was given. Two boys carried banners at head of parade reading “Join the parade, see” etc. Brown also promoted full co-op page, selling merchants the ads himself, each store’s ad including cut of either MacDonald or Eddy. Doorknob hangers paid for by merchant’s ad on reverse side were distributed house to house and local florist also cooperated distributing heralds attached to roses reading “a bouquet of romance from Jeannette MacDonald and Nelson Eddy,” etc., etc.

REVUES

Found by Frank Harpster, Warner’s Ohio, Mansfield, Ohio, to be a consistent grosser in his high school revue which he usually spots about six weeks after school opens. Harpster selects his talent from among the students and finds the returns sufficiently encouraging for recommendation in other spots.

Editorial

Four smart newspaper breaks were obtained by Joe DiPesa for date on “Star Is Born” at Loew’s State and Orpheum, Boston, first of which was editorial dwelling on chances of extras obtaining starring in which picture and theatre were mentioned. Second was break on William Wellman, director of the picture being local boy featured with story and photos. Third was story dwelling on same theme which included synopsis on picture and fourth was series of giant co-op ads.

Merchant Show

Neatly conceived was special display booth at Keokuk Chamber of Commerce Manufacturers and Merchants Show devoted to buildup on “Mountain Music” at the Iowa Theatre. Space was decorated with scenic stills and for further atmosphere manager K. C. Whetstein dug up old squirrel rifle, jug of mountain dew and also some of the amusing ads on the picture that Paramount ran in Esquire.

Prop Elephant

The fact that live elephants are scarce around Miami at this time of the year did not deter publicist Jonas Perlberg who, with Manager Joe Abercrombie of the Rex constructed huge pachyderm with some old bicycle parts, grey cloth, tin and nails. Used as a bally, gag was found effective in promoting Elephant Boy.

Profit

Two full page co-op ads were obtained by Joe Miklos, Joe Borrenstein’s assistant at the Embassy, New Britain, Conn. Miklos not only did a nice job of selling “Maytime” and “This Is Your Affair,” but also turned in a slight profit to the theatre. Though newspaper charged regular rates, theatremen were able to promote merchants to pay the higher rate.

Local Angle

On “Hit Parade,” Harry VanNoy seized on the local angle for the date at the Paramount, Anderson, Ind. It seems that one local boy appearing in the picture had previously worked for General Motors and his appearance in the picture was considered good enough for a page one story in the Company’s house organ which also plugged the picture.

MENOMAP PROMOTES
ACE STAR DISPLAY

Smart window at the New York Gimbel department store was arranged by Manny Reiner of Lou Lifton’s Monogram publicity staff for tie-in of various of the company’s stars and Moviematic cameras. Display featured Movita and Warren Hull in “Paradise Lost”; Jack Randall, Owen Davis, Jr., and Joan Woodbury, in “Luck of Roaring Camp.”

“Goofygrams”

Several co-op ads featured Charlie Winchell’s “Woman Chases Man” campaign at the Century, Minneapolis, with prominent shoe store taking large ads on the gag “chase yourself into this store for Miriam Hopkins’ new shoe.” Store used art of stars and playdates in ads. Fashion shop topped off co-op ad with banner streamer and beauty chain concentrated on counter displays of Miriam Hopkins and daily demonstrations plugging the makeup and picture.

Columnist used the “goofygrams” idea explaining the gags with liberal mention of picture and awarding guest tickets for best material submitted on names of goofy people and the things they do. Five humorous rules for avoiding bill collectors advanced in pressbook also got big play. Inquiring reporter stunt was used.

School Tie-in

Tie-up with all neighborhood schools was effected on “Romeo and Juliet” by Don Williams, Colonial, Brooklyn, N. Y., whereby guest tickets went to those students correctly answering list of questions pertaining to the picture. Principals got behind the contest, distributing folders and bafflers to the students and sanctioning announcing announcements which were made on bulletin boards and in English classes. Two schools made up matinee parties. PTA’s and various church organizations were contacted and public libraries displayed stills with credit copy two weeks in advance.

Ushers’ Card

On “Make Way For Tomorrow” at the Olympia Theatre, Miami, publicist Jonas Perlberg reports card signed by ushers which purported to be the lowdown on the picture. Copy headed “from the bottom of my heart. Cards were distributed by ushers to patrons at theatre.
CIVIC HEADS EXTEND COOPERATION TO JUNE AWARDS PLAQUE WINNERS

Promotions Organized by Main And Smith Furthered by Aid Of Mayors and Other Leaders

Since the city of Sudbury, in Ontario, Canada, owes its existence to the Canadian Pacific Railway, it was fitting that Manager H. C. Deacon Main’s campaign on “Silent Barriers” at the Grand, in that spot, be promoted through the cooperation of the road executives. And with such cooperation obtained, the C. P. name and the railway angles of the picture were made the outstanding features of the campaign, which was emphasized on the historical and educational angles, the Canadian locale of the screening, the drama and the star, Richard Arlen.

Further reasons for the strong campaign behind the date included the knowledge that many of the men now employed locally aided in the early construction of the road, the prestige of the C. P. name which gave the engagement a higher level of attention than is usual, and publicity to be secured through the Canadian Rockies portrayed in the picture.

The railroad officials won over, Deacon was able to obtain further cooperation from the Sudbury Star, leading paper, previously not given to continuing picture and theatre public interest. Station CKSO also extended its facilities more generously for the occasion.

Railroad Cooperates on Drive

To open the campaign, a “C. P. R. Week” was decided upon ahead of the date and leading merchants invited to participate. Special reverse slugs were made up, copy reading “this is an official C. P. R. Week Store,” followed by a box carrying title and theatre. Main reports the inclusion of the word “official” brought in merchants dealing with the railroad who otherwise had not been interested. These slugs were planted extensively in newspaper ads by the merchants, who also gave key windows for elaborate displays. Stores also used window stickers and banners incorporating the same copy, the entire idea tied to special sales, excision rates arranged by the C. P., etc. Civic aid was rendered by the Mayor of Sudbury in an open letter inviting local and visitors were invited to take part in the event, body of the letter featuring the picture.

The special excursion set by the road was publicized by thousands of heralds distributed over many miles of C. P. territory for three weeks ahead and in which the publicity was really continuous. Dates of the excursion coincided with regular monthly payday of the mines.

Top newspaper tiein was a photo contest, prizes of cash and guest tickets given for the best old-time photos of the city and those having to do with the railroad’s activities in that sector. Judging was based on historical interest and the theatremen reports over 50 received, all over 25 years of age with entries received from as far away as Toronto. Paper gave the tiein lots of publicity and wound up with a full page of reproductions showing the winners. Radio announcements also kept interest high.

Successful campaign in the schools was put on with letters written to all principals stressing the educational and historical value of the picture, though these angles were not plugged in the general advertising for obvious reasons. Special children’s matinées were set, street cars and busses chartered to bring children in from all over the district, the youngsters paying their own transportation.

To impress the date upon the educators, Main employed the device of sending a second letter two days later, the second enclosing guest tickets and written as though to make good for the error of not sending the ducats in the first note. Results showed a high attendance from the schools with 60 per cent of all students in the district over eight years of age reported to have purchased admissions for the special matinées. Other advertising included full-page co-op with five of the old established stores participating center of the layout showing early photo of the city with special story written by the publisher. Another large co-op display was taken by the railroad which used the locale of the picture to publicize the C. P. resort hotels. In addition to the individual ads on the special week, Main started his own campaign some nine days ahead with small copy leading up to an eight-column smash.

For the attention of those patrons inclined more to strong action in their picture fare, Deacon had throwaways made up stressing the drama in the picture and these were distributed house-to-house in the foreign language sections of town. Another novelty was the issuing of a cover of the photo on regulation train order forms obtained from the railroad. These were given out among the better-class homes in Sudbury and the district, the copy stressing the historical and Empire angles.

MONTH’S CAMPAIGNS ONLY ARE ELIGIBLE

Entrants in the Quigley Awards are cautioned that entries for any single month must be on pictures played during that month. From time to time, entries are received found ineligible for this reason. The only exception made occurs when through no fault of the entrant campaigns are delayed in the mails. July deadline is midnight, Saturday, Aug. 7.

Entirely prepared to welcome the date on “Mountain Music,” as the theme of the picture had to do with Arkansas, W. Clyde Smith worked out a comprehensive campaign for the opening at the Paramount, in Hot Springs, Ark., featured by the Southern premiere of the feature. This was put on in typical style, guests including the mayor, federal officials, civic heads, etc. Invited also were relatives of Bob Burns, who put on a campaign similar in style to the star’s regular syndicated column.

Many Ballys Used

Ballyhoos were plentiful and interesting. Week ahead, Smith planted a small mountain station on the fliers with costumed boys sitting on kegs and whistling in approved Arkansas manner. Ushers, too, were garbed in hillbilly apparel, cashiers in gingham with hair in pigtails. On opening night an authentically six-piece hillbilly band was brought down from the mountains to give a concert in front of the theatre. Boys similarly clad made the main streets carrying theatre program and two costumed squirrels with squirred rifles attracted attention by objecting loudly to the new city parking meters.

The famous “Wafford,” the Bob Burns piggie, was introduced to the home folks through a local porker who was placed in a pen in front of the theatre and named “Bob Burns Wafford II.” The piglet was decorated with ribbons and fed from a bottle. Mountain donkey drawing bannerned cart about town was another attention-arrestor. Found effective, too, was a series of special nights honoring towns within 30 miles of Hot Springs. Windows were painted featuring the famous Western Union wires with blowups of the stars, 60-foot banner hung from building in best spot in town, old barns and buildings roughly lettered with theatre copy as were fences and walls. Sidewalks were stenciled in the same manner.

Securing the slabs from local saw mill, Smith built special log cabin front with rail- way fence built across sideview, the station and the famous, “vitamin” block letters were added. Extra copies of Clyde’s weekly Movie News were distributed within a radius of 30 miles, the special issue containing many special ads. Emphasized the Arkansas setting of the picture and put over neatly by Smith was a teaser campaign using copy and layout with cut of Bob Burns similar in style to the star’s regular syndicated column.
Exploitation in Holland Shows Definite Progress

American Publicity and Advertising Methods Find Favor With Dutch Theatremen

by PH. DE SCHAAP
in Amsterdam

It is undoubtedly interesting to give some details of the publicity situation in Holland where the extended American publicity-campaigns as same reached Europe did not fail to influence the methods of making publicity for pictures and to be of great importance for the exploitation of pictures.

Properly speaking, film publicity in Holland is still a stage of development. Many exhibitors who saw decreasing their business during the last few years, now try indeed to make business by better exploitation, but not in immediate results must be awaited. I don’t want to say that real good publicity did not exist in Holland until the present moment; the big Amsterdam theatres, for instance, always tried to sell a picture to the public by any kind of publicity and generally made profits of their campaigns. The American film-publicity in the first place spoke to the heart of the Dutch theatre-managers, far more than that of other countries importing their productions into Holland.

Publicity Methods Detailed

It is undoubtedly worth stating the different subdivisions Dutch publicity has been based on first; Front-stunts and lobby display. As to this, Holland can stand comparison to other countries by putting often modern effects and original poster display at the theatre-entrance. This kind of publicity is always of attraction to the picture-goer. The patrons are accustomed to it, and if it happened sometimes that lobby displays really were untasteful, generally same are most attractive for the picture-goer.

Window display in shops: The exhibitor plans, e.g., a tie-up with well known stores and shops in order to expose stills, posters, etc., of the picture in question, whereas the owner of the store takes profit of this display as a publicity for the article he sells. This kind of publicity is well known in America, too.

Publicity by cars: Posters on both sides of a big car driving through the city and announcing the coming performances of the picture. The costs of hiring such cars are about fl. 35, weekly.

Advertisements in the Dutch press are published on Thursday, as the cinema week begins at Friday. These ads are very expensive. The prices of each newspaper are different, but generally the average price for cinema ads is fl. 0.45 per line (8 lines = 1 inch), under special conditions with the theatres. For a country like Holland this publicity remains always most attractive.

For an important picture special publicity is used with advance ads on Wednesday, Tuesday and sometimes even on Monday or Sunday. Advertisements are also inserted in weekly and monthly periodicals, giving always a lot of free publicity by general artitles.

LITTLE PUBLICITY ALLOWED ON RADIO

By government regulation, radio publicity and the usual tieups open to theatremen on this side are not available in Holland, the only air exploitation allowed being broadcast of music or drama from the various theatres and sometimes dramatizations based upon a picture. AVRO, VARA, KRO and NCRV are the leading Dutch radio stations.

For some pictures throwaways are printed and distributed in several ways: at the box-office of the theatre, in the street, in the houses, etc. These throwaways may not be distributed in the Amsterdam city, and so much of their value is lost. However, when the folder has a good and attractive composition, it is used.

Dutch posters. For an important picture a Dutch two-sheet poster is made, and bought by the theatre in the capitals. These posters are subdivided among several firms, shops, etc., to display at their front-door.

The important theatres have their own house organs with several notes and items on the picture, synopsis and general articles. Throughout the whole town (I take Amsterdam as an example) fences are rented, mostly for two weeks or a month, and only for big pictures.

Besides the before-mentioned subjects a special publicity is made by a special exploitation campaign for a picture. This campaign of course always differs. As an example the "Rose Marie" campaign proved to be very effective. This campaign began with Canoe Races on one of Amsterdam’s canals; the topic of the day (Sunday afternoon) was Jeanette MacDonald and Nelson Eddy being pursued by Indians. The campaign itself took its summit by an illumination with decoration with flowers of the well known Mint-tower for which permission of the municipality of Amsterdam was obtained. With big figures the name "Rose Marie" was announced to the public passing by this tower by thousands.

Rose Day Organized

Further, a Rose-day was organized, in cooperation with the Initiative Committee Amsterdam. The decoration of the Mint-tower also was effected under the patronage of the said committee. This Rose-day among others contained a window contest with big free advertisement and window display throughout the whole town. Many picture enlargements were used and excellent stunts were made. Several shops handed out little bouquets to their customers, and roses were distributed on a large scale. Of course, the radio companies continuously played music from the picture. Roses also were handed out in the theatres, Rose-Marie bonbons, Rose Marie in fruits, Rose Marie cake have been made, poster stamps distributed. A mounted Indian crossed the town "looking for Rose Marie," a flower boat crossed the several canals, of course provided with adshields, rose cars were riding along the whole day, excellent fences were hired, newspaper advertisements beginning already on Monday, and at last the organization of a Rose-ball in a well known Amsterdam music hall, Bellevue, that metamorphosed all its rooms into a flower garden.

Holland is not accustomed to real big publicity campaigns, but examples like this certainly will be followed by others. The newspapers gave an enormous free publicity every day, with several stills of Mint-tower, curtain call, etc. and the theatres on the country also profit from the experiences of the Dutch capital, as even the papers out of Amsterdam daily provided their readers with news of this publicity. Generally the theatres in the country are launching their pictures without a special publicity, limiting their propaganda to the distribution of folders, sometimes posters and window displays. Steadily a change is coming.
The New York area for the first time is represented in the current Round Table individual adman series by Joe Lee, the ol' theatre doctor, now engaged, and progressively, in telling the folks about it as the advertising and publicity director for the Fabian Theatres, in Brooklyn, N. Y. Lee finds the sockeroo highly effective in his newspaper advertising with especial emphasis on reverse displays. Further pages reproducing the efforts of independent and circuit admen will be published from time to time.
YOU ARE INVITED TO JOIN UP

JACK HAZLETT manages the Dickinson Theatre, Junction City, Kan., and entered showbusiness in 1919 as usher and later was sent to operate in booth. After the usual jobs around theatre Flazzett signed up with the Dickinson Circuit in Kansas to manage two of the outfit's theatres. The only other circuit Jack has been connected with is the Dresch and Frankle outfit in Cincinnati.

A. S. WHITTAKER is the publicity director of the Sound City Films and Distributors in London, England, and since our entire membership is always interested in reading of the activities of their overseas brothers, we extend a very cordial welcome to you, Whittaker, to keep us posted on things exploitation in London.

FRED CROSS is assistant to Round Tabler Joe Stribling at the Kiowa Theatre, Hobart, Okla., who recommends him for membership. With the two of you signed up, there's certainly no reason why the Kiowa shouldn't be well represented. Can we count on the two of you?

THOMAS M. ZEIDMAN is the assistant manager of the Sam Harris Theatre, New York City, only a few blocks removed from club headquarters so we certainly expect that he shall drop in one of these days to say hello. We haven't heard from you since you signed up, Zeidman; that's not the true club spirit, you know.

R. H. SHAFFER manages the Palace Theatre in Canton, Ohio, for the Inter-State Theatres to which job he has been an assistant manager for the Kaplan Theatres, of which the State is one, and has just received his promotion as manager. In addition, Rex tells us he reads our section weekly; that being the case, how about showing your reciprocity by sending along some stubs that other member-readers can adapt to their own situations?

R. F. WILBERN is the partner-manager of the Palace and Folly Theatres in Duncan, Okla., which is part of the Griffith Amusement Company organization. Since Wilbern's activities have already been reported in our section, we shall take this means of formally welcoming him and expressing the hope that he shall continue to keep us posted.

JAMES G. DAVIS is the assistant manager of the M. & P. Olympic Theatre, Chelsea, Mass., and Jim started in showbusiness at the age of sixteen as part-time usher at the Olympia, Lynn, Mass. Worked there a year and was promoted to doorman and soon made chief of service. After a few years in that job, Davis was promoted to assistant manager and then transferred to his present spot.

M. W. CANTRELL manages the Wilby-Kincey Imperial Theatre in Lenoir, N. C., and with so many of his circuit's managers active Round Tabler members we are anticipating another newcomer to our club to be an active contributor. How about telling us something about your recent exploitation stunts at the Imperial, Cantrell?

HARRY SKLARIN is out in Englewood, N. J., managing the Skouras Englewood Theatre and he is close enough to club headquarters to come in and pay us a visit so that we might get personally acquainted on that next day off. Can we expect to see you here soon, Sklarin?

KENNETH BLACKIDGE is in Wellington, Texas, managing the Ritzy and Texan Theatres for the Griffith Amusement Company. Your circuit also boasts of many active members, Ken, and so we extend a cordial welcome to you and remind you that your obligation to the club only starts when you sign on the dotted line, so we shall look forward to hearing from you at not too infrequent intervals.

SPENCE PIERCE, advertising director of Warners' Theatre, Memphis, Tenn., comes well recommended to us by zone manager Howard Waugh, whose okay is good enough for us. Since Waugh speaks so highly of Pierce's ability we are looking forward with keen interest to his first contribution to the section.

WALTER HORN is in Newark, N. J., managing the American Theatre for the P. Juze Playhouses, Inc. Newark isn't so far away you know, Walter, that you can't make a promise to yourself to come up and see us next time you're over this way. And remember, signing on the dotted line just starts your obligation to the club, so get ready to send along accounts of your recent activities at the American.

T. E. LOPATO is the exchange manager for 20th Century-Fox Fed., Inc., Tientsin, China, and if he but knew how interested his Round Table brothers are in the activities of overseas showmen, he most certainly would keep us posted on what's what there. We have quite a few contributors from China and we are hoping that Lopato will swell the ranks by an additional new member that we shall hear from soon.

Above poster for "Maid of Salem" was created by Bill Venable, staff artist for Clyde Smith at the Maaco Paramount in Hot Springs, Ark. Display was done in pastels on velour background.

Birthday Greetings

B. F. Adcock  Harry Kuhn
George O. Allen  Hamilton R. Kupper
E. D. Ardavany  G. O. Leo
Russell W. Barrett  Frank Lewis
Net Blank  Roy Liebman
Lloyd H. Bridgham  Emerson Long
Harry Browning  J. J. McCarthy
Wallace J. Butler  Byron McElligott
Jack Campbell  Lester T. MacWatters
Lawrence Cleary  Joseph S. Mahoney
E. L. Dilley  Richardson M. Mills
Hudson Edwards  Herbert Mueller
Marty Fingar  John Nahalka, Jr.
Joseph Forster  Morris G. Nimmer
Harold Friary  John Revels
Melville Galliart  J. H. Ross
Robert Gibbs, Jr.  Arnold Rubin
Thomas C. Grace  Harry A. Pappas
William B. Grant  Charles E. Phelps
Ty Graciano  A. E. Post
Edd J. Haas  Ken Prickett
Gilbert Hainline  Howard Raiston
De Witt Hailey  Arthur L. Rousier
Sam L. Hander  Bert Rhonheimer
W. F. Harris  Nat Rothstein
J. W. Hill  Louis A. Scharfe
Harry Hirsh  Earl S. St. John
Harry Hofman  Andy M. Samuels
Walter E. Jancke  Robert Schmidle
W. J. Johannsen  Leon B. Sternberger
J. D. Johnstone  L. Stanley Telch
George L. Jonas  William J. Tubbert
David Kaplan  Frank Velezy
Harry F. Karasik  Jacob Videnisky
H. E. Kelly  Abe Wasserman

84  MOTION PICTURE HERALD  J U L Y 2 4 , 1 9 3 7
### ADVANCE

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THE RELEASE CHART—CON’T

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**SERIALS**

12 Episodes Each Unless Otherwise Specified

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**THE RELEASE CHART CONT'D**

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Neligh, Nebraska

Dear Herald:

Last week we were driving in Iowa and calling on the boys and trying to straighten 'em out and it was 104 in the shade, and April Shower doesn't furnish much shade, and it finally occurred to us that a man who was 104 ought to have his head examined. We had ours examined and they couldn't find anything but sawdust, so we headed for Omaha, where we met a lot of our old friends, all just as sober as we were.

One of 'em came up and put his arm around our neck and said, "Say, Colonel, my subscription to the Herald is about expiring. Will you renew it for me?" We asked a question. Would we renew it for him! Renewing subscriptions is about the most pleasant thing we do.

This fellow sells pictures for Columbia Pictures Corporation; that is, we believe he is with Columbia, anyhow—

There is a chap we know quite well
And he's an up-to-date stem-winder;
He sells the pictures to beat —
And his name is Izy Weiner.

There are some young boys in this town, the same as there are in every town, who ought to be steered in the right direction. For parents to raise a family is a pretty trying job to mingle with bad company is not the surest road that leads to higher things, but rather to a seat on the garbage wagon. That old saying, "As the twig is bent the tree inclines," is a pretty true saying. You remember what happened to "Old dog Tray," don't you? Tray didn't kill any sheep but he was caught in bad company, and this reminds us of that old proverb which says "The company a man keeps will get with us up with his feet.

Yesterday we had an invitation to go with a committee to hunt up the 'shelter belts' and make an investigation, but we didn't go; we hadn't any shelter belts, and besides the weather is too hot to hunt jackrabbits (at government expense), and further than that we are having plenty to do looking after these—grasshoppers.

But speaking of grasshoppers reminds us to inquire if you have ever known a grasshopper to go on a diet. We wish our doctor would prescribe the same diet for 'em that he did for us. You can believe it or not, but one old hopper ate up our hoehandle and has now started on our wire fence, and if they do down in Washington they would probably eat Lincoln's monument.

The most of 'em are politicians; they don't give a continental ding dong for anybody just so they can get plenty of feed.

A bulldog is all right if you know how to treat him, but you have to treat him right. Now you take Bill Weaver of the Herald for instance. When Bill went to call on old man Smith's hired girl that time the old man's friendly bulldog met him at the front gate and Bill's feet suddenly got chilly and he went back home. He failed to remember that a fainted heart never won a bulldog. But it was different with A-Mike Vogel of the "Round Table" department. When A-Mike went to coon some of the old man's watermelon, he had a bulldog seasoned with arsenic to treat the dog to. You simply got to treat 'em right and A-Mike knows how to treat 'em.

We pride ourselves on our independence, but is there such a thing as "Independence?" It is true we broke away from England on July 4th, 1776; that is, we believe that was the date, although we weren't there at that time and can't speak positively, but that is the date as we remember it.

We can remember when we were a boy back in Indiana they used to celebrate July 4th every year and it was our privilege, as well as duty, to recite "Darius Green and His Flying Machine" and read the "Declaration of Independence" for the uplift of the community, although at least 99 per cent of the audience didn't seem to want to be "uplifted." Anyhow, that was part of the program and it seemed to be necessary to arouse the proper enthusiasm before time for fried chicken and lemonade.

We believe that everybody ought to read the "Declaration of Independence."

We remember old man Watkins' boy Elmer tied a bunch of crackers to the tail of Jim Ferguson's Airedale and set them after the hen and he ran into Uncle Sam's barn and set the barn afire, and that night Elmer had to go to bed without any supper, and ever since then we have felt sorry for Elmer.

Every person is dependent to a certain degree upon someone else. Every nation is dependent to a certain degree upon some other nation, but we, of this nation, put ourselves on the back and boast of our "Independence." The only person we ever knew who was absolutely independent was Jake Smart's hire girl Myrtle. We took Myrtle to a celebration once and she was so independent she wouldn't get out of the buggy and walked back home.

We see by a recent issue of the Herald that our old college chum, Bill Weaver, has been transferred from the New York Herald office to the Hollywood office. Hollywood is to be congratulated.

If we are not too late for introductions we would like to introduce Bill to one of Hollywood's fair ladies, Miss Mildred Early. Bill, meet Mildred. Mildred, meet Bill. But say, Mildred, we want you to remember that Bill is already married so don't try to pull any of that Hollywood stuff on him, for he is very easily persuaded.

COLONEL J. C. JENKINS

The HERALD's Vagabond Columnist

The HERALD Covers the Field Like an April Shower

Ray Hall is Named

Pathetgrams Editor

Ray Hall, former editor of Pathè News, has joined Pathè News as editor and sales head. The company plans to release one 16 mm. film a month.

Mr. Hall started in the industry as the first employee of Pathè News Pictorial, in 1913. He organized and edited Heart-Vitaphot and International News Pictorials. After the war, he became editor of Screen Telegrams and later editor of Kinograms, and subsequently produced For Varities before joining Pathè News.

Dawson Joins National

Ed T. Dawson has joined National Studios to handle special sales promotions.
NEW EQUIPMENT

SPECIAL DIVIDEND VALUES TO THEATRE owners. Our Big Clearance Event is on now! Savings 20 to 90% on projectors, sound equipment, chairs, scenery, air conditioners, accessories, supplies, etc. Send today for bargain catalog. CONSOLIDATED THEATRE SUPPLY CORP., 1600-31 Broadway, New York.

GENERAL EQUIPMENT

YOU DON'T NEED TELEVISION TO "SEE" these three values. Rewind booth tables, $9.50 up; Magic-Aire vacuum cleaners, $69.50; Automatic curtain control, $58.50; GE Motors, $9.95; Gyro-Stabilizer soundheads, specially priced. Theatre equipment catalog free. S. O. S., 566-AC Eleventh Ave., New York.

SLIP COVERS—HAVE ON HAND 500 OR WILL make new 35c each and up. HARRY HACKER, 21 West 46th St., New York. (Ryant 7-9245)

HAVE YOUR CHAIRS REACHED RETIREMENT age? Get our list ISL, showing all types veneer and upholstered chairs, reupholstered, reconditioned, $15.00 from $75 up. S. O. S., 566-AC Eleventh Ave., New York.

BOOKS

THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$3 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION—Revised Sixth edition. The revised edition includes 726 pages of up-to-the-minute text, charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble-shooter's" cross indexed for immediate reference in any projection room emergency. ORDER TODAY! 63c postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

THREATRES

THREATRE FOR SALE OR RENT. 100 SEATS. Town 5,000. HARRY FAIRALL, Danville, Ill.

WANTED—THEATRE IN SUMMER RESORT, not more than 200 seats, for play tryouts. Will take long term lease if reasonable. BOX 788A, MOTION PICTURE HERALD.

FOR VARIETY, FOR LOW PRICES, FOR REAL values, pick your used equipment here. Standard makes giant exponential horn units, $5 up. Amplifiers, Oversized motor, Radiola Telephone, RCA, $15.50 up. Soundheads for Simplex, Powers, $15 up. Many others. S. O. S., 566-AC Eleventh Ave., New York.

NEW CHAIRS, RECONDITIONED CHAIRS "parts and accessories. Trade-in allowance on your old chairs or cushions. ALLIED SEATING CO., INC., 358 W. 46th St., New York.

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, motion picture machines, screens, spotlights, stereopticons, etc. Projection machines reconditioned. Catalog H free. MOVIE SUPPLY COMPANY, LTD., 844 S. Wabash Ave. Chicago.

REBUILT EQUIPMENT AT ATTRACTIVE prices. Real values; complete rebuilt Simplex projectors at $250 each and up. Peerless and Strong low-intensity lathomes at $100 each. Super More-Motor. 300 feet, $20 each. Brookstone low intensity lathomes at $10 each. Morello De Luxe lathomes at $5 each. 30 amperé Forest recorders without tubes at $35 each. 15 amperé recorders without tubes at $35 each. Motor generator sets from $75 each and up. Other projection room equipment and accessories at attractive prices. Tell us your needs. Trades accepted. AMUSEMENT SUPPLY CO., INC., 341 W. 44th St., N. Y. C.

THEATRE SUPPLIES. THE BIGGEST STOCK. Save 50c; blowers 35c, large speakers $18.50, Simplex machines $150, 2,000 ft. reels 75c, $50, fire extinguishers $5.50, motors $1.50 up, lenses $2.50 up, projector parts 50%. Startling new discovery show white screen coating make the finest screen $1.50. Thousands of bargains. Send for literature, WESTERN MOTION PICTURE CO., Danville, Ill.

HOLMES PORTABLE TALKIES, POWERS with late Mellaphone sound. 35mm upholstered opera chairs accepted. BOX 620, Memphis, Tenn.

420 UPHOLSTERED CHAIRS: GOOD CONDITION, priced reasonable. STRAND THEATRE, Crawfordsville, Indiana.

700 USED SPRING EDGE SEATS 65c! EACH. Quick action necessary! No dealers! Address BOX 897, MOTION PICTURE HERALD.

TRAINING SCHOOL

THEATRE EMPLOYEES: ADVANCE TO BETTER theatre positions. Free booklet shows you how. THEATRE INSTITUTE, 315 Washington St., Elmiran, N. Y.

BUSINESS OPPORTUNITIES

MAN OR WOMAN WITH CAPITAL TO TAKE interest in established story and talent agency. Write for information. Box 763A, MOTION PICTURE HERALD.

POSITIONS WANTED

MANAGER—ASSISTANT MANAGER DESIRES position with individual or small circuit, age 24; 5 years' experience in all phases of theatre operation, excellent character and personality. Educated as Notre Dame University. BOX 696, MOTION PICTURE HERALD.

PROJECTIONIST—11 YEARS' EXPERIENCE service. Sound. BOX 900, MOTION PICTURE HERALD.

THE great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.
THIS SUSPENSE IS THRILLING!

“Bulldog Drummond” has always spelled box office!
Here he is at his best. Action, romance, thrills!

BULLDOG DRUMMOND AT BAY

From the CRIME CLUB novel by H. C. McNeile
(“Sapper”) with John Lodge • Dorothy Mackaill
Victor Jory • Claud Allister • Screen play by James
Parrish • Patric Kirwin • Directed by Norman Lee

REPUBLIC
"EXCLUSIVE"

TO THEATRES

PLAYING

PARAMOUNT

PICTURES

SEE PAGES . . . 58 - 59
Legislation
Theatre Supply Dealers and Buyers Differ on Patman Act

Newsreels
Companies Petition League For Fair Treatment Abroad

Investment
Motion Picture Stocks Rise $7,608,875 Since January

Unions
Efforts to Organize Talent Carried to Studios in East

Television
British Company Promises Service for 500 Theatres

Financial
Earnings Reports Show Gains; Admission Taxes Up $342,586

Music Tax
ASCAP Counts on Federation To Fight Ouster in States

Independents
Theatre Restrictions Asked As Labor Wars Close Plants

JULY 31, 1937
JUST WHEN YOU THOUGHT THE PARTY WAS OVER!

BROADWAY MELODY OF 1938

—along comes the best dish of all!

BROADWAY MELODY OF 1938

starring
ROBERT TAYLOR
ELEANOR POWELL
and a Screenful of stars!

LEO’S MENU

The Fat of The Land!

Comedy—
“A DAY AT THE RACES”
Road Show—
“CAPTAINS COURAGEOUS”
Mystery—
“EMPEROR’S CANDLESTICKS”
Historical Drama—
“PARNELL”
Romance—
“SARATOGA”
Novelty—
“TOPPER”
Drama—
“BETWEEN TWO WOMEN”
Road Show Epic—
“THE GOOD EARTH”
Etc., etc.

CHEF’S NOTE:
These hot weather dishes are very filling to your theatre. They are therefore very fastening to your bank account.

SEE PAGE 29
New York Can't Forget It—So It's a 3rd WEEK
For the First Engagement of THEY WON'T FORGET

With CLAUDE RAINS · GLORIA DICKSON · EDWARD NORRIS
OTTO KRUGER · ALLYN JOSLYN · LANA TURNER

"It is the duty of all right-thinking fans to see it twice and send their friends!"
N Y Eve. Post

Mervyn LeRoy Made It for WARNER BROS!
We of Warner Invite Every Exhibitor in National Trade Of the First of Our 1937-38 Program August 23rd and

To the Country-Wide Demonstration of Our New Actual, Unmistakable, On-Celluloid Evidence That Never Has Seen Its Equal for Consistent Quality

SEE YOUR WARNER EXCHANGE MANAGER FOR

Loretta and Don
in a picture that has a thrill for every laugh in "Love Is News"... and that means excitement PLUS romance PLUS laughs!

Loretta YOUNG • Don AMEACHE
"LOVE UNDER FIRE"

Sneak preview at Coast proves it another top-grossing 20th smash!
(Full details on this picture in next week's Motion Picture Herald)
OR, WHO CARES?

THE publicity affair Goldwyn-Roosevelt is a tangle of tawdry errors, misunderstandings, misinterpretations. Foremost it is regrettable that on an apparent issue of facts there is a tendency to make the abundant and often vigorously able Goldwyn publicity a subject of extra caution, if not suspicion, in the newspaper offices of the land. There was not enough meter in the story to justify "poetic license." Whoever sent that one out for Mr. Samuel Goldwyn did him no service, and he seems to have been directly quoted. The subsequent apology for an erroneous conveyance that Mrs. Franklin D. Roosevelt was to write advertisements for "Stella Dallas" was widely published, but, inevitably, not so widely as the first story.

And that, too, by the astigmatic reasoning of some sectors of showland, has been hailed as a second triumph of publicity. The motion picture is not so mean and obscure as to be honored or served by apology. Again, the primary misconception involved is considerable. Had the original account been correct it would have recorded something less than a cosmic achievement for the art. After all Mrs. Roosevelt is continuously available in the newspapers as a writer of this and that for vending by syndication and she is intermittently on the radio, with broadcasts sponsored, for instance, by Shelby Arch Preserver and Lamont Corliss Soap. The motion picture industry need not be in a lather about joining that category.

WHO IS TEASED, NOW?

OFten there has been occasion on this page to comment on the adoption of showmanship by American industry. All merchandising today seems to be built around entertainment notions and personalities. It is getting difficult to distinguish between a show and a sales talk.

So one was not to be surprised the other day to find the "strip tease," just recently exiled from Forty-second street, turning up in the concerns of Capital and Labor, with governmental complications. The charge is made by a regional director of the National Labor Relations Board that a coal company down in Harlan County, Kentucky, imported strip tease dancers to put on entertainment as a counter attraction to meetings of the United Mine Workers. It seems that the coal diggers took their choice and went to the shows. That seems to make the Regional Director mad as hell.

"Bread and circuses" may be approved as a national policy, but not, it seems, for industry.

There is temptation to the suggestion that the Regional Director missed an opportunity to see what he could do with some Federal equipment in the way of counter attractions from New York WPA theatre and such sterling offerings as "Injunction Granted" or "Horse Eats Hat."

BRITISH VIEWPOINT

SPEAKING of the British Quota, as every mail and cable has for a fortnight, it is interesting to observe that the letter columns of the great London Times have become a forum on this subject, too, another fact indicative of a breadth of national interest there far beyond the immediate concerns of the amusement industry

And currently to hand is a forthright letter to The Times by the most candid Mr. Ernest Betts, one time film critic of the Sunday Express of London and more recently in production as a story editor.

Mr. Betts thinks not too much of the quota idea in some of its aspects, with an aside remark about "... America whose claims to superiority we so persistently deny while putting 80 per cent of their pictures on our screens."

"You can pass 50 Quota Acts guaranteeing that any wangling of accounts will instantly send the wangler to gaol, and you can have 50 'hanging committees' viewing pictures until the dawn, and you can define 50 times over the nature of a quality test, and it will still be (as Mr. Dent argued) a box office test: and, indeed, what else should it be?

"But if we could make films to pass this test there would be no need for a Films Act, and that is the point. . . ."

Earlier in his communication Mr. Betts pointedly observed: "We do not want to become copyists of America, for you cannot sell America something which America can do better. But we can and should sell something which England can do better, and this is the essence of the problem, the quota being a creative step designed to create better British films. . . ."

ABOUT a year ago Mr. George Bernard Shaw, who has written for "Fame" and some other publications, was murmuring something about it being time to start work on his obituary. This week, July 26, he noted, without celebration, his eighty-first birthday, in exuberantly good health. Mr. Shaw is the Samuel Goldwyn of British literature.

CONSPICUOUS among the motion picture influences on contemporary culture is the curse of the close-up in the candid camera presentations of the xanthic modern press. It may be journalism to put the reader into intimate familiarity with public figures, but there is no good reason for going down into their pores. What they call candid is frequently merely shameless.

"WICKED America, especially movies, ruining British morals," is a headline in the New York World-Telegram, quoting the Very Reverend W. E. R. Morrow, provost of Chelmsford cathedral. Presumably the distinguished provost would make us retroactively responsible for influences on the characters and conduct of Henry VIII, Lord Byron and Oscar Wilde.
This Week

What Is It?

It has acted to increase prices in the theatre supply market by as much as 30 per cent. It has not been a factor in advancing costs; prices have been forced upward by other causes. It has so unbalanced price structures that a potential expenditure of $100,000,000 is dammed up. It has tended to level the field by making the same discounts available to the small buyer as the large circuits enjoy. The Robinson-Patman Act, enacted by Congress on the initiation of grocery dealers, has resulted in these contradictory effects, in the view of manufacturers, circuit buyers, and executives of affiliated purchasing companies.

A man on the street explanation of the Act and its reported effects starts on page 13.

Quota Prospects

The British Government's proposals for new Quota legislation were introduced to the House of Commons in the form of a White Paper meaning, primarily, that Oliver Stanley, president of the Board of Trade, will have no further consultation with representatives of the industry. This news also has redoubled the activities of the various branches to get the ear of Members of Parliament. The minimum cost clause is a particular subject of off-the-floor conversations of exhibitors with parliamentarians.

Latest developments concerning the progress of the new Quota bill are recorded on page 68.

Earnings Gain

Income reports by Consolidated Film Industries and Heywood-Wakefield, dividend declarations by RCA and Loew's Boston Theatres, and United States admission tax collections gave further reflection this week to gains in earnings in amusements.

Other financial news of the week included Loew's withdrawal of the names of its subsidiaries from the Securities and Exchange Commission, as reported on page 88.

Bank Night Ban

Proponents of Bank Night operations were dealt another serious blow with the conviction in Hartford of a theatre manager on charges of conducting a lottery. In answer to the defendant's contention that the game was an advertising scheme the superior court judge ruled: "If so, it is not, therefore, permissible under the law." The conviction came after an appeal was taken from a similar decision handed down by a town court.

The case and other chance game activities are reported on page 65.

RKO Briefs

Briefs have been filed with George W. Alger, special master, by all affected parties in the proposed RKO reorganization plan. Mr. Alger must report to William Bondy, federal judge, as to whether the plan is "fair, feasible and equitable." While it is conceded the plan is feasible, the independent committee for the protection of common stockholders charges it is not fair.

Details of the reorganization progress are on page 49.

A New Move at Akron

Akron, Ohio, theatre owners are engaging in strenuous efforts to halt new theatre construction, in an attempt to stave off any new competition which would, they claim, create a serious situation in view of the removal of large local rubber industries because of labor troubles.

The reasons and anticipated results of the movement are explained at length on page 72.

ASCAP Labor Link

Likelihood that the American Society of Composers, Authors and Publishers would affiliate with the American Federation of Labor strengthened this week. ASCAP's board of directors is scheduled to meet to act upon the proposal within two weeks. Conferences between E. C. Mills, of ASCAP, and Joseph N. Weber, of the American Federation of Labor, held strictly in confidence, were disclosed to have concerned methods by which the two organizations could cooperate in fighting anti-ASCAP legislation. Probable means would be a mutual assistance pact by which the society would refuse licenses to radio stations refusing to maintain stand-by orchestras in return for the Federation's assistance in combating measures simical to ASCAP.

See page 86.

Theatre Television

Television programs in 500 theatres, transmitted from a single negative film, has been predicted for the near future by Scopiphony, Ltd., of England. At a recent demonstration the company transmitted film scenes from one part of a building to another. The apparatus gave a flierless clear picture five by four feet, the Herald correspondent said. The company claims pictures 16 by 12 feet will be possible before the end of the year. The small pictures and the limited character of programs transmitted by the British Broadcasting Company are the chief obstacles to television progress, according to S. Sagall, manager director of Scopiphony.

Mr. Sagall's viewpoint and the television demonstration are discussed by Bruce Allan on page 61.

Burlesque to Films

Burlesque, in its modified form, has met with such little success in New York, announcement already has been made that two of the houses will be closed into strictly motion picture theatres. The two are the Republic, on 42nd Street, and the Gaiety, on 46th Street. Other operators are reported as considering similar action with the result 42nd Street will lose total of ten film houses between 7th and 8th Avenues.

Developments are reported on page 60.

Tariff Concessions

The League of Nations has received from the newsreels in Europe a petition for obtaining tariff concessions for the reels, on the grounds that they are entitled to treatment equal to that of other news media, principally the press.

Union Internationale de la Presse Filmiere presented supporting figures, as noted on page 25.
Labor Marches

The Screen Actors Guild moved to enforce its Guild shop for eastern production, the striking cartoonists of the Max Fleischer Studios in New York received support from a national shoppers' organization, and discussions continued in the home offices for the drawing up of union contracts for exchange employees. The activity in the east indicated that headquarters for the movement to organize the motion picture industry have moved from the coast where peace reigns in the studios.

The move is reported on page 28.

Equity Expansion

Organization of all radio performers, long known to be an objective of Actors' Equity Association, has been entrusted by Equity to Associated Actors and Artists of America which will tighten its present functions so as to control directly "anything dealing with the actor's welfare," one of its first announced activities being to issue a charter to a new, autonomous and as yet unnamed union which will attempt to enlist all radio performers except members of the American Federation of Musicians. Frank Gillmore, president of Equity and of the Four A's, will relinquish his routine duties in the older actors' group to take a more active part in the new controlling organization.

Story on page 28.

Roxy Reorganization

Twentieth Century-Fox will take possession of the Roxy Theatre, New York, immediately after a required 30-day period elapses from the time the reorganization plan for the house was approved by the court. An order, confirming the plan, was signed by Francis G. Caffey, United States district court judge. All objections to the plan are disposed of in the order.

See page 25.

Advance

Motion picture shares on the New York Exchange after following the irregular trend of the market during the first six months of the year started the second half well up among the leaders in a general rally of the list. Although the net gain in valuation of the stocks to July 23rd was $7,608,875, the shares of many companies showed losses for the half year. With the outlook for the remainder of the year unimpaired it was expected the valuation would be increased substantially in the immediate future.

The Analyst traces the course of film stocks and general business through the gyrations of the big board on page 50.

Partnership

After several months of negotiations a new operating contract has been signed by A. H. Blank and Paramount for the Tri-State Circuit. The agreement includes the relinquishing of Paramount's option to repurchase Mr. Blank's interest. In return for this consideration, Paramount receives a half interest in Mr. Blank's personal ownership of Central States Circuit of 35 houses. There are 80 theatres in the Tri-State circuit.

Other details of the agreement are on page 65.

Circuit Expanding

Jones, Linick and Schaefer, Chicago circuit which relinquished a number of theatres a few years ago, after having leased and operated half a hundred houses in the last quarter century, is building up again. Now operating five theatres, four in the Loop, the circuit is adding two more in the fall, and others are to follow.

The story of the Chicago circuit's new activities is on page 76.

Monopoly Charged

A complaint from a theatre in Newark, N. J., that it was unable to obtain product resulted in a conference among six large distributors and a special assistant attorney general at which the charge of violation of the anti-trust laws was denied. A report of the discussion was sent to Washington, but no indication of the procedure to be followed was given.

See page 60.

Ten Point Plan

A renewed attempt by the Motion Picture Theatre Owners of America to obtain distributor cooperation on its 10-point trade price program was indicated in a report that Edward Kaykendall, president, was considering calling a special meeting of the board to canvass the attitude of members. The report is on page 65.

Buyers' Strike

At an "enthusiastic meeting" in Chicago theatre owners and leaders of the Allied States Association of Motion Picture Exhibitors, presided over by Peter J. Wood of Ohio, heard reports from various Allied units on the progress of a movement to boycott Paramount product. A statement issued by Mr. Wood said exhibitors were shown to be "overwhelmingly" in favor of the strike and were carrying out the decisions of a recent conference in Washington at which it was proposed that theatre owners, accusing Paramount of holding over to 1937-38 six features promised for 1936-37, should cancel all dates for the distributor's product, refrain from negotiating with the company for new product and test their charges in the courts.

Mr. Wood's statement is quoted and the meeting fully reported on page 64.

Enthusiastic

J. Cheever Cown, chairman of the Universal board of directors, reporting from Europe was enthusiastic over the company's new foreign sales department, under the direction of Gus Schaefer, and about the prospects for increased business for the company on the continent.

His ship-side interview is reported on page 49.

Resigns

Richard A. Rowland has severed relations with United Grand National over a dispute on an assignment. The producer was to supervise a color film which was shelved and no replacement was given, he said.
This Week in Pictures

To relax after his production of "Jericho" at the Pinewood Studios, England, Walter Putter sought familiar recreation, as popular in England as it is with the boys along Broadway. He went to Ascot to place his guineas, even as the princes and peers of the realm. His costume is not for the camera's benefit, it is customary attire for such occasions. "Jericho," may it be known, is a Capitol Films production.

Jock Lawrence, whose job it is to create news, not to figure in it even pictorially, was so interested in posing Jon Hall and Dorothy Lamour, stars of "The Hurricane," he forgot he was within range. Posing stars, however, is only a minor part of his duties as studio publicity director for Samuel Goldwyn, producer of the forthcoming South Seas saga.

Sixteen years ago Hal Roach, watching his two year old son at play, conceived the "Our Gang" comedies. Hal, Jr., now a graduate of Culver Military Academy, has gone to work for his father as second assistant director of the juvenile unit the personnel of which has been renewed four times since the original production. Shown, left to right, are: Buckwheat Thomas, Carl "Alfalfa" Switzer, Hal Roach, Jr., "Porky" Lee and Spanky McFarland.
Merry scene of greeting by RKO personages on the arrival of Herbert Wilcox from London on the Ile de France Tuesday. It appears to have been very early in the day. West to east: Ned De pian, Jules Levy, Mr. Wilcox and Phil Rensman. Mr. Wilcox brought with him “Victoria the Great.”

Editorial and advertising departments of the press will be supplied with “unusual photographic studies of Metro-Goldwyn-Mayer’s stars and featured players” as implicitly promised in an announcement that the company had signed a contract with Lazlo Willinger, Viennese portrait photographer, who is one of the best known cameramen in Europe.

Harold Hendee, director of research for RKO Radio, in a recent guest appearance on a radio program was interviewed by Rose Pelswick, motion picture critic of the New York Journal-American, on the intricacies involved in tracking down accurate and authentic facts and information for such a screen production as his company’s latest, “The Toast of New York.”

There were 75 chickens, fried on an open air hearth and smothered with giblet gravy, new potatoes, baked beans and corn on the cob, on the picnic tables set up in the garden at the country home of Phil Chakeres, Springfield, Ohio, circuit head, where he played host at the Springfield Lions Club’s annual party for the blind. Games and entertainment preceded the dinner for which arrangements were made by Kroger Babb, publicity manager for the Chakeres-Warner theatres. In the picture Mr. Chakeres is at the right end of the table in the foreground, and to his right, facing the camera, is Edwin C. Booth, Cincinnati exchange manager for Metro-Goldwyn-Mayer.
THE Waterman family of Adelaide, South Australia, operating as a unique exhibitor unit, owns a first ran theatre, the Royal, in Adelaide and 12 other houses in the suburbs and in the country districts of the state. All property, real and personal, is jointly owned and each brother and the father holds shares in a company in which is vested the proprietary rights of all the family's assets. Work for each member is allotted by a management committee comprising the elder brothers and the father and at a weekly meeting of the whole family reports are read, complaints heard and decisions made by a majority vote. Small salaries are drawn by each member and the standard of living observed by each is kept at an equal level.

Warner Brothers, planning a London shop window, has purchased historic Daly's theatre in the British capital. The architect's sketch shows the modernistic house to be erected on the site which is within two blocks of Metro-Goldwyn-Mayer's Empire and the new Odeon-Alhambra. Work on the project will start in October according to present plans.
SUPPLY DEALERS, BUYERS DIFFER ON PATMAN ACT

Price Uncertainties Delay Much of $100,000,000 Outlay for Remodeling, Says Buyer; No Effect, Manufacturer Retorts

The Robinson-Patman Act, affecting the motion picture industry through the $30,000,000 a year theatre supply market, has impounded potential business totaling $100,000,000 behind a dam of uncertain price structures, definitely increased but not stabilized; or:

It has had little or no effect in the supply market and definitely is not a factor in increased prices; or:

It has stabilized discount practices and has rendered useless, for purposes of economy, the establishment of purchasing departments as separate corporate entities by large circuits.

From manufacturers of seats, projectors, carpets and carbons; from the purchasing executives of large circuits; from officials of such associated buying companies as Paramount's Penn York Corporation and Warner Brothers' Continental Theatre Accessories Company, and, indirectly, from supply dealers who refused to discuss the matter directly, came these widely divergent opinions on the Act, its meaning, purposes and effects.

On only one point did the views coincide sufficiently to warrant drawing a conclusion. Because of the confusion resulting from disagreement as to what discounts that are prohibited or allow, those circuits which purchase supplies through affiliated companies, incorporated for that purpose, have found they have little advantage over others buying direct from the manufacturer or dealer.

The Act, passed on the initiation of a group of independent grocery dealers and directed primarily against chain store monopoly in retail food marketing, was framed purposely in broad language to avoid the pitfalls which trapped and invalidated a number of previous Administration essays in the field of commerce regulation. Attorneys in close touch with the aims, previous rulings and precedents of the Federal Trade Commission, after a year of studying the law are agreed that only interpretation by the courts on a sufficient number of individual cases to determine the scope and validity of each of its provisions can resolve the present uncertainty.

Price Increase Cited

In the meantime manufacturers, according to the purchasing executives, relying on the judgment of their legal staffs as to what discounts are allowable and what might constitute violations, have revised their price structures and the revision has been generally upward. Estimates of the extent of this increase vary widely, again from the buyer's viewpoint. Herman Maier, head of the purchasing department of Warner Brothers, placed it at from 20 to 30 per cent but added that it would be difficult to determine precisely how much of this percentage could be attributed directly to the cancellation of discounts because of the Robinson-Patman Act.

Arthur J. Kerwin, purchasing executive for the RKO circuit, which buys directly, agreed that part of the increased costs fell in the last year could be attributed to the effects of the Act. Strict and literal enforcement of the law would add possibly as much as 30 per cent to present costs, he said, pointing out that many of the discounts still allowed by manufacturers conceivably could be questioned under the Act as it stands.

One such, he said, is the scaled advertising discount granted by manufacturers on the presumption that the use of their product by a purchaser of established prestige is of considerable value in selling other customers. Such advertising discounts are definitely prohibited by the Act, according to some authorities, and yet many companies continue to grant them.

Sees $100,000,000 Market

Mr. Maier estimated that repairs and remodeling necessary today in the theatres of the country would cost $100,000,000 at present prices. Much of this, he said, would be spent immediately from increased profits if prices were stabilized sufficiently to justify the investment. Theatre owners, however, will not undertake extensive modernization or remodeling while prices of equipment vary almost from month to month, he added.

An additional factor in the general increase, the Warner executive said, is the fact that a few manufacturers, chiefly the smaller ones, have taken advantage of the uncertainty over what changes in price structures will be made obligatory by interpretation of the Act, to increase their prices. In many cases, too, he said, trade associations have been suspected of fixing prices under the guise of making revisions ostensibly required by the Act. Thus, he pointed out, the very end which the Act seeks to avoid is reached in the name of enforcement of the law.

Most troublesome of the points over which there is disagreement, in the view of purchasing executives, is that which deals with the discounts which a manufacturer or wholesaler may allow for quantity purchases. In the past these discounts have been allowed by theatre equipment and supply manufacturers in two principal forms, one a direct discount on a sliding scale for quantity purchased at one time, and the second a credit or rebate at the end of a year on the total volume of business transacted through the year.

Differential Discount Out

Lawyers for some companies, among them filing equipment manufacturers, are of the opinion that both these forms of discounts are permitted. Other companies, among them National Carbon Company, have discontinued the differential discount, based on yearly volume of business transacted, as a violation. Wright Patman, congressman from Texas and co-author of the Act, told members of the General Purchasing Agents Association at one of many discussions held by that group, that such differential discounts are contrary to the provisions.

The first proviso, attached to the main clause of the Act, which makes it unlawful for the seller of any and all commodities to discriminate in price between different purchasers of commodities of like grade and quality, reads, "Provided that nothing herein contained shall prevent differentials which make only due allowance for differences in the cost of manufacture, sale or delivery resulting from the differing methods or quantities in which such commodities are to such purchasers sold or delivered." It is further provided that the Federal Trade Commission shall have the power to 'fix and establish quantity limits and revise the same as it finds necessary.

"Prices have raised the point that virtually all discounts for quantity would be eliminated if the clause were interpreted literally, since many buyers have found it necessary to prove how much saving results from any single quantity sale. The saving in shipping costs would be the only tangible factor which could be shown, they said.

Would Aid Affiliates

Literal interpretation of this clause thus would be to the advantage of such circuits as Paramount and Warner Brothers and the Wilby-Kinney circuit with Wilkin Theatre Supply Corporation. These companies have warehousing facilities and to some extent buy supplies and equipment in large shipments, storing them at a central point from which requisitions from the theatres are filled.

Such advantage, however, is only a possibility and depends on the interpretation of other clauses in the Act, including the problem of jobbers' discounts, which are many and varied. It was to take advantage of these that the affiliated supply corporations were principally organized.

Warner Brothers formed Continental as a national theatre supply dealer with the intention of compete with independent dealers already in the field it was necessary to extend long term credit to jobbers. The cost incurred through establishment of this policy led to abandonment of the original plan. The
pany now does only a small business with a few local supplies. The owners buy only major items such as seats, projectors or carpets through Continental; the managers are encouraged to purchase minor supplies from local dealers.

The Paramount company, Penn York, does little if any business other than with the Para-
mon theatre people, but all supplies pur-
chased for the home offices, exchanges and a
major percentage of the theatres are bought through it. Loew's, the LOO and National The-
atres, the Twentieth Century-Fox circuit, buy
either direct from the manufacturer or from independent dealers.

Prices Not Stable

The advantages and disadvantages to the
circuits of buying through such affiliated com-
panies and independent dealers under the Ro-
sen-Patman Act, at least in the expressed view
of their executives. Uncertainty over the
legality of the various discounts, which have been customary, tends to make the price struc-
tures under which buying has been done under both methods unstable, they explained. Some manufacturers who have been accustomed to grant extra jobbers' discounts to the affil-
iated dealers have discontinued them entirely or have made exceptions on the ground that
certain of the companies were not bona fide
jobbers, selling to the open market at the same
prices they grant their affiliated theatres.

Carpet companies and electrical equipment
manufacturers, however, selling the two largest
individual items in a theatre supply budget, have followed the practice of considering buyer
buyers, such as the large circuits, as jobbers and
granting them corresponding discounts, re-
gardless of whether the sale is made through a
company created for the purpose or direct to
the consumer. This policy is questionable
under the law, but like other points it can only
be upheld or condemned as a violation on the
basis of a court interpretation.

Affiliated supply companies which refuse to
sell in the open market at the same
prices which they grant to their own the-
atres not only would not be entitled to
jobbers' discounts, but if they are
selves are ruled legal, but would be liable
for violation of the Act on the ground of
discrimination, according to a strict inter-
pretation. Proof of such discrimination
would be difficult if not impossible to
obtain, especially in view of the fact that the
affiliated companies do not solicit outside business.

Pointing out that any direct attack on such
companies as Penn York through a complaint to
the Federal Trade Commission is unlikely in
view of these facts, Harry Nadel, Paramount
purchasing executive, said that this buying
method has many advantages for both manu-
facturer and buyer. Large shipments of ma-
terial are made at infrequent intervals by the
manufacturer to a central warehouse instead of
delivery of the same quantity of goods in
small lots to several hundred theatres scattered
throughout the city. On the buyer's side, he said, bookkeeping is simplified through cen-
tralization and the additional discounts granted at
present cover the cost of reshipment to the
thousands.

These same discounts, however, are available
in many cases to circuits which buy dire-
cly from manufacturers. Mr. Nadel pointed out
that his company purchased supplies at the same price paid by
Warners and Paramount. In other

PATMAN ACT SEEN
AS 'WHIPPING BOY'

One reason for the furor over the
Robinson-Patman Act and for the
easy assumption that it is responsible for
many of the evils affecting retail trade stems is implied in an ex-
planation given by an executive of a seat-
ing company.

"When a buyer questions a quoted
price," he pointed out, "salesmen are
prone to cite advancing costs of raw
material and labor and cap their argu-
ment with a vague reference to the
Patman Act, leaving the inference
that, of course, the law is in the main
responsible. It is an easy way out and
generally works."

lines the difference is only about 5 per cent,
said, the gain being not more than enough
to cover the additional overhead required by
the affiliated supply companies.

Manufacturers Minimize Effect

Discussion of the present effects of the Act
by manufacturers produced a slightly different
picture. The general view of those who would
discuss the matter was that while prices have
beaten the Patman Act in no way has been responsible.

In general, they said that the Act had occ-
casioned any substantial revision of discount
scales to bring them within the law. Spokes-
men for the companies emphasised their remarks
on this point with the statement that such dis-
counts always have been fixed and offered
to buyers without discrimination.

Representatives of companies manufac-
turing projection equipment, seats and
carpets pointed out, however, that any
change in discount policy under the Act
would operate to the disadvantage of cir-
cuits maintaining affiliated supply com-
panies, since such buyers would be placed
on the same level as other large purchasers.

Joseph B. Kleckner, president and general
manager of Motograph, Inc., makers of sound
projectors and equipment, was explicit on the
Point. The Patman Act not only has not been a factor in the general advance in prices, he
said, but has tended rather to keep prices
unaffected. He said that the market because
discerning buyers have been relatively few and
the prices have been fairly stable. The sales
have increased and the buyers have been
more discriminating. They have been
many companies, and the time has come for
these companies to make the demands of the city's officials
for a three per cent levy on gross receipts.

If the proposed step to increase license
fees is not made, a new and revised
revenue will be made in licensing and a
new classification will be given to certain
theatre owners who now have the city's officials
to pay the increased fees.

A further meeting between the finance
committee and the theatre men to discuss
the situation was set for later in the week.

Warn Mexican Theatres
On Misleading Advertising
by JAMES LOCKART
in Mexico City
Theatres in Mexico City failing to charge
taxis in Mexico City failing to charge
admission prices specified in their advertis-
ing will be fined or otherwise penalized, the
violent amusement department has warned.

Some exhibitors, it was found, either omit
tion of their prices, state it vaguely, or
price charges higher than those an-
ounced or intimated.
STOP

Here at Last is...

DEAD END"
most exciting picture of the most exciting city in the world with the most compelling cast that ever enacted an inspired drama!

Released AUGUST 27th

starring

SYLVIA SIDNEY

and JOEL McCREA

with HUMPHREY BOGART

WENDY BARRIE • CLAIRE TREVOR • ALLEN JENKINS

Based on the play by Sidney Kingsley • As produced by Norman Bel Geddes • Screenplay by Lillian Hellman • Directed by WILLIAM WYLER

RELEASED THRU UNITED ARTISTS

... AND THOSE AMAZING BOY ACTORS FROM THE NEW YORK STAGE PLAY...
I NEVER DID THIS BEFORE

by Ben Hecht

I've always had the notion that the theatre could hit harder than the screen, bounce higher, say more and dig deeper.

After an hour and a half look at Mr. Goldwyn's production of "Dead End", I entered Mr. Goldwyn's office with head hung and ready to join the true faith, and murmur that I may have been wrong.

It is perhaps unfair to the stage to use the picture "Dead End" as a spokesman for the cinema-side. Because this opus as put on the screen by Mr. Goldwyn's troupe of geniuses is as good a movie (the word 'movie' is anathema to Mr. G.) as Hollywood has ever produced.

It is a more unflinching, undecorated and brilliant attack on the emotions than any stage play, including its own Broadway origin, I've seen in years.

Odd though it is to find one's self writing a blurb for a Goldwyn picture, it's my own fault, not Mr G.'s. Among the things I did when I broke down and begged Mr. G.'s pardon for not having adored the art of the cinema before, was ask his permission to square myself with the Muses by coming out once flat-footed with a Hosannah for a movie.

Mr. G. graciously granted me this permission and here is my Hosannah—seventy trumpets strong and all pealing "Dead End" is a knockout.
Selznick International presents
RONALD COLMAN
in
THE PRISONER
GLORY TO THE ADVENTURE TOLD!

Released SEPT. 3rd

Zenda

MADELEINE CARROLL
DOUGLAS FAIRBANKS, Jr.
MARY ASTOR • C. AUBREY SMITH
DAVID NIVEN • RAYMOND MASSEY

Based on Edward Rose's dramatization of Anthony Hope's novel
Produced by
DAVID O. SELZNICK • JOHN CROMWELL
Released thru UNITED ARTISTS
WARNER BAXTER

“Walter Wanger’s Vogue

REleased SEpt. 17th

HELEN VINSON
JEROME COWAN

Directed by IRVING CUMMINGS
Hats off to the show of the century! Walter Wanger creates the biggest flash news event in entertainment since the curtain went up on Ziegfeld's first famous "Follies". New standards in gorgeous beauty... set by The Most Photographed Girls in the world! A new idea in musical stories... written by the authors of "Boy Meets Girl". New rhythms in love songs... wait 'til you hear "That Old Feeling" and "Lovely One". New color glamour from the new and perfect Technicolor. And above all... new box-office highs when you play it!
These U. A. Releases Speak For Themselves

Aug. 6 "STELLA DALLAS"
Produced by Samuel Goldwyn. BARBARA STAN-WYCK, JOHN BOLES, ANNE SHIRLEY. Directed by King Vidor.

Aug. 27 "DEAD END"
Produced by Samuel Goldwyn. SYLVIA SIDNEY, JOEL McCREA, HUMPHREY BOGART, WENDY BARRIE, Claire Trevor, Allen Jenkins and "the Dead End kids from the original New York stage cast." Based on the play by Sidney Kingsley as produced by Norman Bel Geddes. Directed by William Wyler.

Sept. 3 "THE PRISONER OF ZENDA"
"Walter Wanger's VOGUES of 1938"
(In Technicolor)
Produced by Walter Wanger. WARNER BAXTER, JOAN BENNETT, Helen Vinson, Mischa Auer and the WALTER WANGER MODELS. Directed by Irving Cummings.

Sept. 17 "52nd STREET"
Produced by Walter Wanger. IAN HUNTER, LEO CARRILLO, PAT PATTERSON, ELLA LOGAN, SID SILVEK, ZASU PITTS, JACK WHITE, Maria Shelton, Dorothy Peters, Collette Lyons, Al Shean and KENNY BAKER. Directed by Harold Young.

Sept. 24 "I MET MY LOVE AGAIN"
Produced by Alexander Korda. MERLE OBERON, LAURENCE OLIVIER. Directed by Tim Whelan.

Oct. 8 "THE DIVORCE OF LADY X"
(In Technicolor)

Oct. 15 "STAND-IN"
Produced by David O. Selznick. Mark Twain's immortal classic. TOMMY KELLY, JACKIE MORAN, WALTER BRENNAN, BEULAH BONDI. Directed by Norman Taurog.

Oct. 22 "THE ADVENTURES OF TOM SAWYER"
(In Technicolor)
Produced by Alexander Korda. SABU, sensational child star of "Elephant Bay"; VIVIEN LEIGH, PAUL LUKAS, RAYMOND MASSEY. Directed by Zoltan Korda.

Nov. 5 "MUTINY IN THE MOUNTAINS"
(In Technicolor)
Produced by Samuel Goldwyn. DOROTHY LAMOUR, JON HALL, MARY ASTOR, C. AUBREY SMITH, RAYMOND MASSEY. Directed by John Ford.

Nov. 10 "THE HURRICANE"
By the authors of "Mutiny On The Bounty"
Produced by David O. Selznick. CAROLE LOMBARD, FREDRIC MARCH, CHARLES W HINNER, WALTER CONNOLLY. Directed by William Wellman.

Nov. 12 "THE ADVENTURES OF MARCO POLO"

Nov. 19 "NOTHING SACRED"
(In Technicolor)
Dec. 25 "THE GOLDWYN FOLLIES"
(In Technicolor)

Watch for Your Copy of "The Book of the Year"

*Roadshow
NEWSREELS IN EUROPE APPEAL TO LEAGUE OF NATIONS FOR FAIRNESS

Urge Lowering of Tariff Duties And Identical Treatment of Written News; Some Important Concessions Were Made

The attention of the League of Nations in Geneva was diverted momentarily last week from the Sino-Japanese and Spanish warfare to the motion picture, with the filing of a plea against the discrimination shown newsreels in the high tariffs now prevailing in European countries.

A concerted appeal for economic concessions to the newsreel was made at a meeting of the Federation Internationale de la Presse Cinematographique and the Union Internationale de la Presse Filmmes, held in Paris. Then, in a declaration directed to the League of Nations, to certain governments, and to state railways, attention was called to existing "heavy-duty" requirements on the newsreels as contrasted with generally favored treatment enjoyed by other news media, principally the press.

Finance ministries were requested to "examine possibilities for proper alleviation involving definite lowering of tariff duties in the taxation of newsreels," according to a communication from Nils Hansell, Jr., in Paris.

Speaking before some 50 assembled delegates representing ten different countries, H. Piron of Belgium, president of the Union Internationale de la Presse Filmmes, presented supporting figures:

Information obtained by us," he said, "indicates that charges for the importation of exposed films are: France 5 and 25 centimes per meter on positive and negative film, respectively, in France; 5 and 3.5 d. per foot in ordinary and in preferential tariff, respectively, the latter not applicable to the newsreels, in England; 2000 R.M. per 100 kilograms in Germany; 20 gold crowns (Austrian) per 100 kilometers, in Austria; 20,000 kronor per 100 kilometers, in Sweden. Any positive film is taxed in undeveloped and on positive film, respectively, in Belgium; and 2 drachmas (in coin) per kilo in addition to a 75 per cent import tax, in Greece. The charges are somewhat complicated in the Netherlands but can be estimated in a general way as being in excess of one quarter of total value.

"These several instances demonstrate clearly," Mr. Piron continued, "the heavy burden caused by the motion picture newsreels, whose box office value is measured in terms of only one or two weeks.

Urge Equal Facilities

"With respect to written news there are no import restrictions in such countries as France, England, Germany, Austria, Poland, Greece, Belgium, and Netherlands.

"And moreover, such news benefits from favorable tariff and communications concessions in a number of countries, notably France, Germany, Austria, Belgium, and the Netherlands, although these same countries grant no similar treatment for the newsreels.

"In view of this condition, then, it becomes desirable that the governments recognize the importance of the newsreel and that they accord it the same facilities now enjoyed by the press."

A Long Fight

At the headquarters of the Motion Picture Producers and Distributors of America, in New York, it was said that the motion picture industry in Europe, of which the American motion picture is an important part, has been trying for years to win favorable concessions for the newsreel, principally by having them classified as "educational films," enabling the reels to enjoy the non-tariff and other privileges held by educationalists. In some countries it was said such concessions already have been obtained, and the movement generally is in that direction.

An executive of one of the American newsreels, after conferring with his Paris director, declared that the American reels will cooperate fully in any such movement.

Because of the troubled military, economic and social conditions in the various European countries, it is quite unlikely, however, that any concessions will be made in the strict censorship of the newsreels.

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Allow $389,436 Claim Against Fox Theatres

The claim of $389,436 of the Philadelphia Company for Guaranteeing Mortgages against the Fox Theatres Corporation was allowed in full by the U. S. court of appeals in a decision which reversed a lower court ruling. The district court had limited the award to $48,134.

The claim is founded upon failure by Fox Theatres to pay interest and taxes on a loan of $1,250,000, made by the Philadelphia company to a Fox subsidiary, the Market & 17th Street Corporation, in 1930. Milton C. Weisman, Fox receiver, opposed the claim on the ground that only $30,134 had been paid by the defendant and asked the court to fix settlement at that sum.

Defer RKO-Warco Suit to August 2

Hearings of the suit of the K-P Theatre Corporation, RKO subsidiary, against Warco Trading Company to compel fulfillment of a contract calling for the demolition of the Grand Opera House, New York, and the erection of a 4,000 seat theatre were adjourned until August 2nd. The hearings will take place in N. Y. supreme court before Justice Aaron Steuer.

Minnesota Chain Bill Killed in Committee

A chain tax bill, sponsored in Minnesota by Allied States Association, has been killed in committee at the special session of the state legislature. The bill provided for a graduated state tax on circuit theatres.

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Roxy Plan Gets Court Approval

Twenty-first Century Fox will take over the Roxy Theatre, New York, during the latter part of August under the terms of a reorganization plan which was formally confirmed in an order signed by Francis G. Caffey, United States district court judge.

The order also contained approval of the new first mortgage indenture and film franchise and disposed of all objections to the plan. Howard S. Cullman, Roxy trustee, was directed to continue the business until Twenty-first Century Fox takes possession and to file a verified statement of all unexpired contracts and leases. The contract under which the company will take over the house will be closed immediately after a required 30-day period elapses.

The court reserves decision on a $9,881 claim filed by Louis Karasik for legal fees. The Pound Bondholders Protective Committee informed the co-creditor Mr. Karasik has agreed to settle the claim for $3,500.

A hearing for technical purposes will be held August 11th, and a hearing on applications for fees will be held October 8th.

A net loss of $8,137 for the period from May 28th to June 24th was shown in the report filed Tuesday by Howard S. Cullman, Roxy trustee, in the United States district court. The report is based upon unaudited figures and the loss is shown before deductions for interest on funded indebtedness, expenses, etc.

Disbursements for the period were $10,661 and receipts $103,203, showing an excess of disbursements over receipts of $7,458. Cash on hand is $64,213, as compared with $71,672 on May 27. Advances totaled $90,121; film rentals were $12,367; special talent, $14,367; stage, $7,642; orchestra, $8,740; advertising, $13,072; house salary, $11,558; rent, taxes and insurance, $14,073.

Vitagraph's Building Completed

Construction of the building in St. Louis on which Vitagraph, Inc., Warners' subsidiary, has taken a 10-year lease, has been completed. The new quarters, which are to be used as an exchange, were erected by a syndicate headed by the Henry R. Weisels Real Estate Company.

Promotion for "Shadow"

Cooperating in an extensive campaign of Grand National for its "Shadow" mystery series are Street & Smith, publishers of "Shadow" magazine, which has arranged a merchandising plan with 90,000 newsstand dealers, and D. L. & W. Coal Company, sponsors of the "Shadow" on the air.

Republic Closes Fox Deal

Republic has arranged with Fox West Coast for the showing of its new product.
Box Office Champions for June


SLAVE SHIP
20th Century-Fox

MOUNTAIN MUSIC
Paramount


CAPTAINS COURAGEOUS
MGM

THERE GOES MY GIRL
RKO Radio

**GILLMORE HEADS COUP TO BRING ALL ACTORS INTO ONE UNION FOR AFL**

Associated Actors and Artists To Cover All Performers; Frank Gillmore to Relax Duties as Head of Equity Group

The most far-reaching step in the unionization of actors since the formation of Actors' Equity Association in 1913 and the organization of the Screen Actors' Guild in Hollywood came with dramatic suddenness Monday when it was announced in British transfer July may to Milwaukee, Wisconsin that Frank Gillmore, president of Actors' Equity, in his present office after 25 years, will gradually relax his present duties to devote time to the reorganization of the Associated Actors and Artists of America, the international American Federation of L. O. O. C., which covers all performers, in an effort to make its position the dominating one in theatrical enterprise.

Frank Gillmore, president of Actors' Equity, whose inception almost 25 years ago, will gradually relax his present duties to devote time to the reorganization of the Associated Actors and Artists of America, the international American Federation of L. O. O. C., which covers all performers, in an effort to make its position the dominating one in theatrical labor. It is understood that Mr. Gillmore will continue as nominal head of Actors' Equity until the expiration of his present contract in May, 1940, but a search for his successor has already been started.

The new duties of Mr. Gillmore will be to coordinate the actions of the actor unions and to use the benefit of his experience in legislation, according to Kenneth Thomson, executive secretary of the Screen Actors' Guild who is expected to exert a great influence in the new setup.

The initial step in the "bigger union" will be to charter an autonomous Radio Actors' Guild. It is claimed more than 600 radio performers already have responded.

In order to achieve the new consolidation, AAAA plans to institute a method of interchangeability of membership cards in the various local unions. Such a system would permit actors to transfer from one branch of the amusement field to the other without payment of initiation fees to various unions. The yearly per capita tax which unions were previously required to pay the AAAA will be raised from 75 cents to $1.50.

The new setup is in the nature of a victory for the Screen Actors' Guild which recently won a contract from producers in Hollywood. Since this Guild and Actors' Equity control the AAAA, whose chief function thus far has been to issue charters and settle jurisdictional disputes, little trouble is expected in effecting the consolidation. The reorganization is expected to be opposed by some of the smaller member unions, but they lack the strength to check it.

The first dispute the new "omnibus union" will settle is that between the American Guild of Music Artists, headed by Lawrence Tibbett, and the Grand Opera Artists Association, which holds an AFL charter. In exchange for financial support from the Tibbett group for the formation of the Radio Actors union, the AAAA will grant that the AAAA will assign the AFL charter of the Grand Opera Association to the Guild of Musical Artists.

The combining of the 12 member unions into an "omnibus union" entity is a departure from the traditional craft lines of the AFL and more in the nature of the framework advocated by the Committee for Industrial Organization, the John L. Lewis movement.

The reorganization of the AAAA was expected to draw the fire of some of the smaller actor unions, but they lack the votes to check it. Other members of the AAAA besides Equity, the Screen Actors' Guild and the Grand Opera Artists' Association are the American Federation of Actors, the Burlesque Artists' Association, the Hebrew Actors' Union, the Hebrew Choral Union, the German White Hats Union, the Hungarian Actors' Union, the Grand Opera Choral Alliance and the Chorus Equity Association.

The choice of a successor to Mr. Gillmore, who was first elected Equity president in 1929, was expected to precipitate a lively intra-Equity fight.

**Wilcox Arrives For RKO-British Production Talks**

One of the major objectives of Herbert Wilcox, London producer, who arrived in New York Monday from England, is to discuss with RKO officials his proposals for handling the company's British production requirements arising out of British quota obligations.

Mr. Wilcox said preliminary conferences had been held on the subject and that he hopes to arrive at a complete understanding with RKO during his 10-day visit in New York. He said that he had changed his early plans for the production of nine average-cost pictures to five higher-cost films. The budget for the five has been placed at around $4,000,000.

Mr. Wilcox said that success of the discussions with RKO would not affect the per picture budget for his program, but might result in increasing the number of pictures to more than the five proposed now.

The producer declared his belief that there would be no changes in the present British government's proposed quota and added that he did not think American companies would make quota pictures simply to fulfill the requirements of the Act, but would indulge in the production of quality pictures in England.

Mr. Wilcox brought with him a print of "Victoria the Great," $800,000 production based on the life of the British queen with Anna Neagle in the title role. RKO will distribute the picture here with the possibility that it may be roadshowed in this country, as it was in England. The film is scheduled for September opening at the Music Hall, Mr. Wilcox planning to return here at that time for its American premiere.

Mr. Wilcox denied knowledge of plans of Leo Spitz or Ned E. Depinet to accompany him on his return to England to familiarize themselves with British production. Mr. Depinet, Jules Levy, Joseph Moshkovitz and Phil Reisman were at the dock of the French line to greet Mr. Wilcox on his arrival on the Ile de France.

Unions Turn Attention to Film Studios in New York; Screen Actors' Executive in East To Negotiate for New Contracts

Developments in the movement for unionization of the film industry indicate that labor, having settled its differences in the Hollywood studios, is concentrating its efforts in the east where the Screen Actors Guild is completing arrangements for contracts and where headquarters for organization of exchange and theatre workers are located.

With the arrival of Kenneth Thomson, executive secretary for the Guild, in New York, negotiations began this week for contracts under which all players engaged in production in the east after August 1st will be members of the Guild and new wage scales and contract provisions will be recognized by eastern producers.

All important producers have given the Guild verbal assurance of their willingness to recognize the contract by only Guild members, according to Mr. Thomson.

Striking cartoonists of the Max Fleischer Studios in New York received new support from the League of Women Shoppers, which protested to circuit managers against the continued showing of animated cartoons produced in the studio at 1600 Broadway.

The drawing up of tentative agreements with exchange employees throughout the country is expected to be completed before September 1st, as was learned from distributor representatives who are conferring with the International Alliance of Theatrical Stage Employees at home offices in New York. Discussions on contracts for two of the remaining 12 exchange centers, Minneapolis and Omaha, were in progress this week.

Affiliates of the Committee for Industrial Organization, forced into the background in the motion picture industry by the activities of the IATSE continued its attempts to gain a foothold. An effort to organize exchange office employees in Philadelphia last week failed when only a few workers attended an organization meeting. Last Saturday the Warner Brothers employees in the Philadelphia exchanges went on a five day week in what was construed as a counter move.

Closed shop contracts have been signed by the United Theatrical Employees' Union, CIO affiliate in Milwaukee, according to Gunnar Mickelson, CIO director.

The IATSE is active in this field also, new theatrical employees' locals having been organized this week in Boston and Washington and it is expected the drive will be intensified.
"BROADWAY MELODY OF 1938"

(feelin' like a million)
Count Your Lucky Stars

ROBERT TAYLOR
ELEANOR POWELL

GEORGE MURPHY
BINNIE BARNES
BUDDY EBSEN
SOPHIE TUCKER
JUDY GARLAND
CHARLES IGOR GORIN
RAYMOND WALBURN
ROBERT BENCHLEY
WILLIE HOWARD
CHARLEY GRAPEWIN
ROBERT WILDHACK

Directed by ROY DEL RUTH • Screen play by Jack McGowan
Produced by Jack Cummings • Dance Direction by Dave Gould

GREAT HACIO HERB BROWN & ARTHUR FREED SONG HITS:
"YOUR BROADWAY AND MY BROADWAY" • "I'M FEELIN' LIKE A MILLION"
"PAIR OF NEW SHOES" • "FOLLOW IN MY FOOTSTEPS"
"YOURS AND MINE" • "EVERYBODY SING"

A METRO-GOLDWYN-MAYER PICTURE
The Greatest Musical of All Time!
So much of joy and splendor and romance set to heart-beat tunes

that for years to come it will bring ecstatic memories to you and those paying guests!

Metro-Goldwyn-Mayer's

"BROADWAY MELODY OF 1938"
Taboo and Defi

Story taboos have been thicker than rumors in Hollywood ever since the first camera turned. But almost everyone has been licked by a combination of producing and selling brains. Hollywood's idea of moral responsibility has always been that if pictures get into the wrong hands they will make money if properly sold. Consequently the burden is thrown upon the shippers to see that the wrong impression is not given off.

Of all the frighteners probably the most fearsome is the womanless story, in spite of the fact that such stories frequently turned out to be great screen material. Among pictures of great titles that might be mentioned are "Men Without Women," "Dawn Patrol" and "The Lost Patrol."

Many a womanless picture sold through proper exploitation has made money. They have been so successful because exhibitors adapting smart and ingenious showmanship picked up where the producer left off. MGM turned out a great picture when it made "Captains Courageous." Yet the company knew that a womanless story, according to Hollywood, had a Jonah on it.

Knowing the picture was good, the problem was to convince the public of the fact. To do this the distributors started a few new methods of selling. It put the film into the Carthay Circle theatre at a $1.50 top. Much money was spent in advertising and the show did a fair business at the Carthay. Yet, had it lost money, the experiment still would have been a good investment, as subsequent events proved. Given just a long enough run so that its commercial potentialities were not completely milked and after receiving a great deal of favorable word-of-mouth advertising, it was moved into Loew's State and Grauman's Chinese theatres. In its week run it did $30,500 at the State and $14,000 at the Chinese. The openings in New York, Detroit, Cleveland, San Francisco, Philadelphia, Boston and Chicago, following the west coast premiere, also were reported highly successful.

So effective was MGM's opening of "Captains Courageous" in stimulating interest for subsequent runs that Twentieth Century-Fox adapted the practice in the case of "Wee Willie Winkie." As brains had been put into the production of both films, brains also were put into their selling.

57 Films in Work

Production continued heavy during the week of July 16-23. Although eleven pictures were finished, twelve were started, raising to 57 the number actually in work. This is seven more in the process of manufacture than during the same period one year ago and twenty more than were being shot in 1935 at the time.

Three films will be Richard Barlowe's. The most important undoubtedly is "Wells Fargo," which Frank Lloyd is producing and directing. It will present Joel McCrea, Frances Dee, Bob Burns, Lloyd Nolan, Mary Nash, Ralph Morgan, Porter Hall, Robert Cummings, June Martel and Barloue Borlond. Leading players in "Blossoms of Broadway," a B. P. Schulberg production, are Edward Arnold, Shirley Ross and William Frawley. Richard Barlowe's "Arizona Ames," being directed by Charles Bartol, will be seen Gilbert Roland, Marsha Hunt, Charles Bickford, Akim Tamiroff, Monte Blue, James Meade and Billie Lee.

Universal Launches Two


"My Dear Miss Aldrich" was started at MGM. Principal players listed are Edna Mae Oliver, Maureen O'Sullivan, Janet Beecher, Walter Pidgeon and J. Farrell MacDonald. Direction was assigned to George B. Seitz.

At Grand National studio "Here's Flash Casey" went before the cameras. Eric Linden and Boots Mallory are featured with Howard Lang, Harry Harvey, John Crehan, Holmes Herbert and Cully Richards in support. Lynne Shores is directing.

Columbia started "Park Avenue Dames." The cast includes Donald Arken, Fay Way, Mary Russell, Wyn Cahoon, Scott Colton, Raymond Wallburn, Gene Morgan, Marc Lawrence and George McKay. Al Rogell is the director.

"Look Out, Mr. Moto," second in the series of pictures based on the fictional Japanese detective, started at 20th Century-Fox. It will feature Peter Lorre with Rochelle Hudson, Chuck Chandler, George Regas, Robert Kent and J. Edmund Bromberg. Norman Foster is directing.

Warner began work on "Sergeant Murphy." The cast includes Ronald Reagan, Mary McGuire, Max Hoffman, Jr., and Donald Crisp. E. Reeves Eason is directing.

RKO-Radio's new activity is "A DamSEL in Distress." Fred Astaire is starred with George Burns and Gracie Allen.

Tom Keene's first picture for Monogram, "God's Country and the Man," also got underway.

Warner's Complete Two


"The Gnome Walewska," to the production of which MGM devoted much time, finally was finished. Greta Garbo and Charles Boyer are starred.


Shirley Temple Film Completed

At Twentieth Century-Fox, "Heidi" was finished. It features Shirley Temple with Jean Hersholt, Arthur Trenaith, Helen Westley, Sidney Blackmer, Mary Nash, With Oscar Homolka, Frances Farmer, Ray Milland, Lloyd Nolan and Barry Fitzgerald as principals, Paramount completed its Technicolor picture, "Ebb-Tide." James Hogan directed.

For RKO-Radio release, David L. Loew completed "Fit for a King." Joe E. Brown is the headliner.

Monogram completed "Atlantic Flight." Flyer Dick Merrill is featured.
The greatest novelty ever put on the screen! A new idea in fun with 6 big stars.

Pop! goes the top off the heat wave — as you giggle and guffaw and shoo your blues away at the most unusual laugh riot that's ever reached this theater! Cool off — laughing with Connie and Cary and their companions in comedy!

Constance BENNETT
Cary GRANT
Roland YOUNG
He was wild... she was cute... what a couple to point the town.

Alan MOWBRAY
A scream as the sympathetic butler.

Eugene PALLETTE
He’s the suspicious house detective: "Who can blame him?"

Billie BURKE
Haunting her husband was no fun — so she took up vampiring.

Metro-Goldwyn-Mayer's
Romantic Comedy

‘Topper’ is absolutely tops! You'll thank me for telling you!

Directed by NORMAN Z. MCELEOD
Associate Producers: MILTON H. BREN
Screen Play by Jack JEVNE • Eric HATCH and Eddie MORAN
Based on the Novel by THORNE SMITH

A luxurious limousine shoots straight at you at 80 miles an hour! — with nobody at the wheel!

Cute Connie Bennett shows Roland Young how to have fun — and vanishes when his secretary comes in.

That house detective bears Connie and Roland — but there is only one person in the room!

A blonde beauty takes a shower right in front of your amazed eyes... but you can't see her!

A showmanship opportunity that can be converted into a highly profitable engagement! Tell them “TOPPER” is the Tops!
AFTER months of secrecy, M-G-M revealed at a coast preview its amazing comedy "TOPPER!" The reception was sensational. Nothing like it ever before!... Why the secrecy? Because M-G-M (often first with new ideas) now brings to the screen things you have never witnessed before in unbelievable tricks of the camera that are screamingly funny. These tricks are used to tell the story (from the best-selling novel by Thorne Smith) of a gay romantic young couple (Constance Bennett and Cary Grant) who decide to change the dull life of a banker henpecked by his wife (Roland Young and Billie Burke) and show him it's fun to be alive, fun to flirt and dance and go gay!

This picture is a sure-fire cure for the blues! It's a worry-destroyer! You'll go out of the theatre feeling like painting the town (if you've got enough strength left after your laughingspree). And while you're chuckling, you'll wonder how it was possible for the camera to do those tricks! We don't know (the producers won't tell!). But we do know that this is one of the finest all-round entertainments we have ever put on our screen—and we're positive you'll thank us for telling you!

"TOPPER" could scarcely be topped as the film entertainment novelty of the year. It is large comedy of the highest order, smart in production, captivating and as diversion...

"One of the cleverest novelties to arrive on the screen in a long time." — Edwin Schallert, L. A. Times

THey aLL laughEd aT THE hOLLYWOOD PREVIEW!

"You can bet your money on 'TOPPER.' A sure smash hit. Has all the charm of 'My Man Godfrey' and the utter nonsense of 'My Man Godfrey.' Screamingly funny." — Universal Service Syndicate writer and radio headline writer

ROLAND YOUNG and BILLIE BURKE as Mr. and Mrs. Topper... She learned a few tricks of her own while he was oil on his spree...
Stella Dallas

(D.U. Goldwyn)

Drama

This report is written in Hollywood on the morning after Samuel Goldwyn's 1937 edition of "Stella Dallas" was previewed in the presence of the mighty and while the town, picturesquely, is still echoing quick praises and spot predictions that flowed as did the tears as the heroine of the picture suffered and sacrificed. It would be on such a morning that a showman veteran in the business of selling entertainment for profit might be expected to turn back through the pages of a business calendar to see what the "Stella Dallas" of 1925, also distributed by United Artists, accomplished in the way of pleasing audiences. As it happened, the showman who saw the particular cinema calendar happened to be his file of this publication's pillar of exhibitor undertone and evidence, "What the Picture Did For Me," he would find that the silent version, starring the then ascendent Belle Bennett and beneficiary of an extremely favorable press, was reported as follows by exhibitors in the areas indicated:

"Picture okay for the more intelligent class, while the others flocked to it. Played three days and one repeat to full houses." (Cape May, N. J.)

"Wonderful picture, appealing to all classes. Men, women, and teens. Played three days and one repeat to full houses." (Cape May, N. J.)

"Get the surprise of my life on this one. I bought it and it was a giant hit. Played three days and one repeat to full houses." (Cape May, N. J.)

"Did a roaring business throughout the entire course of the season. This sad and pathetic story of mother love hit hard with my patrons. Played three days and one repeat to full houses." (Cape May, N. J.)

"Drew some that never come except on specials like this." (Poyette, Wis.)

"Acting good, but the flappers panned and sniffed at the 1900 and 1900 costumes." (Port Washington, Wis.)

"Splendid picture where they like mother love and sob stories. No question about it being a special production, but I lost money." (Buchanan, Mich.)

By the time he had perused these and scores more of reports in kind, the hypothesis showman of this piece would have a pretty definite idea as to the kind of story Mr. Goldwyn commissioned his staff to produce, and perhaps an inspiration of the reception their production might be expected to experience. All this, of course, providing that acting, direction and other essential considerations were up to par. He would note then that Barbara Stanwyck has the role previously played by Belle Bennett, that Ann Shirley plays the girl's daughter, played by Lois Moran in 1925, and that John Boles, Alan Hale, Barbara O'Neil and Anne Shoemaker are others prominently cast. He would be likely to assume, in view of Mr. Goldwyn's recent record, that money and time can do to guarantee screen results has been done. If the story has slipped momentarily out of mind, it is the one about the unlettered mill girl who marries a gentleman of quality and, succeeding him while their daughter grows to adolescence in her honest but inexpressive manner, sacrifices her own happiness for the child's by pretending to be an unworthy mother in order to turn her daughter's love toward the father and, naturally, they both love themselves and fit into the theme and action. MacMurray and Ruggles are cast as reporters on a respectable old line newspaper, the supporting players reach the status of the supporting players, those men who make themselves and fit into the theme and action. MacMurray and Ruggles are cast as reporters on a respectable old line newspaper, the supporting players reach the status of the supporting players, those men who make themselves and fit into the theme and action. MacMurray and Ruggles are cast as reporters on a respectable old line newspaper, the supporting players reach the status of the supporting players, those men who make themselves and fit into the theme and action. MacMurray and Ruggles are cast as reporters on a respectable old line newspaper, the supporting players reach the status of the supporting players, those men who make themselves and fit into the theme and action. MacMurray and Ruggles are cast as reporters on a respectable old line newspaper, the supporting players reach the status of the supporting players, those men who make themselves and fit into the theme and action. MacMurray and Ruggles are cast as reporters on a respectable old line newspaper, the supporting players reach the status of the supporting players, those men who make themselves and fit into the theme and action. MacMurray and Ruggles are cast as reporters on a respectable old line newspaper, the supporting players reach the status of the supporting players, those men who make themselves and fit into the theme and action. MacMurray and Ruggles are cast as reporters on a respectable old line newspaper, the supporting players reach the status of the supporting players, those men who make themselves and fit into the theme and action. MacMurray and Ruggles are cast as reporters on a respectable old line newspaper, the supporting players reach the status of the supporting players, those men who make themselves and fit into the theme and action. MacMurray and Ruggles are cast as reporters on a respectable old line newspaper, the supporting players reach the status of the supporting players, those men who make themselves and fit into the theme and action. MacMurray and Ruggles are cast as reporters on a respectable old line news.


Mr. Dodd Takes the Air

(Warner Bros.)

Comedy-Romance with Music

In this combination of romance, comedy and music, Mervyn LeRoy has one of the surprise pictures of the season.

The story, too, has certain pattern relationships to important precedents. In Mr. No-\no where, the story of the American boy who sets out to discipline by divers methods a visiting American girl with more money than he has been good for.

Mr. Dodd is well adapted to the part of the Latin, Jack Benny's Jello radio program, earlier seen in "Turn Off the Moon," not only can sing well enough to satisfy, as the air rec

ord indicates, but also proves in this picture that he is an actor of no mean ability. A boy to be warily regarded this season. The preview audience, it can be expected that he will be entrusted with greater responsibilities.

For the story, country boy "Clade Dodd" is suddenly, and at the same time, a name as a radio crooner. The antics of his managing-advisor "Sniffer," adding to the comedy content, the musical numbers provided by Harry Warren and Al Dubin provide the necessary melodic contrast. Unable to understand that nice girl "Marmorie" for love alone, he is easy prey for gold digger "Jessica." He also almost becomes dominated by ancient and often-married diva "Mme. Morro," a character which incident might be improved by a greater skill and dexterity. All "Clade"s adventures, especially the one in which jealous "Jessica" at- tendance, prove that "Clade" is trying to steal a radio invention from him, convince him that there's no place in the big city for a country boy. He begins to be discovered by "Sniffer," whom "Mme. Morro" has made her fifth husband, and "Mar- jorie," who has patented and protected his invention. The happy ending follows.

A lively show with the kind of love interest, most people like to see, containing music that is happy and carefree. There is a boomer tinge, it has a lot of entertainment and showmanship material.

Previewed at Warner's Hollywood theatre to a Sunday night audience which gave ample evidence that it was completely satisfied with the picture.


CAST
Clade Dodd...Kenney Baker
Mme. Morro...Mae Clarke
Alice Brady...Fay Wray
Eldridge...Jessica Lord
Marjorie Day...June Wyman
John...John E. Stain
Gateway...Henry O'Neill
Harry Duport...Harry Green
Irma P. Dornum...Ferri Taylor
Information Desk Girl...Linda Perry

The Big Shot

(RKO Radio)

Comedy

The old adage that "Money Doesn't Buy Happiness" for those to whom it comes unearned, is in line with the scoring of experiences encountered by those so fortunate, however, usually makes amusing entertainment for others. Very effective in this life of a "Dr. Bertrand Simmons" (played by Guy Kibbee), his family and those with whom they become associated constitute the annunciation quality of this picture.

Horse doctor "Simmons" inherits a large fort-une from a mysterious uncle. His social climber wife "Mabel" is endeavoring to lead him to the domain of its benefactor that it may assume the station in life which fate always intended for him. In the meantime, he never finds out until the climactic sequences, the uncle was an ace racketeer and his cohorts, headed by "Mr. Drake," are determined that the lucrative sources of income, though unethical, shall be continued. Consequently, "Simmons" is given quite a pushing around. But "Dr. Simmons" is anxious to be his own man, and what better service could be rendered his adopted community than to rid it of the underworld element.

Not knowing that he is the man he is out to stop, he embarks on a crusade to get the big shot. The accompanying action is sometimes exciting and generally comic, sometimes it seems to be quite naturally humorous. Both phases of it seemed to be fairly amusing. Of course, "Dr. Simmons" eventually emerges as a public hero.

"Prepared at the Alexander Theatre, H. L. Keifer. Not widely advertised and thus unattended by the usual audience that turns up at this theatre for precedents, the film was accepted by those present as a pleasant work. Unfortunately, as it was shown in conjunction with "New Faces of 1937," the comedy edge was blunted a bit, it suggests that it should be presented as companion piece to a more serious feature."-G. M.


CAST
Mr. Simmons...Guy Kibbee
Mrs. Simmons...Mae Clarke
Police Chief...Phil Davidson
Detective...Harry Green
Detective...Ed Lowe
Detective...Eddie Graham

It's Love I Am After

(Warner F. N.)

Comedy

That which sometimes is called the exploitation problem would appear to be no problem at all in "It's Love I Am After." The restraint practiced in the program, the restraint practiced in the merchandise. The marquee message practically it, the marquee is big enough, somewhat as follows: Leslie Howard—Bette Davis. "It's Love I Am After." If that, reminding the running reader of "Of Human Bondage," "The Petrified Forest," "Another Thin Man," the exclamation of the spending spirit, the logical next step might be to take down the copy and substitute "I Am After It's Love." Along those exploitation lines reaching out beyond the marquee range may be strained the information that this picture is like none of those mentioned above and few if any others. It is to be revealed that here the Leslie Howard whose Shakespearean season on the metropolitan stage was a topic of considerable discussion is now appearing in these other roles. Leslie Howard and Bette Davis whose temperamental rebellion against certain contractual restraints made lively and abundant news copy on both sides of the Atlantic. A while back, here enacts the role of an actress more extravagantly temperamental than even her most celebrated predecessor. Leslie Howard, to suggest. Olivia de Havilland's departure from precedent is no less extreme (she plays a starstruck adolescent) and only Eric Blore confirms flash expectation as a servitor who is something more than that.

The picture is a briskly played comedy having with the efforts of considerable merchandising, the marquee-idol to disillusion a young lady, af-fined to the son of an old friend and fancying himself in the presence of a new and dazzling young actress. Leslie Howard plays the interested role, delivering in his presence. He defers a planned marriage to his co-star to accomplish this and, in unplanned concert with the girl's fiancé, finds himself and the actress in a plight, a valet, defeats his efforts in a series of blunders, misunderstandings and deliberate counter moves. Most amusing of the roles and the most effective are provided by Lincoln J. Carter and intermediate sources are sprinkled throughout the picture as integral series, the supporting roles of Donald Meek, "Out of the Window," wherein Mr. Howard and Miss Davis give a stage performance of the last scene in "Romeo and Juliet" while exchanging letters, but it should be stated that the embellished happy ending, the picture is unutteringly comic in character. The story is an original by Maurice Hultine, the screen play by Casey Robinson,

(Continued on page 40)
WE ANNOUNCE THE PRESENTATION OF

JEAN HARMON'S LAST SCREEN PRODUCTION

A GREAT PICTURE—A VIVID ROMANCE—A SPLENDID STORY OF RECKLESS LOVE AND FAST MOVING ACTION...WRITTEN BY ARTHUR LOOS AND ROBERT HOPKINS, WHOSE "SAN FRANCISCO" REACHED NEW HEIGHTS IN SCREEN EXCITEMENT...ITS STARS—JEAN HARMON, AS THE DARING DAUGHTER OF THE MOST FAMOUS RACE TRACKS IN THE WORLD...AND CLARK GABLE, AS THE PLUCKY MALE WHO SANK REPRESENTED RACING'S FINEST TRADITIONS..."RACING QUEEN" PRESENTS HIS LOVE ON THE FLYING HOODS OF A THOROUGHBRED...METRO-GOLDWYN-MAYER
THANK YOU!

BECAUSE OF THE UNUSUAL CIRCUMSTANCES surrounding the release of "Saratoga" many theatres have graciously waived their customary clearance on Jean Harlow's last picture permitting a vociferous nationwide demand to be met quickly and expeditiously.

YOUR COOPERATION has made it possible to bring "Saratoga" in record time to millions of clamoring motion picture fans. In taking this means of thanking exhibitors, M-G-M also calls attention to a unique situation which probably has no parallel in screen history.

M-G-M GREATLY INCREASED THE NUMBER OF PRINTS from its laboratories so that hundreds of theatres were able to open "Saratoga" simultaneously with hold-overs in practically one hundred percent of these situations.

NOW BECAUSE OF A GENERAL WAIVING of clearance, it becomes possible for these prints to be booked ahead many weeks on the same solid basis.

CURRENTLY AND FOR A LONG TIME TO COME "SARATOGA" will be playing simultaneously in hundreds of theatres, one of the greatest hits in the annals of this industry. We are appreciative indeed of your cooperation which made this possible.
Bulldog Drummond at Bay (Republic)

Mystery Melodrama

The latest of the exploits of the intrepid Captain Drummond becomes one of his most enthralling efforts. The material is there for a rousing mystery melodrama, but the finished product is uneven and lacks suspense. Unlike other mystery serials, "Bulldog Drummond" plays better. The chief character is synonymous with one person, the "Drummond" character is always portrayed by a different actor. It is an old story of years to play "Hamlet," and while it may not be true that every actor is "eating his heart out" to play the part, it appears that eventually all shall have a chance at it.

The material is adapted from the novel by "Sapper," and the fact that it is a "Bulldog Drummond" story, would seem to be its primary selling angle. John Lodge in the main role is supported by Dorothy Mackaill, Victor Jory, and Hugh Miller. Cohorts of "Kalinsky," an unscrupulous financier, kidnap, "Caldwell," inventor of a secret airplane. "Caldwell's" escape and mystery is a mystery in itself.

Hollywood Cowboy (RKO Radio)

Western

Although basically the same as other western pictures, this feature manages to swerve from the path of routine by introducing metropolitan racetrack methods to the wild open spaces and then adding another touch of modernism through the use of airplanes for the climactic battle.

George O'Brien, as the hero, is placed above the status of an ordinary cowhand and is given good cause for being an expert horseman and roper by the fact that he is a western motion picture star—a "Hollywood Cowboy."

The city gangsters, led by Charles Middleton, is fighting inranges, and Drummond is commi- mted to organize a "cattlemen's protective as- sociation." With the accepted urban technique, the villains are taken one at a time by their property, assauling their men and then promising protection in return for membership dues.

Jeffrey Carson (George O'Brien) and a screen writer, G. Gadsby Holmes, are on a vacation when they join up with a rancher who is not so acquainted with the rackets. The hero, incidentally, is attracted to the rancher's niece, Joyce Butler.

You Can't Have Everything (20th Century - Fox)

Musical Comedy

The class and quality of 20th Century-Fox musicals, as entertainment and commercial ventures, are fine. The average musical has a list of successes, there is reason to anticipate that this will prove as worthy as its predecessors. The musicals that Darryl F. Zanuck has turned out with regularity don't seem to win any spectacular medals. Still, they do what pictures are supposed to do, prove popular entertainment.

The picture is a combination of formula musical comedy elements, all of which have been used before. It serves as a framework on which to hang the incidental feature characterizations and special- istics is romantic comedy through which is thread a plot of commonplace. It concerns the adventures which befell an ambitious playwright, played by Alice Faye, who comes to New York to determine if she has remained any experienced producers they do not know it all. There is a re- sultant romantic mix-up involving Miss Faye, Lousie Howie (Gypsy Rose Lee) and Don Albee prior to Miss Faye's being acclaimed the author of the kind of show she never in- terviewed.

Intervened into the plot is a full quota of the Ritz Brothers' clowning comedy. It might be reported that in several instances the audience provides the battle that stopped the show. Additionally, Mack Gordon and Harry Requel, who provided the numbers for "Dixie U.S.A."

The picture, with its lively tunes and melodies for Alice Faye and Tony Martin to sing, for Rubinoff to play on his violin, which serve Louis Prima and his orchestra and which are the rhythm and routine content of their choruses, singing, dancing and spectacle episodes.

The leading and supporting players acquit them- selves, particularly in the matter of display- ness and gayety about the show. Several times they don't seem to pick up where they left off and then, as if on cue, to call back as the introduction of the specialty numbers bridges the gaps.

Previewed at the Alexander Theatre, Glen- dale, the audience, which knew a 20th Cen-
tury-Fox preview was scheduled, had a further interest in the film because it seemed that it would mark Gypsy Rose Lee's screen debut, but her dialogue was "not testable" they were disappointed, but they were not disappointed in her ability as a comedienne. Playing the role of the other-woman, mother, she has managed to reveal her shapely figure, her introduction has been handled with good taste. According to Mrs. Luccit, "not a Gypsy Rose Lee."—G. M.


CAST
Judy Pay Wells. Alice Fay Rice
George Mears. Don Amiche
Lulu Riley. Louise Howard
Sam Harrison. Tom Nisbett
Orchestra Leader. John Winkenber
Robbie. Tiny Martin
Dancer. Joan Davis
Kevyn, George B. Moore
Bevis. Arthur Treacher
Loretta. Edna Field
Ted Fraser. Ted Kold
Romano. George Humber
Walters. Frank Puglia
Guitar Player. Nick More
Jerry. Tony Petri
Mrs. Romanow. Ines Polケーキ
Loris Prima and his orchestra

Meet the Boy Friend (Republic) Comedy-Romance

A lightweight concoction of song, romance and comedy introduces the gentleman of the picture's title. The plot is traditionally styled in the "boy meets girl" formula with no plot maneuvers to make the affair different or outstanding, yet the production has its odd moments of payette, and bits of excitement are supplied by a subplot of racketeers and a kidnaping. The music is tuneful but memorably

The roster of cast names includes some pleasing if not prominently known players. The romance is centered on David Carroll, a newcomer blessed with good looks and voice, and Carol Hughes, who has been seen previously in such roles as "Polo Joe" and "Man on a Horse" and is soon to appear in "Marry the Girl." Gwili Andre makes a sultry and sulky opposition to the love interest. A capable trio of villains, Warner Hymer, Andrew Tombs and Pert Kelton, are largely responsible for many of the entertaining spots. Carroll character is done in by a former truck driver who has been skyrocketed to radio fame as "America's Boy Friend." The radio angle of the story might have the exhibitor some means of stirring up fan interest. Tombs, Carlyle's sponsor, realizes that the coonman's sway over his young wife is of a stimulating sort and would evaporate quickly were the singer to marry Gwili Andre. Gwili is shipped off to Hollywood and a movie contract, and Miss Hughes is given the arbiter's role. Carroll character is done in by a former truck driver who has been skyrocke...
THIS HAS BEEN GOING ON...

...AS "WEE WILLIE WINKIE"
ALL DAY, ALL NIGHT, ALL WEEK
BRINGS ROXY NEW RECORDS!

★ Opening day smashed all Roxy summer and winter records for six years.
★ Despite business-withering heat wave, weekend gave Roxy biggest summer business in 5 years!
★ Sensational pace gains momentum as hold-over week promises to duplicate or surpass great first stanza.

—and elsewhere—
★ Smash summer biz topping 20th's great winter hits in Louisville, Salt Lake City, Pittsburgh, Denver, Minneapolis.
★ Great in hold-over weeks at Philadelphia, Baltimore, Richmond (day and date), Indianapolis.

Rudyard Kipling's
WEE WILLIE WINKIE
starring
SHIRLEY TEMPLE
and
VICTOR MCLAGLEN

C. AUBREY SMITH  •  JUNE LANG
MICHAEL WHALEN  •  CESAR ROMERO
CONSTANCE COLLIER  •  DOUGLAS SCOTT

Directed by John Ford - Academy Award Winner
Associate Producer: Gene Markey
Screen play by Rene Parie and Julian Jaeger
Darryl F. Zanuck as Charge of Production

20th Century Fox
THE KEYSTONE OF YOUR FUTURE
MOTION PICTURE HERALD  July 31, 1937

THE CUTTING ROOM

Life Begins in College
(20th Century-Fox)
Collegiate Musical Comedy

In life, as in a picture, it can be expected that there will be plenty of nonsensical comedy. When 20th Century-Fox sets out to surpass its collegiate musical comedy of last year, "Pigsick Parade," it also can be expected that audiences and songmen will have an interesting picture. All "Life Begins in College" fans, however, are concerned that the Ritz Brothers taking charge of a jerk of water university's football team. Recognizing "Pigsick Parade," Alban, who is the idea of what this production is likely to be.

The thematic genesis of the film is a series of stories by Davis Ware which Carl Tunberg and Don Ettlinger whipped into screenplay form. Music and lyrics are by Lew Pollio and Sol Levinsohn, and are based on the melodies for "Pigsick Parade" and contributed to many other 20th Century-Fox musicals. The Ritz Brothers' specialty was being concocted by themselves, Sam Pokras, Sid Kaller and Ray Golden. The dances and raffles which give the production its glamour and spectacle content were arranged by John Carson's last, the football games in which the comedy trio participate were permitted to make themselves. It was William A. Seiter's job to direct the film.

For names, additional to the Ritz Brothers, the film will present Fred Stone, last in "Her American Husband," Dick Baldwin making his screen debut, Gloria Stuart, Nat Pendleton, Joan Davis, Tony Martin, Joan Marsh, Dixie Dunbar, Jed Prouty, Fred Kohler, Jr., Elissa Landi and the Breather twins.

Release date: Sept. 16.

Angel
(Paramount)
Melodrama and Romance

In nature this forthcoming production is sophisticated melodrama and romance. The title doesn't suggest that character, but the association of producer-director Ernest Lubitsch, Marion Dietrich and Herbert Marshall does so emphatically. The sophisticated character is further emphasized by the fact that the motivating story is based upon a Continental stage play of which Melchior Lengyel is the author and that Samson Raphaelson, a contributing writer to such photodays as "The Last of Mrs. Cheyney," "The Girl Decides," "The Gong Decides," "The Merry Widow," "Trouble in Paradise" and "One Hour with You," prepared the screen play. The fourth important personality in the production, Melvyn Douglas, although earlier in his screen career identified with sophisticated stories, has lately been seen in such comedy-romances as "Theodora Goes Wild" and "I Met Him in Paris," although his role in "Capitains Courageous" was serious. Modernly timed and located in London and Paris, as production detail will reflect, the story follows an intimate triangle theme. A woman of high character and moral standing, happy in the possession of her husband's love, wants to tear down, by an uncontrolled urge, she makes a trip to gay Parisian spots. She meets another attractive and charming man.

Though cleverly developed, the ensuing situations are familiar. The man and husband prove to be more than he is, and the woman becomes attached to the woman. As danger menaces all, the problem is solved by the husband's tact. Miss Dietrich, of "Desire," "Garden of Allah" and "Knight Without Armour," is the woman. Marshall, recently in "Dark Angel" and "If You Could Only Cook," is the husband and Montgomery the other man. The supporting cast includes E. E. Horton, with Lubitsch in "Design for Living" and "Merry Widow," and Ernest Pawley, with director Miss Dietrich in "Desire." Others featured are Audrey Hope, Trees, Chester Clute, Henry O'Neill and Trevor Bardette. Others who will be seen are Milton Owen, Estelle Girardet, Harry Davenport, Melville Cooper, Ralph Faulkner and Fritz Leiber.

Release date: Tentatively October 1.

Expensive Husbands
(Warner)
Comedy Romance

Although production detail embraces a good deal of Hollywood atmosphere, the basic story follows the "The Headwaiter and the Lady" idea. A declining screen actress desires to recapture her vanishing popularity. A press agent suggests that she go to Europe and seek to marry a titled nobleman. She marries a handsome waltz but, she eventually learns, has a story for money. Miss LeRoy is doing well because what she believes having been practised on her, the star returns to Hollywood amid a great fanfare of publicity and she is submerged under a flood of stock offers. But the titled prince also comes to Holly- to make her life a bedlam until she agrees to return.

The picture is based on a story by Kyrill De Shishmareff, which Jean Negulesco and Jay Brennan transcribed to the screen. Direction is in the hands of Bobby Connolly, who, in addition to making the dance sequences in many Warner musicals, also is credited with directing David's Stable Legion.

The lady in the case is Beverly Roberts, last in "God's Country and the Woman," and the picture is directed by Pat Knowles. Supporting players include Allyn Joslyn, a recent recruit from the legitimate stage of whom the Warners expect much in the future, Gordon Oliver, another promising newcomer, Robert C. Fisher, Eula Guy, Fritz Feld, Vladimir Sokoloff, Ann Codee and George Hambly.

The time of the story is the present and the major locales are Hollywood and Vienna.

Release date: September 2.

Charlie Chan on Broadway
(20th Century-Fox)
Mystery Melodrama

This will be the fifteenth number in the series of "Charlie Chans," a production theme which, it is estimated, has a following of millions of fans all over the world. The popularity of the series keynotes its exploitation treatment. Just about all that is necessary is to announce the film.

In idea this episode in the series is quite different from any of its predecessors. Mainly, while it contains the expected comedy and romance, it has a more melodramatic character. It's "Charlie Chan on Broadway," fighting the world's most vicious criminals, outwitting the Broadway rum-muck and matching wits with the top flight racketeers of the Great White Way. A double murder baffles the world's finest police force. Chan is in danger himself, his Number One son's life is
Everything!

to make it the biggest of 20th's smash musical hits!

DAZZLE!

FRESHNESS!

SHOWMANSHIP!

MUSIC!

STARS!

DANCING!

COMEDY!

SPEED!

GIRLS!

"YOU CAN'T HAVE EVERYTHING"
to give it the sparkle and splash... the laughter and lilt... the lure and loveliness... the melody and madness... that make 20th's musicals the toast of the trade!

DON AMECE
Shows why he's the star of radio's biggest show!

GORDON & REVEL SONGS
Even happier than their "Wake Up and Live" hits!
"Afraid to Dream"
"Danger, Love at Work" • "The Loveliness of You" • "Please Pardon Us, We're in Love" • "You Can't Have Everything"

ALICE FAYE
Blonde and beautiful... torchy and tuneful!

LOUISE HOVICK
The screen's striking new personality!

CHARLES WINNINGER
All a-dither about Hollywood's cutest girls!

ARTHUR TREACHER
Prim-and-proper sure-fire show stopper!

PLUS a whole happy screenful of comics and singers, crooners and swingers, girls and guitar-ists, hot dance band artists... everything!
PHYLLIS BROOK
Sweet new star who is going far!

RUBINOFF AND HIS VIOLIN
Tunes of velvet softness with the caress of love!

RITZ BROTHERS
Whose frantic antics the world is mad about!

TONY MARTIN
Romantic song-star of screen and air!

"YOU CAN'T HAVE EVERYTHING"

Directed by Norman Taurog
Associate Producer Laurence Schwab.
Screen play by Harry Tugend, Jack Yellen and Carl Tunberg. From an original story by Gregory Ratoff!

Darryl F. Zanuck in Charge of Production

LOUIS PRIMA AND HIS BAND
The ace of trumpets and his kings of rhythm!

TIP, TAP & TOE
Rapid-fire steppers with lightning feet!
Everywhere!

Every crowd will acclaim it... every critic will hail it... every exhibitor will extol it... the most completely, deliriously delightful musical show that was ever made—even by 20th!

"YOU CAN'T HAVE EVERYTHING"

—has everything that counts at the boxoffice!

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE
Briefs Filed in Plan for RKO

Another step in the proposed plan of reorganization for RKO has been taken with the filing of briefs by the attorneys of W. Alger, special master, who, after a study of the various contentions, will report to William Bondy, Federal judge, on the fairness, feasibility and equitability of the proposal.

It is generally agreed the plan is feasible but the independent committee for protection of common stockholders appealed to the special master not to "rubber stamp a plan proposed by Atlas Corporation and to suggest amendments which would improve its fairness to stockholders."

Renew Clash Over Plan

The briefs revealed settlement of the Rockefeller Center claim, conversion privileges for stockholders of the proposed new debenture and preferred stock, and the lack of a physical appraisal of assets are still the main issues.

Pointing out that "an overwhelming majority of creditors and stockholders have approved the plan," Hamilton C. Rickaby, of Simpson, Thatcher & Bartlett, counsel for Atlas, argued the plan does not interfere with the plan. He said the fact that 78 per cent of secured claims, 82 per cent of unsecured claims, 54 per cent of the common stock, and Rockefeller Center have consented to the proposal should carry substantial weight in its favor.

Joseph Cohen, who with George L. Schein represents the independent committee, charged, however, that Atlas became involved solely for reorganization purposes. He declared Radio Corporation of America and Lehman Brothers agreed to consent after Atlas purchased half of the RCA holdings in 1935 for $5,000,000, RCA holding 1,211,462 shares of common and $9,766,655 of debentures.

An option to purchase the remaining half before 1938 for $6,000,000 also was granted.

Asks Physical Appraisal

Mr. Cohen asked for a physical appraisal of the assets because of the conflict between the Atlas estimate of $810,123 equity for stockholders' claims and the $8,721,881. Conversion rights to common which were granted to debentures and preferred without offering anything value other than an appraisal, he argued.

The settlement of the Rockefeller Center claim was characterized by stockholders as "unconscionable" because a $9,500,000 claim was being compromised for 25 per cent of the entire stock which, he said, is worth a minimum of $11,600,000 and a maximum of $19,140,000.

Rockefeller Center, represented by Milbank, Tweed, Hope and Webb, insisted its claims are valid and have been upheld by the special master for a total of $9,150,000, which includes the Music Hall and the Center Theatre leases and $882,000 for office and personal effects.

The attorneys pointed out their claims were substantially larger than the amount allowed and that the full amount of the claim might be received if the matter were litigated instead of settled. It also was argued the earning record of RKO for the past five years did not warrant a claim of "pure and simple fraud" and Rockefeller Center was taking all the blame.

Mr. Rickaby, in his brief, stated the plan was "not only fair but generous to the stockholders" and the value of common stock at $3.38, based on the stockholders' figures, and at 33 cents based upon his own figures. The generality of the plan, Mr. Rickaby, using the 1936 prices, estimated the company would have $236,933 for taxes and dividends.

House and Senate Divided on Tax

CUTTING

by FRANCIS L. BURT

in Washington

Refusing to accept House proposals for a two per cent "luxury" sales tax which would have applied to motion picture theatre admissions, the Senate on July 23 wrote into the new tax bill for the District of Columbia provisions for an income tax on individuals and corporations which the House had previously rejected.

As a result, both House and Senate are standing firm for a tax which the other has rejected and the enactment of the measure this session, declared by the District Commissioners to be imperative, has been made uncertain.

The Senate rejected the sales tax on the ground that it would bear most heavily upon the low income groups least able to bear it and that experience in states having such laws showed they had been shown to increase them after they are accepted by the public because it is one of the easiest taxes to collect.

The House had rejected income tax proposals simply because they would bear upon members of Congress.

With the Supreme Court fight compromised, the thoughts of members are turning toward adjournment and suggestions have been offered that Congress quit on August 7. If the increasing demand for an early adjournment is met, it is possible that the District tax bill will have to be laid over until the fall.

Regardless of how long Congress remains in session, there is little chance now for any film legislation, and this will be the first session in several years in which the motion picture industry has not been under committee fire.

Cowdin Optimistic On Sales Abroad

J. Cheever Cowdin, chairman of Universal's board, returned from Europe Monday and reported enthusiastically on the company's new foreign sales setup and the prospects for increased Continental business.

The new sales arrangement is under the direction of Gus Schaefer, who accompanied Mr. Cowdin abroad. He will remain in Europe several additional months to confer with the company's European officers and directors and with George Canty, former U. S. Department of Commerce attaché, who is head of Universal's sales on the Continent. Mr. Cowdin conferred with Messrs. Schaefer and Canty on the new sales and distribution plan which will go into operation at once, giving Universal wider representation in Europe.

Mr. Cowdin denied reports of a new financial setup for Universal, saying that "he hadn't any thoughts about it." He also denied a published report that Universal had revised "The Road Back" to make it suitable for showing in Germany.

"Universal hasn't sold a picture in Germany in years," he said. "We have had no communications, official or otherwise, with Germany concerning the release of the picture in that country or elsewhere."

The story to be told in this production follows a familiar formula, the rich boy and the poor girl, but a little of the hero and heroine's world is wise beyond her years. The hero doesn't care very much for those in his own social strata and he is not afraid of the girl who wants to marry him. So he disappears to turn up as an employee in an orphanage. There he meets a friendliness, understanding and love that he never knew existed. But his path to romance is not easy. Various complications, some of which are serious but most of them comic, emerge. The little wifeshire straightens everything out.

The principals in the story are Douglass Montgomery, Jean Parker and Edith Fellows. Feature support includes Leona Marie, Lumsden Hare, Audrey Matthews and James Burke. Minor roles have been assigned to Romaine Callender, Minerva Urecal, Scott Beckett, Joel Davis and Joyce Kay.

The story used is an original by Dorothy Bennett, which is entitled "Wives Never Know" of a year ago. The screen play is credited to Thomas Mitchell and Brown Holmes, lately associated with the preparation of "Oh, Doctor." "Ever Since Eve" and "Top of the Town." Direction is by Raymond McCarey.

Release date: August 19.

Denmark Tables Film Control Bill

The Danish government has postponed indefinitely hearings on a bill that would nationalize the film industry of the country.

A special commission appointed to investigate the matter recently published its recommendation that the industry be dissolved as a private enterprise and made into a public monopoly. Newspapers opposed the commission recommendation, and the Senate convention was passed spiritu-

ally urging the government to consider the measure carefully in the face of many drawbacks believed inherent in the socialization plan.

The government, in a state of legislative indecision, has tabled the bill, pending amendments expected from the commission.
Film Shares Participate in General Market Rally Starting Second Half of Year; General Business Level Is High

By THE ANALYST

Motion picture shares on the New York Stock Exchange went into the second half of 1937 in a general market rally after having moved irregularly with the rest of the list during the first six months of the year.

Picture stocks had a net gain of $7,608,875 in market value from January 1 to July 23, due largely to advances in stocks of four heavily capitalized companies. The majority of film shares showed losses for the period but, with elimination of some unfavorable market factors and with outlook for continued business gains unimpaired, prospects are that the picture stocks during the remainder of the year will add substantially to the valuation gain of the first half.

The general market, with motion picture stocks participating, started the year with a continuation of the 1936 upswing, aided by a good business outlook and a presidential budget message which assured the public that no new taxes were contemplated.

Interrupted by Court Issue

The rise was interrupted in February when Wall Street was unsettled by President Roosevelt's proposal to reorganize the Supreme Court. An irregular price trend followed. Trading volume tapered off, but was sustained occasionally by rallies in individual stock groups.

Brief periods of market strength followed recognition by the giant U. S. Steel Corporation of an outside labor union and the more liberal trend of Supreme Court decisions, as reflected in the spring rulings on the Wagner Labor Relations Act and other New Deal measures. This strength was predicated on two beliefs. Big Steel's action in dealing with the CIO (Committee for Industrial Organization), coming on top of the General Motors strike settlement, would, it was expected, pave the way for general industrial peace. It was believed also that the administration would abandon or greatly modify its judiciary reorganization plan in view of the high court's gesture in the Wagner cases.

Lively Recovery

Neither belief was corroborated. Many other employers shunned the examples of the industrial giants and were adamant in their refusal to negotiate with the Lewis forces. The labor situation now moved heavily and market confidence was shaken.

Nervousness increased when the administration reiterated its determination to reorganize the Supreme Court. A dull downward movement was arrested by unrest abroad, notably in French finances.

Meanwhile, general business continued to maintain its high recovery level and the outlook for full trade was excellent. This, together with the death, for this session of congress at least, of the court reorganization bill, arrested the decline and a lively recovery ensued after the turn of the second half.

Once the recovery started, the motion picture trend made the most striking progress upward in months. The fall business outlook buoyed the advance. Opinion was general that further irregularity would only presage resumption of the major advance.

The nation's leading economists now are of the opinion that business recovery has acquired new momentum. Indications are that employment has touched a new high since 1929. The national income for 1937, authorities say, will hit a new peak for the recovery movement.

New Recovery Peak

The Alexander Hamilton Institute reported the number of employed persons rose in May to a new recovery peak of 42,110,000, only 3,844,000 less than at the pre-depression high in September, 1929, of 45,949,000. The Institute pointed out, however, that in September, 1929, there were only 2,951,000 persons unemployed and that since that time there has been an increase of 2,240,000 in the supply of workers. Thus a total of 9,269,000 persons were unemployed in May, a new low for the recovery movement, a reduction of 2,064,000 from a year ago and a decline of 7,380,000 from the peak unemployment figure of 16,649,000 in March, 1933.

Railroad Earnings Stand Up

Railroad earnings for June continue to reflect the improved pace of general business. Regarding the steel industry, the nation's barometer of general business, this week said:

"Now apprehension exists among steelmakers in view of the slower rate of buying, compared with earlier months. The present rate is excellent for the first half of year and a steady flow of business is better than the rush for tonnage that prevailed in the spring."

Retail trade is brisk and expected to be well sustained for several months. Farm income is rising.

Benefits to Film Business

The benefits to the film business of the excellent general business outlook are reflected in the latest analysis of the industry by the Fitch Service, which said:

"Superior growth of consumer buying power, the theatre business is extending its recovery. After several years of winning back lost ground, gains in box office receipts were reflected in substantial net income in 1936 and these trends are continuing in 1937, as reflected in further improvement in the first quarter earnings of theatre, picture-producing and allied companies."

"Theatre attendance is now estimated to have climbed up close to its all-time peak of 1935. In the first three months of this year, as indicated by paid admission taxes, there were moderate further gains as compared with a year earlier, the increase being slightly more than 10 per cent. Theatre attendance, with a slight lag, follows rather closely the same path as general business recovery. Therefore, though business should prove to be interrupted in its upward course, the trend in number of admissions may be expected to continue favorable for a time."

Individual Conditions

Excellent individual corporation conditions prevail in the industry. Loew's, which reported for the company's ended June 30 a net income of $11,714,722, against $7,300,495 in the 40 weeks ended June 4, 1936, jumped 51.4% points during the period surveyed, for a gain of $22,184,250 in market value.

Eastman Kodak raised the total market valuation by $11,315,000. Rochester reports to Dow, Jones and Co. said the company would be able to show $9,000,000, or about $4 a common share, for the first 24 weeks of the fiscal year, to about June 13, which would be the largest net income for a comparable period since the company began issuing semi-annual statements and would compare with $8,513 for the comparable period of 1936.

Warner eased, dropping $11,778,125 in market value, largely on profit-taking attracted by earlier gains. The company doubled its net for the 29 weeks ended May 29, reporting $5,561,032, against $2,554,722 in the corresponding period of 1936.


Both common and preferred stocks of Twentieth Century-Fox had an excellent market record, gaining over $2,000,000 each in value.

United Artists Delays Rental of Accessories

Adoption of an accessories' rental system, originally planned by United Artists for August 1st, has been postponed because of the many details involved, according to Harry D. Buckley, vice-president in charge of exchange operations.

He is now working out a plan which will be similar to that of Paramount and Warner Brothers.

SMPE To Meet in Washington

Next year's spring convention of the Society of Motion Picture Engineers, will be held at the Wardman Park hotel, Washington, D. C., around May 1st. William Kunz is in New York to make plans for the fall meeting in October.
This picture has terrific drama!

Metro-Goldwyn-Mayer made "Men in White", the first romantic production of life behind a hospital's walls...

They followed with the thrilling hit, "Society Doctor"...

You will now see M-G-M's new drama of the conflict that arises in the hearts of men and women thrown together in the excitement and stress of their profession.

**Virginia Bruce**
An exotic role for this beauty that excels even her famed performance in "Great Ziegfeld."

**Franchot Tone**
He has played many exciting parts on the screen and now comes another truly appealing performance.

**Maureen O'Sullivan**
Fresh from her winsome appearance in "A Day at the Races". She has a touching and heart-stirring role.

**BETWEEN TWO WOMEN**

Screen play by Frederick Stephani and Marion Parsonnet
Directed by George B. Seitz
An M-G-M Picture

Advertising angle for the Box-office!

**GRADE A!**

That's what showmen are reporting to us and we're telling you that "BETWEEN TWO WOMEN", M-G-M's exciting romantic-drama is the kind of show the masses enjoy!

**A TYPICAL TELEGRAM:** "Believe every exhibitor should be advised of exceptional box-office merit of 'Between Two Women'. My audience loved it and business was excellent. Thanks M-G-M."

*Starts TOMORROW at LOEW'S*
Postel Named President Of Theatrical Association

The Grand Lodge of the Theatrical Mutual Association elected as president George Postel, secretary of the local lodge and vice-president of the Grand Lodge, at the 26th biennial convention in Cincinnati. Mr. Postel succeeds C. W. Rockwood, of Toronto.

Others elected were: J. W. Dwyer, New York, first vice-president; Harvey Sraua, Chicago, second vice-president; Edward Otto, New York, third vice-president; Nate Stein, Chicago, fourth vice-president; F. J. Willer, Cleveland, fifth vice-president; Gar MacFadden, London, Canada, sixth vice-president; Philip Davis, New York, seventh vice-president; Joseph Gehman, New York, elected secretary and treasurer. Harry Service, Cincinnati, was named chaplain. Trustees elected were: Arthur Kasselman and Luke Callahan, Cincinnati; Albert Homer and Marcus Rattiner, New York; and Alex. Garlick, Chicago. Edward Alt- 

vater, Cincinnati; Wallace E. Young, New York, and Frank Galluzzo, Chicago, were named to the laws, appeals and grievance committee.

New York was chosen for the 1939 convention.

Production To Start

Production of four of the nine pictures remaining on Ambassador's 1936-37 schedule will get underway within three weeks. They are "Doomsday," "Secrets of a Millionaire," "The Last Cigarette" and "The Lady of the House." Production of the four will begin November 1.

Muni Roadshow Opens August 11

"The Life of Emile Zola," starring Paul Muni, will have its world premiere at the Hollywood theatre, in New York, August 11th, after which it will be shown in key cities as a roadshow.

Grand National French Branch

Grand National, S. A., has organized a branch in France, appointing B. J. Gottlieb in charge of sales. Antonio Nunes will assist.

Fred A. Fletcher has been placed in charge of the company's foreign office. Distribution deals have been completed in seventeen foreign countries, including Syria, Egypt and Palestine.

Negotiations for distribution of four Grand National films abroad have been completed in a deal with Associated British Film Distributors. Terms give the producer the privilege of providing any four of the following five pictures, "Secret Lives," "High Command," "Grand Luster," "Cafe Collette" and "Brief Ecstasy.

Jack Barnsby, foreign sales manager, who represented Grand National, has returned to New York. Regional Director, baker of Associated British Film Distributors, who handled the deal for ABFD, will arrive in New York August 14, on a trip to the Coast.

"Something to Sing About," a musical with James Cagney, will be released September 3rd, and will be the first picture on Grand National's fall distribution program. It will be followed by three Anna Sten vehicles, "At Your Service, Madame," "Gorgeous" and "Love Me Again." Others will be "Dynamite," with Mr. Cagney; three Erwin Romand comedies; three musicals to be produced by Bennie F. Zeidman; "King of the Sierras"; "Watcher in the Sky." They will be augmented by "The Shadow," "Walking Baby," "Federal Agent," "Flash Casey," "Stars and Stripes" and "Renewal of the Mounted." David Diamond has been signed by Grand National to produce four pictures.

Gordon and Revel Win Three AScap Awards

Triple honors, which were called the highest that can be conferred upon composers in this country, have been awarded Twenty-First-Century-Fox's song-writing team of Mack Gordon and Harry Revel for creating the best three song-hits for the second quarter of 1937.

All three quarterly prizes of the American Society of Composers, Authors and Publishers went to Gordon and Revel for three songs from the score of "Wake Up and Live"; namely, "Never in a Million Years," "There's a Lull in My Life," and "It's Swell of You." It was also said to mark the first time that the top three awards have gone to the same team.

Gordon and Revel have just completed the score for "You Can't Have Everything," starring Alice Faye, Don Ameche and the Ritz Brothers, and are now working on melodies for Eddie Cantor's forthcoming musical, "Ali Baba Goes to Town."

Lewis Gets MGM Post in Argentine

David Lewis, manager for MGM in Japan, has been appointed to the company's Argentine post, succeeding Ralph Moner, who will be assigned elsewhere.

Lewis will make his headquarters in Buenos Aires, sailing July 30 on the Santa Lucía for Santiago, Chile, and flying from there to the Argentine capital.

Detroit Bookers Reunite

Reorganizing themselves as the Michigan Theatrical Agents and Artists Association, Detroit's theatrical bookers elected Sol Burns, of Del-Ray Attractions, president. The new organization succeeds the Michigan Theatrical Producers and Artists Association, which had been inactive for some time.
Spectacular opening ushered in roadshow engagement of Paramount’s “High, Wide and Handsome” at Astor Theatre, New York, night of July 21. Jerome Kern and Oscar Hammerstein’s musical romance-drama interested, excited and thrilled first-night audience. Precedent in connection with picture, which in its treatment set many new precedents, was that limited number of free tickets were issued. Rest of audience had to put it on the line, and how they did! Critical comment also set precedent for praise.

Read the highlights from the reviews on succeeding pages.
PARAMOUNT STARTS NEW GOLD RUSH ON BROADWAY!

Milling Mobs turned out for opening of Paramount's "High, Wide and Handsome." Heavy advance sale proves public is ready, willing and able to pay for entertainment that successfully blends drama, music, romance, comedy.

"High, Wide and Handsome" treatment accorded picture by first-line metropolitan film critics

FRANK S. NUGENT, New York Times — "Moves easily into the ranks of the season's best. Against it 'Showboat' was an effeminate piece. The Astor has the best show in town."

WANDA HALE, Daily News — "An active, exciting, colorful and thrilling picture."

BLAND JOHANESON, Daily Mirror — "Produced on a giant scale, splendidly directed, played by a great cast, distinguished by a stimulating musical score. A unique and stunning film which will entertain any audience."

HOWARD BARNES, Herald-Tribune — "Prodigious and colorful reconstruction of an exciting period. Best described by the adjectives of its title."

WILLIAM BOEHNEL, World-Telegram — "Magnificent entertainment. A film of uncommon quality, a superb piece of picture-telling which nobody who finds pleasure in the cinema can afford to miss."

EILEEN CREELMAN, Sun — "Is a 'Cimarron' of the oil industry."

ROSE PELSWICK, Evening Journal — "Never forgets to be a slick adventure yarn, even though it's been filmed on a large and lavish scale. You'll enjoy the picture immensely."

"Randy" Scott receives plaudits of audience for best characterization and acting of his career. Gave vital interpretation of vital role.

Oh Boy! Martha Raye, worn, tired, but happy, after record-breaking personal appearance with "Easy Living" (success) at Paramount Theatre, sums up her impression of "High, Wide and Handsome" for radio listeners with "Oh Boy!"
Coast Preview Brought Forth More
"HIGH, WIDE AND HANDSOME" comment:

ERSKINE JOHNSON, Universal Service — "Entertainment spelled with a Capital E."
LEO TOWNSEND, Modern Screen — "A great production."
HAL TODD, Boxoffice Digest — "Marvelous! Wait, that doesn't do it justice... sensational!"
SARA HAMILTON, Photoplay — "A breath-taking epic."
CLARK WALES, Screen and Radio Weekly — "Two great pictures rolled into one."
WHITNEY BOLTON, Literary Digest — "Has magnificent sweep."
EDWIN SCHALLERT, Drama Editor, Los Angeles Times — "Truly epochal production."
WELFORD BEATON, Hollywood Spectator — "Noteworthy for its blend of elements."
ROB WAGNER, Script — "Fine break for Randolph Scott and rest of cast. By far best work they have ever done."
MAXINE SMITH, Chicago American — "Marvelous entertainment."
JOHN ROSENFELD, Dallas News — "What we all want in entertainment is music, drama, suspense, excitement. I got it out of 'High, Wide and Handsome'."
ELIZABETH YEAMAN, Hollywood Citizen-News — "One of the greatest American epics ever produced."
ROBIN GOONS, Associated Press — "Music with a reason, in a stirring, highly adventurous picture."
JACK ROBART, San Francisco Chronicle — "A grand film from start to finish."
VARIETY — "Interesting and by all portents very lucrative experiment in popular screen entertainment. Fullest value in mass appeal."
HOLLYWOOD REPORTER — "A new word will have to be coined even to describe this operetta treatment of a dramatic episode from American history."

**Celebrity.** Frances Farmer, screen star, graced opening by her presence and received overwhelming ovation from crowd.

**Celebrity.** Hope Hampton tells radio audience how much she enjoyed opening of one of outstanding pictures of the season.

**Celebrity.** Kitty Carlisle, musical comedy star, caught by candid camera as she entered Astor Theatre auditorium.

**Celebrity.** Olympe Bradna, new Paramount young star, gives Gabrie Heatter, commentator, her impressions of her next picture—"Souls at Sea"—which opens at Glove Theatre New York, August 3rd.

**High, Wide and Handsome)** was important element in advance advertising for opening. Painted boards like this in strategic locations complemented full showing on regular.

**High, Wide and Handsome)** was the newspaper campaign on behalf of Paramount's smashing spectacle of the oil industry. Refreshingly new treatments in layouts and art characterized refreshingly new treatments and blending of entertainment elements in the picture.
IT'S A "HIGH, WIDE AND HANDSOME" PARAMOUNT YEAR!

by Jerome Kern and Oscar Hammerstein II, Creators of Immortal Music

Irene Dunne in "HIGH, WIDE AND HANDSOME" with Randolph Scott

DOROTHY LAMOUR • AKIM TAMIROFF • RAYMOND WALBURN • Ben Blue • Charles Bickford • Elizabeth Patterson • William Frawley • A Rouben Mamoulian Production

A Paramount Picture Directed by Rouben Mamoulian • Music by Jerome Kern • Original Story, Screen Play and Lyrics by Oscar Hammerstein II
ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

Samuel Goldwyn, quite a featist himself, is always signing up the strangest people to work for him. Only the other day he engaged William Dollar, "the only dancer in the world who can do the 'Nijinsky Leap,' for 'The Goldwyn Follies.'" In explanation of the "Nijinsky Leap," Mr. Goldwyn had the United Artists New York publicity department send this notice to the press: "The 'Nijinsky Leap' is an amazing terpsichorean whirl which takes William Dollar high in the air, pauses, then takes him still further upward."

Sounds very much like the New Deal dollar.

They say that Mr. Goldwyn in Hollywood still is doing hand-springs apologizing for that widely circulated and highly exaggerated story about the woe-women for the 25 pairs of United States having been given a job by him to write advertising copy for Goldwyn's "Stella Dallas," whom Berger, Roy, called "Dreaming Ups." Few words on motherhood, not mentioning any commercial aspects, for inclusion in a single "Stella Dallas" ad.

Mr. Goldwyn had better have his federal income tax accounts in good order.

Theatre telephone operators and ticket sellers answering patrons inquiries asking the name of the feature playing at their theatres will probably feel pretty foolish when they tell the callers, "Oh! The Octopus!" (coming up from Warner Brothers).

News release from the Columbia Broadcasting System:

"The premature heat wave which has blanket America during the last few days should give added point to Margaret Daum's singing of "Sneeuwrotcha's!" Air from Rimsky-Korsakoff's "Snow Maiden" during her program over the Columbia network. "Sneeuwrotcha" was brought to life by a fairy godfather, but melted away when the full moon rose over the next spring."

A headline in London's Daily Express asked: "When Does a Party Become an Orgy?" which caused the London Era to ask the same question of a press agent. He replied that it all depends whether he has to put the film over regardless.

Ho Hum Department, from the New York Journal:

"Girls who believe they can make up their minds with the aid of lipstick to resemble dreaming lips are invited to send tissue paper impressions of their lips to the New York Journal's "You Can Be Beautiful" page to compete for the 25 pairs of tickets to the Rivoli Theatre all this week and next, where the United Artists picture, with Eliza-beeth and Grammar, called "Dreaming Ups," is being shown. The 25 whose lip impressions most nearly resemble dreaming lips, will be awarded the tickets.

Helen Vreeland and Hilda Vincent are secretaries at the Twentieth Century-Fox studio. Mr. Darryl Zanuck's in California. They wrote a story, "Highway to Hell," and thought so much of it—that they sold it to KRO Radio.

MGM Breathes A Little Easier

MGM has released Jean Harlow's last picture, "Saratoga," found the public in approval to the extent of breaking all time-box office records, and therefore Mr. Schenck's company today is a little less nervous in fear that the public might criticize the release. But behind completion of the production lies the story of a most unusual situation. When Miss Harlow died, the company was timid about completing the film. The decision to proceed was not made until several weeks following her death, when it appeared that the public might be receptive. The problem then was to finish the few unfinished scenes in the script in which Miss Harlow had not appeared. Director Jack Conway's solution was to rewrite these scenes to eliminate as far as possible the character Miss Harlow played, re-editing scenes nearby that were already made, to conform with the new treatment. Fortunately for Metro, the ending of the film, with Miss Harlow and Clark Gable already had been made.

Miss Harlow had appeared in all sequences up to the next to the last reel of the production. The final two reels were rewritten so that most of the action took place in the exterior reproduction of the race track. Much of the action is the famous New York Saratoga track. A double was used in the rewritten scenes of this reel, but her appearances were minimized. Only long shots were made, the double appearing in most cases with her back to the camera. In no instance is her face seen. Supplementary "detail" shots were made, entering doors and running across lawn, to be cut in with scenes already made by Miss Harlow.

The net result at the box office was best exemplified at Broadway's Capitol theatre, where the local management stationed special police guards at all points of the lobby to prevent souvenir hunters from carrying away Harlow photographs or other material.

The sales price of $250 per copy charged by the Democrats for their campaign book, because it contains D. K.'s autobiography, should give Walt Disney an idea for his "Mickey Mouse Magazine."

Joe Breen, Production Code Administrator in Hollywood, conducts his viewing of motion pictures according to the code set for him. Not so with Sam Scribben, styled the "Chief censor" of the new reformed burlesque.

Henry Rechett, interviewing Mr. Scribben for the New York World-Telegram, found that Scribben is deciding questions of good taste in burlesque as he goes along.

"Where will you, as a censor, draw the line, Mr. Scribben?" asked Reporter Rechett.

"Right above the waist!" Scribben replied, causing the World-Telegram to call him: "Burlesque's Bosom Friend."

If the children's contest on bananas promoted by Independent Grocers' Alliance succeeds, the timely-topical producing company of Warner Brothers could tie up on a picture called "Yes, We Have No Bananas Any More Again."

John Cabbage, a worker on New York City's garage scow-boats, has obtained a 90-day leave of absence from the Department of Sanitation to get a real bite from a nibble which he is supposed to have received from Hollywood, for his writings in prose and verse. Mr. Cabbage left immediately by railroad, ignoring reporters' inquiries as to whether he had found some rejected manuscripts in the garbage cans. Anytime now, you may find Mr. Cabbage billed as "The Bard of the Barges."

The London Era defaces Memory as that reaction experienced by an exhibitor as he listens to the film salesman's description of the new season's product lineup.

Takako Irie, Japan's No. 1 film star, earned nearly $3,000 through all of last year. As a result, her rates no longer make swimming pool modeled on Julius Caesar's, has no suit against the Government to recover $135,045,000 in tax "over-payments," does not own six bright red and canary-yellow automobiles or a sea-going yacht, nor does he own a mansion in the hills and another in the valley. Mr. Irie is No. 1 film star in Japan.

They say that Darryl Zanuck is worrying about Shirley Temple growing up. Pretty soon she'll be too old to get a husband in Tennessee.

The excessively careful Rockefeller Center building management has been doing its darndest to get tenants to shut their office windows on leaving after hours, for protection against sudden summer storms. Watchmen may make an unexpected visit at any hour during the night, and any tenant found negligent is liable to get a black mark against his name in the Rockefeller Center golden book, or a very stern notice such as that received by Quigley Publications, advising that "doors, safes and windows were found open at 8:14 P. M. (Daylight Saving Time), on July 16, 1937, as follows:"

DOORS  SAFES  WINDOWS

0  0  14

Ted Sullivan, QP office manager and chief figure-upper, estimated that that score makes our batting average about .30.

But Mr. Sullivan refused to accept the building superintendent's notice because it did not contain the longitude and latitude of the open windows.

Paramount Pictures, Inc., announces a change of title from "Accidents Will Happen" to "She Asked for It."

In the screening room at Twentieth Century-Fox studios in California, Gregory Ratoff was watching "Life of a Lancer Spy," his first directorial effort.

"The laboratory has stabb'd me in the heart," he moaned. "They've printed my picture too dark; it's ruined."

"Sitting nearby was Darryl Zanuck, studio production chief. He scribbled a note and passed it to Ratoff:"

"The picture will look better if you take off your sun glasses."

July 31, 1937

MOTION PICTURE HERALD  57.
"Vivid with color ... powerful in its vitality ... dramatic punch ... human appeal."
— N.Y. Daily Mirror

"Toasts of New York' adroit, robust film."
— N.Y. World-Telegram

"Edward Arnold shines as Robber Baron Fisk."
— N.Y. Daily News

"Hollywood has done another of its grand jobs."
— N.Y. Sun

"Filmed with painstaking attention ... turned out hand-
somely."
— N.Y. Journal-American
“Splendid drama of Robber Baron era ... holds your interest from beginning to end.”

—N.Y. Post

“Lavish ... spectacular ... smashing theatrical attraction.”

—Hollywood Reporter

“Action ... romance ... comedy ... a great audience picture.”

—Box Office

“Stirring drama ... earmarked for important coin.”

—Hollywood Variety

EDWARD ARNOLD
DIRECTED BY ROWLAND V. LEE
AN EDWARD SMALL PRODUCTION
Screen Play by Dudley Nichols, John Twist, Joel Sayre

CARY GRANT ... FRANCES FARMER ... JACK OAKIE ...
Burlesque Houses Consider Turning To Pictures Only

Burlesque, lacking its major attraction—the strip-tease—has proven such a dismal failure for New York City that serious consideration is being given to complete abandonment of the modified productions labeled “revue.”

Three houses, whose openings were halted as “saloon,”—the last step, already have given up the struggle and others are reported as preparing to follow their lead. In two cases exhibitors are looking forward to the modified burlesque houses being converted into motion picture theatres.

Two Adopt Film Policy

Harry Brandt, who is associated with Joe and Dave Weinstock, announced this week that the Republic, on 42nd Street, and the Gaity, on 47th Street, both are planning to turn to films only. The two theatres were among the seven opened under new licenses, which were issued after the opening. One of the conditions of opening, however, is the code is administered by a board, none of whose members are connected directly or indirectly with the theatre.

The Oriental, operated by Herbert and Morton Minsky, whose surname is banned from theatrical ventures by the code, opened last week, offering a performance described by the New York Times as “a gala premiere which would have knocked Minsky’s old Oriental patrons cockeyed before the first curtain.”

The comedy, the newspaper reported, was “clean” and “admirable.

After less than a week’s operation, the Oriental was closed. It may reopen in the fall. Of the four other theatres, the Apollo and Eltinge were reported on the verge of closing. The operators admitted they are running on a week-to-week basis with performers and musicians. Notice of conditional closing have been filed in both houses. This leaves two other theatres, the Weber and Fulton.

Burlesque will result in virtual stillbirth for the recently formed Variety Revue Theatres Association, operators’ organization, and the position of Samuel S. Scriver, $225,000 man, who has been manager of both houses. Closing of the Apollo and the Eltinge would definitely abolish the association and Mr. Scriver’s position, John F. Maverson, chairman of the board administering board, said.

Clash Over Court Ruling

Coincident with the closing of the Republic, was a decision handed down in the case of Edward Goodman, who as manager of the house, was charged with the staging of indecent performances in connection with a burlesque show last April.

Anna M. Kross, magistrate in Yorkville court, discharged Mr. Goodman with the ruling that the judiciary cannot undertake to “set up standards of taste.” She further said the strip-tease acts were full of “stupidity and vulgarity,” but added that she “must agree with former decision that this is not the problem of a judicial tribunal.”

New York chapter of the Knights of Columbus, in an effort to get a large crowd to the gala premiere, decided, saying that former court rulings were to the contrary.

Should the Eltinge and Apollo join the Republic, more of the houses, there will be a total of ten grind picture houses on 42nd Street between 7th and 8th Avenues.

Companies Meet Monopoly Charge

Six large companies responded to the request of Special Assistant Attorney General Hubert Harrington to send representatives to a meeting at Department of Justice headquarters in Newark last week for a discussion of monopoly charges in violation of anti-trust laws.

The move for the conferences arose from a complaint by the Mosque theatre, Newark, that it is being harrassed by the Frankoes-Robinson interests, which operate the house, charged that Warner Brothers in Newark had tied up more second and third-run houses than they require. The assertion that there was sufficient product was generally denied by counsel for all major companies.

No indication was given of the procedure that would follow the three and a half hour conference except that the remark of Attorney General Harrington that a report would be sent to Washington.

Universal and Twentieth Century-Fox declined to attend the conference because they said, of the secrecy, the purpose being kept dark until the gathering was assembled.

Attending the session were Louis Philips, Paramount; Irving Morris, Columbia; O. O. Decker, MGM; I. Levinson, Warners; William Mallard, RKO, and Jack London of Fitleson and Mayer, attorneys for Geo. B. Artists, of GB, was the only exchange man present.

Answers to the anti-trust complaints brought by the Academy theatre, Newburgh, in which damages of $225,000 are being claimed for inability to obtain a product because of conspiracy, are being prepared by attorneys for 20th Century-Fox, Universal, Paramount and United Artists.

MOTION PICTURE HERALD, July 31, 1937.

Warner Brothers Delay Previews

Warner Brothers, to make certain that “Varsity Show” will be included, has postponed its national previews of several new features until August 23rd and 24th. Originally the showings were to be held in key cities on August 9th and 10th. “Varsity Show” is set for release September 2nd.

Discontinuance of Hollywood backing of Broadway plays has not been missed and no change will be made in the existing playwright-manager agreement for the new season, spokesmen for the Dramatists Guild said this week.

The problem facing the legitimate theatre is not one of financial aid, but a question of play-shortage, they said. Although the number of productions this past season fell behind the total for the previous year, the reason given is that established playwrights, such as Sidney Howard, Marc Connelly and Clifford Odets, are not producing enough. On the other hand, according to the Guild, younger playwrights are appearing and money is readily obtainable for any promising scripts. Among newer dramatists who have been successfully represented on Broadway this past season are Victor Wolfson, Mark Reed and the John Murray-Allen Botzet team, but in general the efforts of the neophytes have not been considered sufficiently numerous to warrant any withdrawal of established playwrights.

No change is anticipated in the new agreement which, by altering the split between manager and dramatist to 60-40 in the authors’ favor, discouraged film financing of plays some 18 months ago.

“The theatre would welcome the return of film company financing if those companies came back to the legitimate stages or if they returned for the sole purpose of getting cheap picture rights to plays,” the Guild said.

Stage in No Need Of Picture Money

Dramatists Say

Empire to Market 36 British Films

Empire Films will distribute the product of all British producers except London Films during the new season.

British pictures to be handled number 36, in addition to 54 features and two serials from Republic, 88 Educational comedies, and 12 Canadian Cameos.

The announcement was made at the company’s annual sales meeting Toronto last week which was attended by an American delegation including J. J. Mills of Republic, Arthur A. Lee, president of GB, Herbert J. Yates of Consolidated Films, Jack Skirball of Educational Films and Harvey Day of TerryToons.

In the absence of Oscar Hanlon, president of Empire, who is recovering from an operation, the meeting was presided over by Paul Nathanson, vice-president, and A. W. Perry, sales manager. Representatives from six Canadian branches attended.

In addition to Gaumont, those distributors that will use Empire as its Canadian trade outlet include: Herbert Wilcox Productions, Associated British Film Distributors, Jack Buchanan Productions, Associated British Film Distributors, General Film Distributors, British Lion Products.
Apparatus Called Capable of Giving Flickerless Picture 5 by 4 Feet at Scophony Laboratories Test

by BRUCE ALLAN
in London

Transmission of television programs to 500 new picture theatres from a single negative film is predicted for the near future by S. Sagall, managing director of Scophony, Ltd., who asserted his company has solved all the fundamental problems of transmitting large pictures.

When the theatre set is made available generally, it will entail a complete revolution in cinema technique, and extension of the broadcasts might make the present positive cinema film entirely unnecessary to the industry, Mr. Sagall said.

A demonstration of large screen television recently was given by Scophony at its laboratories at Campden Hill, London. Transmitting film scenes from another part of the same building, the apparatus was shown to be capable of giving a flickerless and clear picture 5 by 4 feet in dimensions, by means of a public hall receiver. On a home receiver, an excellent picture 2 feet by 1 foot 10 inches was obtained.

The quality in this instance was equivalent to the best home cinema results; there was, in fact, nothing to suggest that it was not a film projection.

The larger picture also was singularly flickerless. In definition it was slightly inferior but no details were lost in landscape shots nor in crowd scenes. In general standard, it undoubtedly equalled that reached in many small cinemas.

Mr. Sagall explained the set used was clasped as "medium." One giving a picture double the size would be ready within a few weeks, he said.

Pictures 16 by 12 feet will be possible before the end of the year, he added.

Predicting establishment by the cinema industry of a television service of its own, superseding that provided by the British Broadcasting Corporation, the manager said there was no reason why a theatrical performance, or a Covent Garden ballet, should not be transmitted in the near future.

The two obstacles to Television progress he declared to be the small picture and the limited character of the official programs, which are transmitted from 3 to 4 and 9 to 10 p.m. each day, and, in his opinion, are dull. An entertainment program to theatres, through an industry receiver, the reduction of the large screen, would lead to enormous progress, in which, he said, England would outstrip the world. He added that England already had a "foot in the field." Scophony is "a high definition optical-mechanical system, working at present on a 240 line standard, but a 400-500 system is being developed. It is claimed that this will mark a big advance over the methods used at Alexandra Palace which are admittedly not up to the specifications of the Television Advisory Committee.

Split Focus, Supersonic Control

The basic Scophony inventions, making possible the large home picture (of five to six times the area of that of the cathode ray receivers) and the public hall picture capable of being witnessed by several hundreds of people, are the split focus and the supersonic light control.

The first of these is an optical arrangement of cylindrical lenses with their axes crossed, so that a beam of light is focused in two separate spots. This effect is maintained in size in the scanners which are essential in mechanical-optical systems. In the case of the home receiver the reduction is in the size of the picture.

The supersonic light control is a method of remedi fix the loss of light through scanning. A picture is scanned by a single spot and, in a 240 line picture with 330 elements along its line, goes into the picture some eighty thousand times, entailing that degree less light than with the case of a 300 line picture. The supersonic device consists of a container filled with a liquid.

How It Operates

At one end is a quartz crystal which is actuated by a modulated carrier frequency fundamentally the same as that of the quartz. Supersonic waves are set up corresponding to the velocity of sound waves in the liquid. There are lenses on either side of the container and when light is passed through the container and focussed on to a scanner, and thence to the screen, an image of the light control itself is formed on the screen, the width being that of one line of the picture and the length being determined by the length of the light control liquid column.

If the modulation is now applied to the quartz crystal, nothing will appear on the screen until the same, between the screen and the light control, is rotated at a speed corresponding to the speed of the liquid. Then the modulation becomes visible on the screen. A large number of scanning spots are used simultaneously. In a 450 line picture the whole line of the picture is used instead of one, giving a 450 times increase of light. It is claimed that on five to ten watts the supersonic control gives result which would demand several kilowatts as the driving power of a kerr cell.

New Mercury Lamp

A special high pressure mercury lamp has also been evolved by Scophony, for home use, which, operated from a direct current source at a voltage of 70 with a consumption of 3½ amperes, total consumption approximately 230 watts, is claimed to give from three to four times the light obtained from a carbon arc consuming 400 watts.

The Scophony transmitting equipment includes a main film projector embodying the split focus principle. There is one scanner, of similar size to that of the receiver scanners. The light source is a low intensity arc lamp. The film is continuously moving, giving 25 pictures a second in the case of 240 line pictures. The spot of light, passing through the film, falls on to a photo electric cell of the electron multiplier type. With a current of one tenth of a volt is obtained across the photo cell resistor after the electron multiplier. The vision signal is fed into a special amplifier which feeds directly into a line amplifier with an output impedance of 100 ohms. This is fed to various parts of the building, including the radio transmitter, through co-axial cable.

Technical Defects Being Remedied

Scophony's home projector, embodying the 2 feet picture, will be marketed as soon as the B.B.C. has remedied technical defects in its Alexandra Palace transmissions. At present there is admitted to be considerable irregular timing and phase shifting, which makes the signals unsuitable for receivers using scanning systems possessing inertia.

Members of the board of Scophony include Sir Maurice Rouham Carter, K.C.B., K.C.V.O. chairman; Mr. Sagall; W. S. Verrells, Oscar Deutsch, of Odeon Theatres, and Arthur Levey. It is claimed the company controls a large number of fundamental television patents.

Zanuck's Vacation Delayed

Having completed production plans for an unexpectedly heavy filming schedule, Darryl F. Zanuck, Twentieth Century-Fox production chief, was compelled the week to delay a vacation from April 15 to January 1. Within two weeks, the studio will have completed some 14 features for 1937-38, and by late January, Mr. Zanuck expects to have finished all the major productions whose filming he is personally supervising.
YOUR FIGHTING HERO GOES TO SEA!

Roaring adventure on the briny deep! Excitement every minute! The millions of fans who made him a hero on horseback are going to shiver their timbers yelling when they see him at grips with a desperate band of ocean outlaws in this salty, swift romance.

"Windjammer" is a house jammer!
PRODUCED BY GEORGE A. HIRLIMAN
DIRECTED BY EWING SCOTT
Associate Producer DAVID HOWARD
Screen Play by Don Jarrett and James Cruze
Original Story by Maj. Raoul Haig

WITH
CONSTANCE WORTH
WILLIAM HALL
PARAMOUNT SITUATION UP AT CHICAGO SESSION

P. J. Wood Says Exhibitor Units Represented Favor "Buyers' Strike" on Product

Headed by Peter Jules Wood, of Ohio, a number of theatre owners and leaders of Allied States Association met at Chicago's Congress hotel last Friday to discuss plans for the "National Paramount Product Strike" which they are sponsoring in a playdate "boycott" during August because of differences over product deals with the distributor. The exhibitors complain that Paramount is improperly holding over six 1936-37 features for 1937-38.

Among the 35 exhibitor leaders were invited to the Chicago meeting, but only half that many were able to attend.

Allied's Aaron Saperstein, president of the Illinois unit, explained that his organization was not planning to take any action on the "strike" because many Illinois exhibitors had made two-year product deals with Paramount last year and this made it impossible for them to join in any protest.

In a statement issued by Mr. Wood following the meeting, he said:

"An enthusiastic meeting of the national Paramount 'strike' committee was held at the Congress hotel, July 23rd. Representatives of the following exhibitor organizations were in attendance: Indiana, Delaware, south New Jersey, eastern Pennsylvania, western Pennsylvania, Wisconsin, upper Michigan, northern New Jersey, Massachusetts, Vermont, Maine, New Hampshire, Minnesota, Ohio and Chicago.

"Reports from the various units indicated that exhibitors are overwhelmingly in favor of the 'strike' and are carrying out the mandates of the Washington conference, which consisted of the following:

1. Cancellation by exhibitors of dates on all Paramount product (features, shorts and news reels) beginning August 1st and continuing during the duration of the strike.

2. To refrain from negotiating with Paramount for 1937-1938 product.

3. To test by suit the right of Paramount to withhold certain pictures announced as part of the 1936-37 program.

"The committee today advocated the picketing of all Paramount exchanges beginning August 1st and any theatres violating the 'strike'.

"Reports submitted at the meeting showed clearly an avalanche of cancellations by exhibitors on Paramount product in the thousands and beginning August 1st far beyond the expectations of the committee.

"The following wire was received at the meeting from the Independent Theatre Owners of Southern California:

"At mass meeting on July 20th was unanimously voted to cooperate in strike against Paramount. Exhibitors at meeting have already pulled Paramount from August 1st to September 15th which includes "Paramount Week" and committee has been formed to contact theatre owners not present at meeting as well as provide penalty for slackers.

"Between now and August 1st every state unit will have had another meeting for the purpose of setting up and perfecting machinery for the picketing of exchanges and theatres.

"The 'strike' against Paramount includes the discontinuance of payments under the 'weekly payment plan' on shorts.

"Among those present at today's meeting were: H. A. Calloway, Indianapolis; George Aarons and Lewen Pizor, Philadelphia; M. A. Rosenberg, Pittsburgh; Lee Newberry, Asbury Park, N.J.; Arthur Howard, Boston; W. A. Steffes, Minneapolis; Louis Abrahamson and L. Sussman, Chicago; Ray Tesch, Max Krofa, Ross Baldwin and D. L. Hennings, Milwaukee."

Second 'National' Conference

The meeting was Allied's second "national" conference on the subject, and it is being held four weeks ago in Washington, as organized by Mr. Wood, who this week announced that Boston, Columbus, O., New Jersey, Pittsburgh and Minneapolis exhibitors will hold group meetings this week for the carrying out of "strike" plans.

In Boston, the New England Independent Exhibitors' Union, formally entered the campaign on Tuesday with a mass meeting at the Hotel Touraine in Boston, called at the wired instructions of Allied president, business manager, who was attending the national Allied conference in Chicago.

Wisconsin Board To Meet

The board of directors of the Independent Theatres Protective Association of Wisconsin and Upper Michigan will meet on August 6th to decide whether its campaign will embrace the theatre members to carry out the strike. The Wisconsin organization has been formed to keep abreast of the activities of its counterparts in other states.

Wisconsin exhibitors, appearing at the meeting, have given a report that the Wisconsin and Upper Michigan campaign has been successful in convincing many theatre members to take hold of the strike.

HAYS GIVES WABASH RECORDING MACHINE

A recording machine for voice testing has been given to Wabash College, Crawfordsville, Ind., by Will H. Hays, president of the Motion Picture Producers and Distributors of America, and an alumnus.

The device is to be used to reveal to students defects in their speech.

Will Hays, Jr., made the first recording.

GOLDWYN APOLOGIZES TO MRS. ROOSEVELT

Samuel Goldwyn has made public apology to Mrs. Franklin D. Roosevelt for publicity releases giving the impression that the First Lady had been hired as an advertising copywriter for "Stella Dallas." The apology was carried in all major news services, appearing two weeks before the scheduled opening of the picture at the Music Hall, August 5th.

Denying earlier reports that Mrs. Roosevelt would write the copy for "Stella Dallas," Mr. Goldwyn said:

"Mrs. Roosevelt graciously permitted me to buy the rights to use it in a series of advertisements in national magazines and newspapers.

New Jersey Allied issued a statement that it has 'responded substantively the action of the Paramount protest meeting in Washington recommending that exhibitors demand delivery of the six pictures in question and that legal action be taken if necessary to enforce such contracts.' The organization has been talking about having members picket Paramount's exchanges in New York.

Philadelphia remains the leading protagonist, sending out daily "strike bulletins" and asserting that "the strike will be confined without full protection for each exhibitor.

George P. Aarons, secretary of the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, warned that "any exhibitor violating the 'strike' will be picketed."

Mr. Aarons' organization declared "Judge J. H. Barlow over the District Court at Camden, N.J., has been consulted by the UMPTO on all of its moves up to date in the Paramount 'strike' and advises that everything is perfectly legal."

It is possible that Judge Varholow will become a member of the UMPTO's legal committee, it was said.

Judell Names His Company

Progressive Pictures Company has been formed in Hollywood by B. N. Judell, Chicago independent producer. The company will make four pictures annually for roadshowing.

Picture Editor Visits Coast

Assigned to do a series of interviews and studio stories, Kaspar Monahan, film editor of the Pittsburgh Press, is in Hollywood on his first visit in 10 years.

May Resume Trailer Making

After three years' residence in New York, Sam Bialic has returned to Omaha, to continue his work as trailer editor for Film Service, formerly producer of screen trailers.

Warner Heads To Meet

Policies and new product will be discussed at August 10th, when all Warner theatre zone heads hold a one-day meeting at the home office.
New Paramount Deal with Blank On Two Circuits

A new operating contract between Paramount and A. H. Blank for the Tri-States circuit was approved by Paramount's board of directors at its meeting Tuesday.

The agreement establishes a permanent partnership in 80 theatres operated in Iowa, Nebraska and Illinois by Mr. Blank. In consideration for eliminating its option to repurchase the Blank stock in the circuit, Paramount obtains a half interest in Mr. Blank's personally owned Central States circuit of 37 houses.

Although Mr. Blank will continue to operate both circuits they will remain as separate organizations.

Negotiations for the transaction had been under way for several months and as a result of the original operating agreement, which carried the buy-back provision, was extended several times.

Completion of the agreement brought an end to the last of the partnership pacts under which Paramount retained an option to repurchase the operating partner's interest. The transactions were made by S. A. Lynch during the complete decentralization of Paramount's theatre operations during reorganization of the company three years ago.

Mr. Blank, who visited New York to complete the terms of the agreement, has returned to Des Moines. Y. Frank Freeman, Paramount's executive in charge of theatre operations, plans to leave New York for Chicago and Minneapolis next week.

R. B. Wilby of the Wilby Kinecy circuit returned from a month's vacation in Europe and returned immediately to Charlotte because of illness of a member of his family. He intends to return to New York within the next few weeks to discuss an extension of the operating agreement for the Wilby-Kinecy circuit with Mr. Freeman.

Mr. Freeman admitted negotiations are under way for Paramount to obtain an interest in the Criterion Theatre, New York, from Harry L. Charnas and B. S. Moss. Should the transaction be completed the Criterion will show pictures after their run at the Paramount.

Blank's Theatres To Total Over 100

More than 100 theatres will be in the Tri-States and Central States circuits, Paramount partner, by the end of the year, according to an announcement by A. H. Blank, head of the two chains.

Several deals for theatres, one involving six houses, are expected to be closed in the near future. The two circuits currently operate 88 theatres.

Ralph Branton and Joe Deitch, Tri-State and Central States executives, have recently been discussing product deals. The circuits have long franchises with Paramount, MGM and Twentieth Century-Fox.

National Decency Legion Classifies 15 New Pictures

Of 15 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week, nine were approved for general patronage, four were found unacceptable for adults and two were cited as objectionable in part. The pictures and their classifications are:


Ten-Point Drive May Be Renewed

Ed Kuykendall, president of the Motion Picture Theatre Owners Association, is understood to be considering the calling of a special meeting of the organization's board of directors to obtain their attitude on the revival of the 10-point campaign for trade practice concessions.

The MPTOA is reported to be particularly interested in obtaining distributor support for its proposed local conciliation boards, through whose agency it hopes to achieve the major share of its entire 10-point program.

Other features of the new campaign would include a 15 to 20 per cent cancellation demand and elimination of the score charge by those distributors who still retain it, it was said.

Federal Theatre Project Merged

Consolidation of the Federal Theatre Project with four other WPA projects, arts, music, writers and historical survey, has been announced by Mrs. Ellen S. Woodward, assistant administrator of the WPA.

No official reason was given for the reorganization but it is known that it is being done in relief appropriations and attacks against the value of many of the arts projects played a part in the decision.

Paul Edwards, recently assistant director of finance at the Washington office of the WPA, was named administrative official of the new consolidation, to be known as Federal Project 1. The organization is to take effect immediately but no shake-up with respect to technical directors is intended for the present.

Accusations of incompetence and laziness against WPA writers' Project, made by Ralph P. Easley of New York, were denied by Henry G. Altsberg, chief of the project. Mr. Altsberg stated that by September 200 works totaling 20,000,000 words will have been placed in the hands of the public. He pointed to the attention given the WPA material in the columns of the New York Times and the recommendations by the Book-of-the-Month Club of WPA literature.

Connecticut Court Bans Bank Night, Rules It Lottery

The death knell for Bank Night operations in Connecticut was sounded in Hartford this week when David Magliori, manager of the Rialto Theatre, Windsor Locks, was fined $13 in superior court on charges of conducting a lottery.

Mr. Magliori operated the game with proxy cards and for this reason Bank Nite Affiliated Enterprises declined to enter the suit. The exhibitor was convicted on three charges of violating the state law prohibiting the sale of property by lottery.

In deciding the case, Carl Foster, judge, ruled:

"It cannot be reasonably disputed that the accused managed and was concerned in an association of persons for the exchange of and disposal of property (to wit: money) in which such exchange and disposal was dependent upon and connected with chance by numbers and whereby such chance was in whole or in part an inducement to such exchange and disposal of such property."

Originally Mr. Magliori was convicted in town court and was enjoined from operating bank night. At that time, Howard Pease, owner of the property, also was found guilty, but when the case was appealed, Mr. Pease was discharged.

The judge summarized the case by stating:

"The sole question is whether the act of the accused constituted a violation of the statutes. The accused claims that the transaction was an advertising scheme. If so, it is not, therefore permissible under the law."

Chance games continued to be the subject of controversies in other states too.

In Omaha the Motion Picture Exhibitors Association is still searching for a substitute for bank night, which has been barred by a temporary supreme court injunction. The association, in an attempt to have the injunction dissolved, filed a brief with the supreme court. William Wright, attorney for the OMPEA, declared the situation is in dispute and the state is not entitled to injunction, until it can prove bank night is a lottery.

A revival of bank night operations is set for Miami, Florida, while in Detroit, the city council has been asked by John Kronl, councilman, to adopt ordinances which would bar all forms of chance games in theatres.

Columbia Stock Filing

Applications for the registration on the New York Stock Exchange of 7,667 voting trust certificates of Columbia Pictures and the underlying common stock, and for registration on the New York Curb Exchange of 10,342 shares of Columbia Pictures common, were filed with the Securities and Exchange Commission on Wednesday by Harry Cohn et al., voting trustees, and Columbia Pictures Corporation, respectively.

Northwest Allied Moves

Allied Theatres Owners of the Northwest, Minneapolis, has moved to the World Theatre Building, 10 No. 7th street, from 1011 Currie Avenue.
‘Road Back’
Hotcha $14,000;
Frisco Biz Okay

Orpheum (F&M) (2,440; 35-55)—
Road Back’ (U). After several di-

ternal months, the Orpheum is on its way back. ‘Road Back’ opened with way back. ‘Road Back’ opened with

a sock and looks plenty okay on the week, which should see something in the nabe of $14,000, corking.

ORPHEUM

Thursday
A Road Show Picture
At Popular Prices!
WE DEIFY YOU TO READ THIS
and not want to see this picture

WHY DID ALBERT KILL THE
MAN HE FOUND WITH
HIS GIRL?

When he returned to had noth-

ing; his expressed youth, his

ganged desires, his hunger for

this and that; was being sup-
posed he held. And when that was

stolen we knew nothing; but to say, he had been bought

back to the moment he went

home. He was blacked-out,

screamed, and not so

knew, in Albert, the determination

of which the story leaves

and Albert the soldier.

THE ROAD BACK

ERICH MARIA REMARQUE'S
mighty sequel to "All Quiet on the Western Front"
A New Universal Picture

ORPHEUM 2-Week
ROAD BACK
Stars at
11, 21, 31, and 41.

HERE'S REMARQUE'S
"The Road Back"
CAST OF THOUSANDS
A NewUniversal Picture

ORPHEUM

2nd Big Week Starts Today
ORPHEUM

THURSDAY!
A Road Show Picture
At Popular Prices!

WAR ENDS! LIFE BEGINS!

They Fought Themselves Out Today's Life,
Today's Love. War Arms Melted Their
Bitterness. East Words Erased Memories.

ORPHEUM

2nd Big Week Starts Today
ORPHEUM

THURSDAY!
A Road Show Picture
At Popular Prices!

WAR ENDS! LIFE BEGINS!

They Fought Themselves Out Today's Life,
Today's Love. War Arms Melted Their
Bitterness. East Words Erased Memories.

ORPHEUM

THURSDAY!
A Road Show Picture
At Popular Prices!

WAR ENDS! LIFE BEGINS!

They Fought Themselves Out Today's Life,
Today's Love. War Arms Melted Their
Bitterness. East Words Erased Memories.
OF COURSE...
in San Francisco, Los Angeles, Kansas City, Cleveland, Boston, Dallas! Going like a house on fire everywhere!

Just an old NEW UNIVERSAL custom!
BRITISH GOVERNMENT'S QUOTA PLAN GIVEN HOUSE OF COMMONS

And Groups Are Busy Pouring Their Appeals Into Ears of Members of Parliament to Gain Support

by BRUCE ALLAN

in London

A White Paper (official publication for Parliamentary information), setting forth the Government's plans for new film legislation, in which will be incorporated new quota specifications, was to be issued this week, according to a promise made by Oliver Stanley, president of the Board of Trade, in the House of Commons Tuesday.

Mr. Stanley had been pressed by various members of Parliament to make available a full draft of the proposed Films Act either before the house rises, or during the recess. Mr. Morrison, Labor M.P. for Tottenham, said that the measure was involved and non-party and that there was a desire on all sides for full details for study.

David Kirkwood, Independent Labor member for a Glasgow division, asked assurances that the special conditions of Scotland would be adhered to. Mr. Boothby spoke of the necessity of not "encouraging British producers to waste money to qualify for protection."

The Minister's reply was that all points brought before him were being considered. The issuance of a White Paper means that the broad outline of the Government's Bill will be open for discussion and agitation for three months or more before they are introduced in the House of Commons.

The possibility that Mr. Stanley would seek further consultations with representatives of the industry, before making his final decision, is discounted by this news. It also appears that a further meeting of the Cine

matograph Exhibitors Association (exhibitors) and the Kinematograph Renters Society (distributors), in the hope of ironing out their differences, is ruled out.

A very specific statement to this effect appears in a report to the CEA General Council from the Cinematograph Films Legislation Committee:

"So far as your committee is aware," the Council is told, "the Board of Trade is not inviting further views on major questions; nor are further negotiations proceeding within the trade."

"Your committee cannot anticipate the statement of the President of the Board of Trade, but it anticipates at the moment that the issue is now set for a parliamentary campaign in favor of the subject of a quality test."

This comment suggests that, in the view of the CEA, the Board of Trade proposes legislation substantially on the lines of its draft proposals, including the minimum cost clause, and that therefore the CEA, strongly opposed to such measures, must prepare itself for a fight on the floor of the House. This impression is deepened by the recommendation that those branches which have not "completed their work among Members of Parliament" shall do so before Mr. Stanley's preliminary statement is made.

It is not strictly true that intra-trade discussions have been terminated. The Independent Producers and Distributors committee is meeting the committee of the KRS, presumably to explore the possibility of a united front on the basis of a "cash" quota, with special protection for small independent concerns. At the same time, there are very plain signs that all trade bodies realize that the question has now got beyond the stage of negotiation and that their immediate task is to find allies in Parliament.

Meet with MPs

Several very definite steps of this sort already have been taken. The members of the exhibitors' committees will put their case before a group of M. P.'s this week. Probably they will see the Members gathered by the British Films Advancement Council. The pending formation of this body, with a pro-British films policy in general and, in particular, the intention of advancing any practical measure of reciprocity, already has been recorded. It held a meeting at the House of Commons on July 12th, formally constituting itself as an organization devoted to the advancement of the "national, economic and educational importance of British films" and specifically "to secure public support for such legislative and other measures as may be necessary to assure to British films fair treatment in all countries which market film products in the United Kingdom."

It is believed that the adhesion of nearly 100 members of the House of Commons and House of Lords has been obtained. The executive committee includes Lord Strathcona, Lord Muttistle, Sir William Wayland, M. P., Professor J. Graham Kerr, M. P., Mr. G. Mainland, M. P., and Sir Edward Campbell, M. P.

One of the objects of this group is stated to be the reconciliation of all the interests associated with British production, but it is commonly regarded as exposing the case of the Film Group of the Federation of British Industries and therefore to be in general support of the proposals which the Government is expected to make.

Over against this parliamentary group there will be another, of at present unascertained strength, supporting the recommendations of the CEA and opposing the Government to follow the recommendations of its own Moyne Committee, which included the quality clause so fiercely desired by exhibitors.

These two "ginger" groups will have, it seems, one thing in common. They will be pro-British to a degree which, in practice, may make some of their activities wear an aspect of anti-Americanism. The advocates of the production interest are expected to oppose any suggestions for increasing the quota provisions for any great extension of the principle of "footage" relief to American distributors. The exhibitors themselves, feeling that a quality clauses will also, as a main argument, urge that the essential thing for the protection of the British industry is the maintenance of a big supply of British footage--"American "B" footage, both of which are seen as threatened by the cost clause even in its present form.

Under what has become known as the "Graham scheme," of American distributors being permitted to spend a fixed amount per year on any number of British pictures—substantially the policy officially put before the Moyne Committee by the KRS—there might be a considerable reduction in footage, compensated for by a vast improvement in quality, in the British films made by American companies. This will be challenged, from the point of view of the CEA, as establishing a monopoly position for the circuits and the production interests associated with them, will be attacked also by the production interest on the ground that it will enable American interests to set up a commanding position in the British studio field; that films for the world market will be made by Americans and that all-British producers will be swamped.

Politics and "Cash Quote"

The logical case for a "cash quota" is strong and, unofficially, is believed to be admitted in Government circles. Unfortunately, political considerations weigh rather more heavily than business ones in this matter of film legislation, and it is permissible to be skeptical about the House of Commons' complete acceptance of the American case, strong as it seems presented by Mr. Graham in an interview in the Commonsw this week, in which he pleads for liberty for importers to be allowed to follow a policy of "independent spending."

"We have never denied," he said, "the right of the Government to require us to spend the money we have spent for the last 10 years on American pictures. All I ask is that we be allowed to take that money and spend it in a way that would be of most benefit to the country, to our company, and to the theatres that we supply with pictures."

Mr. Graham elaborated his suggestion by saying that an American company, deciding to make six British pictures a year (instead of the 12 to 17 demanded by the present quota) would schedule two of them for American release, with the expectation that they would "be back enough to cover any losses which might be made on pictures produced for this country alone."

Principle Attacked

Declaring that the American distributors had agreed to a minimum cost clause only because others had desired it and that such a provision was not necessary to carry out the Government's purpose to spend "according to business principles," Mr. Graham also attacked the principle underlying the present proposals.

"It is a far cry," he said, "how many Governments work on this problem; they must not imagine that it would be safe to attempt to legislate with them on such lines. The idea is being by forcing too much money to be spent away (Continued on page 70)
LABORATORIES are today doing what was long thought impossible. With the aid of Eastman Fine-Grain Duplicating Films they are producing duplicates of such high fidelity that they equal the originals in quality. These special Eastman films are important new tools that will substantially aid the motion picture industry. Eastman Kodak Company, Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN Fine-Grain Duplicating Films
BATTLE LINES DRAWN OVER QUOTA

(Continued from page 68)

from that position. Hollywood has set a standard of quality and has got to live up to that standard, and the producers there must have money if quality pictures are to continue. This is a vital market position. If money is wasted the final effect would be to drive people away from cinemas in all parts of the world.

"How can Hollywood afford to spend elsewhere? I don't believe the producers there have ever paid a dividend of over 10 per cent and often enough they have been forced to pass a dividend altogether. The money earned by pictures goes right back into the studios to make more pictures."

Summing up his proposal, and disputing the fear of a British film shortage, Mr. Graham says: "Instead of making 150 features, many of which are junk, about 80 pictures would be produced of a very satisfactory quality. That number would quite take care of the market, and the improved quality would raise the prestige of British production and earn a far larger percentage of production costs than British production is doing at present."

"The one effect of a footage quota," is another remark of Mr. Graham, "is to reduce British pictures to the same category as the counter sandwich that one has to buy if one wants a drink after hours. Everybody knows that these sandwiches lie untouched for weeks."

Reciprocity in the Plan

It will be seen that Mr. Graham's plan, implying an American release for a substantial number of British films, appears to set up the condition of reciprocity strongly urged by many spokesmen of British production. An important feature of the reciprocity plan discussed by the Film Group with the Board of Trade will no doubt be that British films bought for America, and giving the purchaser relief from quota obligations in England, had to be the product of independent British companies. That suggestion was, in effect, the subsidizing of British production. There was no guarantee that a given number of British films would be ensured in American markets if they have been subsidised by the British film industry. The counter to that was the idea that the British film industry, in order to sustain itself, must have its own markets, and also the market of the United States.

Mr. Graham's statement is of great importance at this moment. It epitomizes the American companies' case for Parliament and undoubtedly represents a unanimous American view. Very similar opinions have been stated by Mr. Phil Reisman, and others. It will be up against the British production interest's desire to maintain direct control of the studios and to see the floor space occupied by more rather than fewer films. It will be challenged by the exhibiting interest, fearful of a shortage of cheap films and nervous about a further extension of the exodus of cinemas. It will be backed by the Treasury and the British film industry's fear of the subsidiary to the American industry, which many British film companies consider is likely to be created.

British exhibitors will be particularly interested in the idea that the British film industry, in order to sustain itself, must have its own markets and also the market of the United States. It is understood that the British film industry has been discussed with Mr. Graham by the Film Group with the Board of Trade.

Scottish Theatres Plaid

Demand that special provision be made in the new Films Act for the Scottish theatre field, in which British films are definitely unpopular, was made at the meeting of the Edinburgh Section of the Cinematograph Exhibitors' Association.

It was asserted by L. Dickson of Boness that British films did well in England were "poison" in Scotland, and T. A. K. Lunn said a special viewing committee was necessary for Scotland. Faced with the fact that a cost clause would mean the loss of cheaper American films, including westerns, which were described as "the bread and butter of many theatres."

Odeon Delays Bookings

Preparing for the policy of immediate release throughout the Odeon circuit after first display of a feature at the Odeon-Alhambra in Leicester Square, Odeon Theatres, Ltd., is holding up on bookings.

Distributors are left guessing, as their ordinary business at this time is for December and January, 1938, dates, and they have to leave the Odeon theatres out of their calculations, and are uncertain whether it will be possible to pick up Odeon dates later.

The Odeon plan, as announced, is for a West End presentation of a United Artists special to be followed immediately, instead of six months later, by release to the more important Odeon theatres in all parts of the country. The Odeon-Alhambra will open in the fall.

British Bar Nudist Film

England's censor board has refused even to look at stills from the film "Elvira," a nudist picture. The film is sponsored here by Mrs. Muriel Lilli, secretary of the National Sun and Air Association.

Two Exhibitors Fined

Salford Entertainments, Ltd., and J. F. Emery and R. Gradwell were each fined £15 and £5 for showing films, at Salford Police Court, for quota default at the Dominion and Empress Theatres, Salford. The Dominion showed 17.5 per cent of features and 14.8 per cent of all films instead of 20 per cent in the year ending Sept. 30, 1936. The Empress showed 17 per cent of features and 14 per cent of all films.

Making a defense that there was a shortage of usable British films, counsel for Emery declared that bad British films were received with catcalls, whistling and "fireworks" and that when the manager had to put on a quickie he "held his breath and hoped for the best." The only British artists the audience would tolerate were Gracie Fields and George Formby, he said.

Clein Assets Revealed

Liabilities of £35,000 and assets consisting of the film, "The Mill on the Floss," and a small cash balance, were disclosed at a creditors' meeting in London of John Clein Pictures, Ltd. It was stated the picture estimated to cost £30,000, actually had cost £47,464. National Film Distributors, Ltd., who handled British distribution, have gone into liquidation.

London Technicolor Gains

Production volume at the Technicolor plant in London will be at complete capacity by the close of the year, according to Dr. Herbert T. Kalmus, president. The plant, he said, has a capacity of 2,000,000 feet a month.

Extend Fred Allen's Contract

Fred Allen's radio contract has been renewed for two years, returning him to the air in the fall. He will go to the coast soon, with his wife, Portland Hoffa, to make a picture for Twentieth Century-Fox.

KAO paid Leo Spitz, president of the circuit, a salary of $26,025, it was disclosed in a report filed with the Securities and Exchange Commission.

Union has extended for a year the contract of Charles Betsch, head of the story and talent department.
Important

The most important production announcement in many months was made by John Maxwell of Associated British Pictures Corporation when he revealed that ABP had invested largely in, and would distribute for, Mayflower Pictures Corporation, the company incorporated as recently as January 25th of this year by Charles Laughton and Erich Pommer, who are joint managing directors. Mr. Maxwell joins the board, the other members of which are F. M. Guedalla, A. T. Cheshalls and R. Jenkins. Mr. Guedalla is solicitor to the company as he is to United Artists, and the other two are chartered accountants. Mr. Maxwell soon will become chairman of the board, a position at present filled by Mr. Guedalla.

The close past association of Charles Laughton and Erich Pommer (who produced "Fire Over England" and "And Now to Fly Again-To London Films" with Alexander Korda led to a general expectation, when the formation of Mayflower first was announced, that it would produce at Denham and release through United Artists; the first address of the company was in fact, the Denham studios. It is now probable that the Elstree studio of ABP will be used, if space is available, as well as that company's distributing organization.

Of outstanding significance in the deal is that it associates Mr. Maxwell, a consistent advocate and exponent of economical production for the British market, with a plan for the making of $100,000 ($500,000) pictures for the world market. Speaking at the Savoy cocktail party at which the news was announced, he said he was lacking the artistic genius of Laughton and the commercial and technical genius of Pommer because he thought he would make a profit by doing so. He also had something to say of the necessity of the British trade forgetting its failures, discarding its amatures, and getting on with the job of making pictures, to which end he declared was that no definite plans had yet been made as to an American release channel.

Pictures

Three pictures, the first to go on the floor in August, already are scheduled by Mayflower. They will all be produced by Erich Pommer, and will star Charles Laughton; in the first will also appear his wife, Elsa Lanchester. It will be a version of Somerset Maugham's "The Venice of Wrath," and will be directed by Bartlett Cormack, author of a long series of Hollywood films, who will be acting in the more important capacity for the first time. To follow are "St. Martin's Lane," from a Clarence Day original, and "Jamaica Inn," by Daphne Du Maurier. These three pictures will form the first season's output of Mayflower.

A feature of the first two is that they will provide character parts with a strong comedy element for Laughton. One of the reasons he has been so inclined is that he wishes to pick his own roles, and in his own opinion his best film was "Ruggles of Red Gap."

"Kiss Me Goodnight," on which Thornton Freeland has started at Denham, is the ninth film to go on the floor there this year. It is the first Denham picture of Gunther Krampe, a nice cameraman.

Produced by Marcel Hellman, "Kiss Me Goodnight" is romantic comedy with a strong musical element, by Michael Spillanisky. Its leads are Jack Hubert and Patricia Ellis.

Says Bartholomew May be Withrawn

Miss Millicent Bartholomew, guardian of the child actor Freddie, is considering withdrawing the 13-year-old player from pictures, according to the United Press, because of disputes with MGM over salary matters, the high cost of litigation some of Freddie's legal snarls, and the division of his earnings among members of his family. Meanwhile, young Bartholomew's role in "Thoroughbreds Don't Cry" has been assigned to Douglas Scott.

"Everybody has been after his money," Miss Bartholomew complained. Unless his future is better assured, she sees no reason to keep him in Hollywood, preferring to take the youngster to England "where he can grow up as a normal boy."

British National

British National Films, inactive for some time, is going on the floor again immediately at the ABP studio at Elstree, John Corfield, managing director, having acquired film rights in a popular radio series, "Mr. Penny." For the title role, which pictures the typical British citizen, Richard Golden, one of the plays on the radio, has been signed. The title is "Mr. Penny Takes the Air." Backgrounds will contrast suburbia and Mayfair and there will be glimpses of the popular holiday resort, Margate. BN is to make a series for ABP release.

Six in Colour

Before he left for New York Dr. Herbert Kalmus announced that Alexander Korda had contracted for the production of six pictures in Technicolor by London Films, to be made in eighteen months. Mrs. Natalie Kalmus remains in England to supervise these pictures, which will include starring vehicles for Merle Oberon, Binnie Barnes and "Saby," of "Elephant Boy."

Lawlor To Manage UA India Office

Jack Lawlor has been placed in temporary charge of United Artists' branch in India, succeeding Pat O'Connor, who recently resigned.

Norman Westwood will assume management of United Artists sales in China, effective the first of next month, relieving Alexander Kriel, who plans to retire upon his return here.
Independent Theatre Men Declare Any Increase in Theatre Construction As Self-Preservation Move

by ELSIE LOEB
in Cleveland

The motion picture industry in Ohio is witnessing the unusual activity of exhibitors in Akron engaging in an open campaign against new construction.

Announcement of the immediate and definite construction of two "deluxe" motion picture theatres, with the possibility of a third, adding additional thousands of seats to the present seating capacity, has stirred the members of the Akron Independent Theatre Owners to rise in protest and paralyze their business. Sheffield has enough seats at the present time without more building and that any further increase in theatre construction will seriously jeopardize the investments of present Akron theatre owners.

J. G. Deetjen, secretary-treasurer of the Akron independent exhibitors' association, speaking in behalf of Akron's 25 independently owned and operated theatres with a total seating capacity of 13,205 seats, is leader of the public campaign to discourage new theatre construction in Akron not, he says, as a selfish motive, but only as a matter of self-preservation.

Akron, with a total population of 255,040 people, has a total of 29 motion picture theatres. Of these, 25 are independently owned, and four are circuit owned. The four circuit houses, one each operated by Loew's, Warner, RKO and Shea, have a total of 21,172 seats. The 25 independent houses have only 13,205 seats.

"This is enough to take care of Akron's present needs," the ITO, through Mr. Deetjen, points out, "but, according to a recent survey, there will be approximately 10,000 fewer workers in Akron after December 1st of this year, when Akron rubber plants will transfer at least that many employees to other locations where they will be freer from labor troubles.

"Worrying Exhibitors"

"This situation alone is enough to worry our exhibitors who have thousands of dollars invested in theatre property without the added worry produced by increasing the seating capacity in direct ratio to the reduction of possible theatre patronage," Mr. Deetjen says in defense of the ITO campaign against more theatre building.

That the theatre owners are not the only Akronites worried by the withdrawal of Goodyear, Goodrich and Firestone workers to locations of more stable labor conditions is evidenced by an editorial that appeared in the Akron Beacon Journal, in which the Akron Chamber of Commerce is called upon to take cognizance of the situation and to do something about it for exhibitors and other businessmen. Says the editorial:

"To those citizens who fail to comprehend the magnitude of the task confronting the Greater Akron association and the Chamber of Commerce, it may be startling to learn that by December 1st of this year, there will be 7,500 less people employed in Akron than there are today.

A Survey of Rubber

A survey reveals the following facts:

1—Goodrich is planning to lay off 2,500 employees. Their services are no longer required because of the company's plant in Wayne, Michigan, and the stepping up of production at Gadsden, Ala., Cumberland, Md., and Los Angeles. The rubber- and-iron department has long since been transferred to Bluefield, W.Va.

2—Goodrich layoffs between now and the first of the year will approximate 2,000 employees. The reasons are the same as those applying to Goodyear. The Goodrich plant at Oak, Pa., is now in operation and has a 5,-000-a-day tire capacity. Its mechanical goods plant at Cadillac, Mich., will soon be in substantial production.

3—It is reliably estimated that of the 10,000 Firestone workers, who were out on strike for nearly eight weeks, at least 1,000 have never gone back to work. Erection of a new plant at Memphis, Tenn., containing 400,000 square feet and capable of turning out 5,000 tires a day, makes it unlikely they ever will return to Akron.

4—General's mechanical goods plant at Wabash, Ind., is now employing 600 people. This is the plant General claimed it wanted to build in Akron, but could not because of unfavorable economic factors.

5—It is estimated that when these 6,000 workers are no longer drawing Akron pay checks, another 1,500 miscellaneous-employed people will lose their jobs through loss of business or fear on the part of the smaller employers.

"Since most of our industries other than rubber are independent, the elimination of from 6,000 to 7,000 Akron jobs is equivalent to losing 25 to 30 of our smaller industries.

"The question arises, 'What can be done about it?'" Up to the Chamber

The newspaper answers its own question by saying that insofar as the rubber industries are concerned, he does not think anything can be done about it, but he puts it squarely up to the Akron Chamber of Commerce to bring new industries into the town. While the independent theatre owners and the newspapers are a gloomy view of the situation and the exhibitors advocate a shut-door policy, others are more optimistic.

Myer S. Fine, who heads the largest independent circuit of theatres in Cleveland, and is one of the best-known exhibitors in the country, is optimistic for Akron's future to the tune of some $200,000. In association with J. J. Jossey and others, he is constructing a 1,500-seat theatre on West Market Street. Work is going ahead and the building will be completed in the fall.

W. N. Skirball, associated with L. Libson, of Cincinnati, in the Ellenes Theatres Company, last week announced that construction will start in about two weeks for a 600-seat house on Main Street to cost $100,000.

"There is plenty of room for good theatres in Akron," Mr. Skirball said when told of the ITO's campaign against new construction. And wherever there is an active Chamber of Commerce and high grade retail department stores such as Akron has, the economic trend of the city will always be forward, not backward. For every industry that leaves Akron it seems reasonable to predict that a new industry will come in so that Akron will continue to grow both in population and economically.

The approved third house, still in the prospective stage, is attributed to A. J. Bianchi, who now operates the Ohio Theatre at Gualahoga Falls.

Comerford Estate $1,312,474

The estate of M. B. Comerford, general manager of the Comerford theatres, who died intestate last November, was valued at $1,312,474, according to an inventory filed by appraisers in Scranton. Personal property was listed at $20,000 and real estate at $6,000.

Jack Fier Joins Columbia

Jack Fier, for 10 years production aid to Nat Levine at Mascot and Republic Pictures, has joined Columbia. He will assist Irving Briskin in production.
Ambassador-Conn-Melody

RACING BLOOD: Frankie Darro—A very good actor, sure and one that draws. This is just the thing for a Saturday and Sunday afternoon show. Running time, 43 minutes. Played June 10-June 16—John S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

Columbia

COUNTERFEIT: Chester Morris, Merport Grahame —A good fast-paced comedy suitable for a dull bill.—Herald-Blankin, Plaza Theatre, Tallury, Ontario, Canadian. General patronage.

DEVIL'S PLAYGROUND: Dolores Del Rio, Richard Dix—This is a grimly realistic drama with a sour ending to the romance, but there were no complaints from the midwest audience or the box office.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.


DANGEROUS BUSINESS: William Gargan, Helen Vinson—This is a very good detective story with a unique twist at the end. Played June 1-6.—John S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

Jordan, about you haven't seen—Margot Grahame—This is a very good story for any age group. Played June 1-6.—John S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

General patronage.

CAMILLE: Greer Garbo, Robert Taylor—A couple of good actors wasted on a story that misses most of the small town people. Maybe it's OK for big city, but, in a small town just won't swallow a piece of this sort of entertainment. Garbo is hard to understand and that adds so much more to the poor quality of the show. Pass it up, boys, if you can. Running time, 111 minutes. Played July 6-11—John S. Erickson, Rex Theatre, Kimball, S. D. Small town patronage.

A DAY AT THE RACES: Marx Brothers, Allan Jones—This was a marvelous show. Played June 28-July 3.—John S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

A DAY AT THE RACES: Marx Brothers—The best Marx Brothers picture to date. PLEASE everyone, do not go wrong on this one in any spot. Running time, 111 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.


GENERAL SPANKY: Spanky McFarland—We were afraid of this one after reading several adverse comments general was sent out. We went to the box office, Played June 11-12. Running time, 172 minutes, John S. Erickson, Rex Theatre, Cogsghill, N. D. Small town patronage.

GENERAL SPANKY: Spanky McFarland—Spanky will never draw like Shirley Temple. I think it must be he is too fat. While he is funny, amusing, he is not at all a capital actor. Just normal drawing power to this.—Erma L. Rueher, Paradise Theatre, Newell, S. D. General patronage.

AMERICAN MILLIONAIRE: William Powell, Myrna Loy—They don't come any better than this one. An extreme heat wave ruined what promised to be better than a decent business. This picture will please an audience 100 per cent. Running time, 75 minutes, John S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

ONE MAN'S family: William Powell, Myrna Loy—They have the good news. Played June 6-7.—C. A. Jordan, Orpheum, Cogsghill, N. D. Small town patronage.

MAYTIME: Jeannette MacDonald, Nelson Eddy—Another one hundred per cent perfect performance by Jeannette MacDonald. Miss MacDonald this time pleased them all, although I do not think it is as good as at the other shows. Nelson Eddy is plenty good. Running time, 172 minutes. Played July 4, 9, 17, 23.—C. A. Jordan, Orpheum, Cogsghill, N. D. Small town patronage.

MAYTIME: Jeannette MacDonald, Nelson Eddy—Another one of those darts would be big ones from Metro that lost me money. This year they have been full of 'em in this town and they have the nerve...
MOTION PICTURE HERALD  

July 31, 1937


LAST TRAIN FROM MADRID, THE: Lew Ayres, Dorothy Lamour—Patrons didn't care to see, so this picture is well made and well acted. Did not seem to us that the story got anywhere. Played July 9-16. E. G. & M. Theatre, Parker, S. D. Small town patronage.

MAID OF SALEM: Claudette Colbert, Fred MacMurphy—Paramount, don't make another one of these. I know this was a great picture but what the audience saw was the stars, and it and it's not going to get peanuts at the box office.—Robert K. Yanace, Paradise Theatre, Canton, Ark. General patronage.


OUTCAST: Warren William, Karen Morley—A thrilling drama that holds your interest all the way, but we wish they would not kill a fine, lovable boy. slashing him to death. The love here, as in life, was only genuine. Made it on a midweek show. Running time, 79 minutes.


STEPS: Clark Gable, Myrna Loy—This is a very poor picture that did a lot of business. The rental pictures and should not have cost a dime more than the running cost. Played June 22-29. K. Yanace, Paradise Theatre, Canton, Ark. General patronage.

THEY WHO DARE: Brian Aherne, Lilia L.—As an exercise in picture making it is a gem. Played at the box office so I'm satisfied.—Robert K. Yanace, Paradise Theatre, Canton, Ark. General patronage.

BREWSTER'S MILLIONAIRE: Bing Crosby—Here is a real natural, I wish it would get away everywhere. One spoke of it. Bing seems to belong out of doors.—J. E. Yancey, Arcade Theatre, Sewell, S. D. General patronage.

SWING HIGH, SWING LOW: Fred MacMurray, Carol Lombard—Very ordinary picture that did poor at the box office and pleased only a few. It was one of Paramount's big ones or at least the rental was.—Robert K. Yanace, Paradise Theatre, Canton, Ark. General patronage.


REPUBLIC

BIG SHOW, THE: Gene Autry, Smiley Burnette—It's a horse picture and they must give him more better stories or he won't last long. Played Mason Theatre, Mason, Mich. Small town patronage.

CIRCUS GIRL: June Travis, Bob Livingston—A good circus picture with all the trimmings. They are in a thrill finish with the villain of the piece falling into the lion's cage, but as he planned the same fate for the hero one wondered what was coming to him. We can't expect much business these rice summer months.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.


PARK AVENUE LOGGER: George O'Brien—A Western story of the logging days. A very good story but this type of story is usually fool proof for action pictures. We didn't like it. Played July 9-16. We and our patrons seemed to enjoy it. This was doubled in front of box office with other attractions. Would like to have any business to speak of—E. J. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.


Winterset: Burgess Meredith, Margo—A show you can't look at and just be. The pictures on the screen and what we watch is coming everyday. Everyone is in it and the books keep up the huge header of the show until the final moment gets them. Thrilling through to the finish. Played July 13-20. Royal Theatre, Kimball, S. D. Small town patronage.

Twentieth Century—Fox

ANGEL'S HOLIDAY: Jane Withers, Robert Kent—Just fair. It's a picture that is for Jane only and has nothing to offer for those of us who catch up with her as it goes down all the juviles. Played June 16-23. Columbia Theatre, Columbus City, Ind. General patronage.

CHARLIE CHAN AT THE OPERA: Warner Oland—Bear with us on this. There is about 25% to 95% more money on Saturday than any other day. If we do this, we hope you will catch up with the show. If we sometimes can't seat them with the Chan pictures,—Robert K. Yanace, Paradise Theatre, Canton, Ark. General patronage.


DARK SHADOW (Re-issue): Will Rogers, Evelyn Brent—Here is a grand show that will please everyone you can get in. In no doubt this was the best one. Did not see as many as all the Jane Wither pictures, and it also got the money.—Robert K. Yanace, Paradise Theatre, Canton, Ark. General patronage.

FIFTY ROADS TO TOWN: Don Amchee, Ann Sothern—Once again we differ with the critics. This is a genuine picture and is thoroughly enjoyed by everyone. The biggest percentage of movie patrons go to a show to forget their troubles with as little mental effort as possible, and pictures like this are just the type. Played July 26-31. If this is a poor attempt at light comedy of the kind that has the audience falling in the laps of hope that they will laugh on “going” them wrong.—L. M. Yancey, Tied Stump, Bledt Theatre, Absonbree, Mont. Rural General patronage.


HOLY TERROR, THE: Jane Wither, Anthony Marno—Here is a grand show as they do all Jane Wither pictures, and it also got the money.—Robert K. Yanace, Paradise Theatre, Canton, Ark. General patronage.

LADIES IN LOVE: Janet Gaynor, Constance Bennett—We differ on this. A genuine picture that is genuinely enjoyed by everyone. Played June 9-16. E. J. Stocker, Myrtle Theatre, Canton, Ark. General patronage.


LOVE IS NEWS: Loretta Young, Tyrone Power—Another one of those Fox specials that didn't do so well. Fox just don't click for anything. Running time, 85 minutes.—F. G. Held & Son, New York General patronage.


MORE NEWS FROM HOME: Sonja Hens—Nine Sunday business and more compliment on the pictures I have had before in a year.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Paramount

ARIZONA RAIDERS: Baster Crabbe, Marshall Hunt—Don't believe I have ever played a western that gave as much satisfaction and got as many good comments as this one. Went down next morning and every one I saw told me what a grand time they had the night before. Got the money, too. Played June 12-19. E. G. & M. Theatre, Canton, Ark. General patronage.

BORDERLAND: William Boyd, Jimmy Ellison—This was a good story. The picture was good. We're doing business, doing business with a par on many spots. Played June 22-29. E. G. & M. Theatre, Canton, Ark. General patronage.


I MET HIM IN PARIS: Claudette Colbert, Robert Young—Just what we needed to start us off. Especially attractive these warm days we've had. Played July 9-16. E. G. & M. Theatre, Canton, Ark. General patronage.


KRO Radio
ON THE AVENUE: Dick Powell, Madeleine Carroll—A mighty swell picture that did not pay expenses but no fault of the picture. Delightful hosts, music, good cast. Ran 5 weeks. Miss Carroll is this one too late but it is good. 


SEVENTH HEAVEN: James Stewart, Simone Simon—Pleasured, but terrible test. First poor picture. Who knew this was possible? Played July 13-14—E. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

SING AND BE HAPPY: Tony Martin, Leah Ray—A delightful comedy drama with some good music and song. Enacting by both stars. However, the picture does not belong in the high allocation where it is placed by Fox. So short we had to end with four reels of shorts and then fell behind the usual Sunday length. Played July 17-18—P. G. Easte, Estee Theatre, Parker, S. D. Small town patronage.


STOWAWAY: Shirley Temple, Robert Young—I can't think of a better picture and the press on the Temple pictures for the last three or four weeks has been tremendous. Aurora Theatre, Cotter, Ark. General patronage.

THIS IS MY AFFAIR: Barbara Stanwyck, Robert Young—Grant Withers—That picture with the music and the songs of long ago, Taylor, on the other hand, did nothing but look. The naturalness of the audience was that he was miscast. His role should have been with Temple. So far, this is the latest mistaken idol. Music good. A regular old burlesque. Played July 8—A. E. Han- Columbia Theatre, Columbus, City, Ind. General patronage.

TIME HONORED ROMANCE: Claire Trevor, Virginia Gilmore—This is "It Happened One Night" type of story. This story can be made in many ways and this takes very pleasing entertainment out. This was doubled with "Land Beyond the Hills." He o' His Age, happily, every father in town was the story of his son. If you have the kids in the movie, how about Sidney Skolisky? Played July 11-12—Ted Stanfill, United Theatre, Abarokee, Mont. Rural patronage.

UNITED ARTISTS

MEN ARE NOT GODS: Miriam Hopkins, Gurudute Lawrence—As usual, a good picture. We have every patron poured on the way out and said how much they enjoyed the show. Miss Hopkins was very good. Jack Haley was great and deserves a star rating after this performance, as he was "gloriously" cast. Jack Haley is as talented as usual, as Alice Faye. It has a million laughs, which makes a lot of difference. We got all our audience satisfaction I would give it the very highest. Too that we have Winchell in the movies, how about Sidney Skolisky? Played July 11-12—Ted Stanfill, United Theatre, Abarokee, Mont. Rural patronage.

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WARNER BROTHERS

CALL IT A DAY: Olivia de Havilland, Alan Hunter—This picture is strong, but our audience did not. The cast was adequate and their performances were good. Things that made the matter. They couldn't keep up with it. Running time, 70 minutes. Played June 23-25—C. J. Porter, Opera House, Dogwell, N. D. Small town patronage.

CALL IT A DAY: Olivia de Havilland, Alan Hunter—A critics' set which was a terrible mistake. The English brogue and lack of action coupled with shrill voices and pretentious acting. Half of them walked out and I hid from the rest of them. On the strength of good reviews, I recommended this picture highly and is me free red! Ship it. Played July 8—Ted Stanfill, United Theatre, Abarokee, Mont. Rural patronage.

FUGITIVE IN THE SKY: Jean Muir, Warren Field—The picture was a 3-reel short that was a surprise. Played June 32-3—C. J. Porter, Opera House, Dogwell, N. D. Small town patronage.

GETTING OVER: Francis Britt, Alice Louise, Charles Winninger—No million dollar picture here, but it was a million dollar picture. As good as they come. It moves fast and is honey all the way. It is one of those pictures that a picture program that has a h— of a lot more entertainments and educational values. Play a second. You can have your "Romance," "Midsummer Night's Dream," "Thursday's Child," "The Voice of It, that I'll take this one—E. A. Hancook, Columbia Theatre, Columbus, City, Ind. General patronage.


LOVE BEGINS AT TWENTY: Warren Hull, Patricia Ellis—This is old but a fine comedy. Please all, even myself. Warners seem to know how to make the down-to-earth comedies that appeal to young and old. Played July 8-9—E. A. Hancook, Columbia Theatre, Columbus, City, Ind. General patronage.

MELODY FOR TWO: James Melton, Patricia Ellis—A nine program picture with no special drawing power and certainly did not do any business for me. Played July 5-6—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.


WILLING AND ABLE: Ruby Keeler, Ross Alexander—This is Ruby Keeler's last performance, as seen in this, was superior to any he had previously given. Too bad his grip on life couldn't have studied him until he realized the suc- cess he was fast approaching him. This is his pic- ture, regardless of Warners' elimination of his name from the program. Running time, 30 minutes. Played June 12—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.


Short Features

CELEBRITY


COLUMBIA

ROY AND HIS DOG, AL: Color Rhapsodies—A good picture. 


EDUCATIONAL


GOING NATIVE: Song and Comedy Blitz—Good—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.


METRO-GOLDWYN-MAYER

BAR-AC'S NIGHT OUT: Pete Smith Specialties—A very comical and entertaining nature subject.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.


INDIA ON PARADE: FitzPatrick Travel Talk—Very good travel talk in color.—Gladyes E. McArdle, Lebanon, Kan. Small town patronage.


PARAMOUNT


(Reports continued on following page, column 2)
JONES, LINICK, SCHAEFER

RETURNING TO POWER

Chicago Circuit, Now Operating 4 Downtown and 1 Neighborhood, Adds 2 More

Expansion plans revealed this week by Jones, Linick and Schaefer, motion picture operators, indicate that within a short time this organization again will become an important factor in the Chicago field.

Last week, this veteran Chicago theatrical company, which is operated by Aaron Jones Sr. and his two sons, John J. and Aaron, Jr., celebrated the fourth anniversary of its loop vaudeville and motion picture house, the State-Lake, which leases from Balaban and Katz.

At present the company operates five theatres, four in the downtown area and one on the near-north side. Now it announces the addition of two new and luxurious theatres to the circuit.

With the State-Lake as one of the corner stones of the circuit, Jones, Linick and Schaefer will add to its list the Mayfair and the Homewood theatres, both now under construction. When these open in the fall, the Jones houses will include the State-Lake, Mayfair and Homewood theatres, on a partnership basis with B & K), Woods, La Salle, Dearborn, Mayfair and Homewood theatres, with other neighborhood houses to be added.

The Mayfair, at 111th and Western Avenue, will be a beautiful and modernistic house with 1,400 seats, plus an unusual feature. There will be no balcony in the strict sense, but instead there will be a mezzanine lounge, not with the usual chairs but with 300 luxurious lounge chairs. They will be one foot wider and one foot deeper than the customary lounge chair, with deep upholstery. Well-appointed smoking rooms for both men and women will be located at a step away from the lounge.

The Mayfair will open about December 1st.

The Homewood theatre, a slightly smaller house, will open soon, about October 1st. It is in Homewood, on the south outskirts of the city, and will serve Hazelcrest, Flossmoor, Thornton, Lansing, Glenwood and other communities.

These new houses mark the return of Aaron Jones and his two sons into big-time circuit operation—a position similar to which they enjoyed until they relinquished a number of their theatres a few years ago. In the past quarter of a century Mr. Jones has leased and operated almost fifty theatres in the Chicago area.

Closing Time Edict
Proposed in Argentina

by N. BRUSKI
in Buenos Aires

Suggesting it would be beneficial generally to the public if theatres were required to close earlier than at present, Augustin P. Justo, president of Argentina, has forwarded a letter to the mayor of Buenos Aires, suggesting the closing time be set at midnight.

Performances usually run until 1:30 A.M.

Since the mayor cannot issue such an edict without consent of the city council, he has advised all theatre owners that the legal closing time of 12:30 A.M. will be enforced rigidly.

New regulations have been made concerning attendance of children at Buenos Aires theatres. Children under 12 years of age are prohibited from attending any night performances, but it is considered unlikely that strict enforcement can be obtained, since it would require a large increase in the staff of the department of maternity and health, under whose jurisdiction the regulation falls.

What the Picture Did for Me

(Continued from preceding page)


RKO Radio


ONE LIVE HOST: Leon Errol—This is a knock-out of a comedy. Errol is the star of this short and he is good! Give us more, Leon Errol, and keep 'em laughing. That's what they come in for, for the laughs. OK, duke. Running time, one reel—Rudolf Dubs, Royal Theatre, Kimmell, S. D. Small town patronage.

United Artists

Mickey's Grand Opera: Mickey Mouse—Not quite as good as some for a small town—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Three Orphan Kittens: Silly Symphonies—Brought the house down. Exceptionally good—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal


Farming Fools: Oswald Cartoons—This is a very good cartoon, better than average. The monkeys add to the value of the funny. Running time, one reel—Rudolf Dubs, Royal Theatre, Kimmell, S. D. Small town patronage.


Wily Weasel, THE: Oswald Cartoons—This is the best Universal cartoon I have shown, and shows marked improvement over previous ones. Running time, seven minutes—John S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.


Warning Vitaphone

Cab Calloway and Orchestra: Melody Masters—Very good Melody Master. This series is always a good bet—Gladya E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Cocoanut Grove: Merrie Melodies—The cleverest cartoon I have run for some time. The stars are a scream. Running time, seven minutes—Gladya E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.


Village Smitty, The: Louneey Tunes—A good enough cartoon that could have been much better—L. A. Irwin, Palace Theatre, Pensacola, N. H. General patronage.


Miscellaneous

Louis-Braddock Fight: I lost my shirt, socks and suspenders on this picture. I spent a week and a barrel of gas putting out window cards and heralds, but they just didn't want to see it—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Serial

Acme Drummond: John King, Jean Rogers—I have just finished attending an engagement against double featuring, according to George J. Schaefer, vice-president and general manager of United Artists. He said that a number of leading exhibitors are favorably inclined toward an increase in admission prices as a result. He added that a scarcity of star talent, coupled with intensive bidding for stories had raised production costs. Schaefer declared that David O. Selznick's "A Star Is Born" had helped prompt a public demand for color.

United Artists has 14 pictures practically ready for early distribution, Mr. Schaefer said, showing that the trend toward double featuring against double featuring, according to George J. Schaefer, vice-president and general manager of United Artists. He said that a number of leading exhibitors are favorably inclined toward an increase in admission prices as a result. He added that a scarcity of star talent, coupled with intensive bidding for stories had raised production costs. Schaefer declared that David O. Selznick's "A Star Is Born" had helped prompt a public demand for color.

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B'g" Pictures Held Double Bill Cure

The "big" productions to be released in August continue an effective organization against double featuring, according to George J. Schaefer, vice-president and general manager of United Artists. He said that a number of leading exhibitors are favorably inclined toward an increase in admission prices as a result. He added that a scarcity of star talent, coupled with intensive bidding for stories had raised production costs. Schaefer declared that David O. Selznick's "A Star Is Born" had helped prompt a public demand for color.
EXPLOITATION HOLDS ITS OWN—AND MORE

About this time last year there was indication in various spots that what with the new season's product shaping up so strongly, customers in large numbers could be expected to arrive early and often at the boxoffice without being urged to do so by special exploitation. Whether or not the plan functioned as scheduled, deponent knoweth not; but, according to the numerous and interesting campaigns reported to this desk in the past year, theatremen in general still believe that a good job of exploitation pays dividends regardless.

The excellence of such reasoning becomes increasingly evident to the producing companies, to judge from the emphasis now being placed upon the subject and presented in print by their advertising departments. Not the least of this is the special exploitation section of some 16 advertising pages presented by Metro-Goldwyn-Mayer in a recent issue of Motion Picture Herald and aimed directly to aid theatremen on engagements of "The Good Earth". The material released comprised top advertisements and exploitation of all kinds arranged by Howard Dietz, Si Seudler and Bill Ferguson, and skillfully executed by the MGM field exploiters in conjunction with local showmen.

Prepared by S. Charles Einfeld's department, the press book on "They Won't Forget" is also to be regarded as a long step forward taken by the Warnerites to make available every possible assistance to expedite the manager's efforts on the picture. In so doing, the meaty press book, labeled "first edition", is to be supplemented by a forthcoming "second edition" comprising selected theatre-tested campaigns from the field. Between covers of the two books it is expected, and reasonably, that the theatreman ambitious to do the best possible job will discover all the ammunition he needs, and more.

United Artists also lines up on the side of the forces for good with an extensive press book conceived by Monroe Greenthal in cooperation with Hal Horne for "Walter Wanger's Vagues of 1938". The manual is further distinguished by a two-part exploitation section, one of which is given over entirely to a score of important merchandising cooperative promotions. Significant is the fact that these were reported to have been made before the picture went into work so as to insure from these sponsors, and sufficiently in advance, the fullest exploitation benefits to the theatreman.

Further producer recognition of exploitation values is presented in the RKO Radio spiral-bound press book on "The Toast of New York", wherein the merchandising feats effected by the S. Barret McCormick forces are featured in a special section in addition to separately packaged material for contests and other exploitations. Here, too, are ore-bearing sources the manager may profitably tap.

There can be little doubt that these instances of intensive producer cooperation are indicative of the industry's willingness today to get in there and work shoulder to shoulder with the theatreman. In supplying meaty exploitation sinews, the home office ad heads definitely determine both the presently high value of forceful exploitation and the wisdom of getting behind individual pictures for the best possible grosses.

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AN OPEN INVITATION

Highly held by our readers according to the many who express themselves in favor are the Round Table layouts of newspaper advertising reproducing representative displays credited to different theatreman and also pages of ads showing the work of individual showmen. Members, we are told frequently, study the layouts with undivided attention and with profit. All of which is as it should be for the primary function of this department is to act as a clearing house for ideas that prove boxoffice worthy.

Quite often the pages include ads from other than the key city newspapers and this is noted to encourage managers in the smaller spots to forward for consideration samples of their more effective displays which they feel might be of value to brother-members.

Theatreman operating in lesser communities and ambitious to turn out ads that click are often able to overcome composing-room limitations with a high degree of ingenuity. The membership would be interested in seeing how they do it.

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Recent ad in the New York papers asked for a young lady to serve as manager of a newly-opened theatre, no experience being necessary but those with a social background preferred. If this keeps up, it might pay unemployed managers to spend more time looking up their family trees.

A. Mike Page
Round Table
In Pictures

Among the attention attractors utilized in the campaign on "The Emperor's Candlesticks" at Loew's, Harrisburg, Pa., was a lobby display of candlesticks, all antiques, obtained by Manager Sam Gilman for showing a week ahead. . . . Just to do it differently, Sid Blumenstock and Herb Copelan dug up a horse-and-buggy bally for the Atlantic City date on "The Singing Marine" at the Warner Theatre. Two men dressed as marines sang the hit tunes as they made the town.

The architecture of the theatre building itself made an unusual background for the front on "Romeo and Juliet" created by Manager Lew Chatham, at the Sooner Theatre, Norman, Okla., the construction design coincidentally being in Italian Renaissance, in the period of the picture. In addition, the decorative scheme also embraced special art work at ends of marquee, with entire display electrically lighted.

For the date on "Slim" at the Warner Theatres in Hollywood and Los Angeles, Mort Goodman of Lou Halper's Pacific Coast zone for Warner Brothers promoted elaborate display in window of the Los Angeles Bureau of Power and Light. Miniatures of light towers bordered the center poster and side panels carrying star and scene stills from the picture.
Poster board out front at the Aztec, Dallas, Texas, carrying photos on the stunt arranged by Manager Ed Sullivan for "Woman Chases Man". Those encircled were eligible for guest tickets. Above, right, is shown elaborate modernistic treatment of front at Le Helder, Paris, for date on "Shall We Dance?"

In his well rounded campaign on "Make Way for Tomorrow", detailed on a following page, Manager Harry Botwick reports highly successful the spinning wheel device planted in the lobby of the State, Portland, Maine. Patrons were invited to spin the arrow to try their luck in winning free admissions.

Crowd-gathering window display arranged on "The Plainsman" at the Gran Cine Suipacha, in Buenos Aires, included tiein with Pan American Airlines arranged by Guillermo Fox, Paramount advertising and publicity director in the South American city. Night view of the illuminated front at the New York Roxy on "Two Who Dared". In addition to the lobby display, further attention was garnered by giant title sign atop marquee.
Quick Reports from the Field

Radio

There being no local radio facilities in Danville, Ill., Ernie Crabtree, Publix Great States city manager, arranged with station in nearby city, which had wide coverage in local territory to put on broadcast from lobby of the Fischer Theatre three times weekly, broadcast covering news about Hollywood. Crabtree interested local merchants to sponsor the broadcast which he calls "Behind the Scenes in Hollywood," material obtained from publicity department of the various studios, which allows for newsy and up-to-date programs on studio doings.

Celebrity

Local sports writer devoted his column to Irving Jaffee, famous Olympic skating champion visiting Richmond, Va., during Stewart Tucker's opening of "Shall We Dance" at the Byrd, tied up plugging the skate sequence in picture with Jaffee's comments on same.

Paper also featured a "lucky names" contest, passes to those spotting their name in classified ad section. Second contest planted by Tucker was what he termed name the dance, prizes to folks correctly identifying dance shots illustrated in paper and the Rogers-Astaire picture in which they had been performed.

Tieins

Matt Saunders, Poli, Bridgeport, Conn., "shamamed" his "Star Is Born" date by promoting local beauty salon to feature a Hollywood permanent wave, carrying cut of Janet Gaynor, playdates, etc., in all their advertising. Department store also featured makeup kit of cosmetics reported to be kind used by the star in the picture. Scene stills and picture copy were displayed on counters.

Effective was Saunders tiein with local hotel which offered dinner for two and tickets to see "Star" to the person submitting acceptable name for their new cocktail room. Stories were run in papers and Matt reports that the first hour over 600 names were received.

Extra!

Reading "extra, extra, Kid Galahad is in town" Arthur Krolick, Regent Theatre, Rochester, overprinted in red a thousand copies of evening paper and distributed them on streets, newises calling in the traditional manner to create attention.

Press Books Plug "They Won't Forget"

As part of the advance campaign the Warnerites are putting on for "They Won't Forget," three of the company's press books are carrying back page spreads for the film announcing the picture and illustrating highlights with scenes from the production. Plug has been incorporated in the press books on "Talent Scout," "Marry the Girl" and "San Quentin."

Insurance

Insurance policies made out in the amount of $100 for a term of three hours and thirty minutes against all direct loss or damage by fire at their homes while the bearer was attending the show of "Lloyds of London" at the Saenger Theatre in Hope, Ark., were handed to all patrons on ticket made by Art Swanke.

Through Postal Telegraph wires were sent opening day, copy reading "The bells of Lloyd may ring only once for disaster and twice for good news, but I am sending this warning via Postal," etc., etc. Contest was planted in paper with local insurance company officials acting as judges, cash and guest tickets going to those correctly answering list of questions pertaining to insurance.

Lobby Display

For "Road Back" dates, Joe Weil, Universal exploitation head, has arranged for exhibitor blowups of newspaper, magazine and radio comments on the picture. Weil suggests that exhibitors mount these on boards for lobby display and also to use the reviews for quotation in newspaper ads.

Fights

With the recent attendant furorove over the Braddock-Louis fight, Murray Lafayet ette, Avon Theatre, Utica, N. Y., garnered some extra publicity by purchasing 1,000 newspapers and pasting stickers to front page with copy reading "Braddock will win in the first round by knockout because Joe Louis saw the picture 'Kid Galahad' and he is still weak from the excitement." Boys stationed on busy street intersections cried "extra" and one of the papers was given gratis to each man stopping.

Stage Wedding

Patrons are still keen on stage weddings as witness the report from Lee Naify who put the feature on at the Senator Theatre, Chico, Cal. Naify promoted full page co-op spread sponsored by merchants who participated and effective was printed wedding invitation mailed to each family in town which also carried a plug for the current screen attraction.

Wedding cake reported to weigh over 150 pounds was another good promotion, clicking for three column cut in local paper with story that everyone at the wedding would receive a piece of the confection.

Charge Account

San Diego's leading department store cooperated with Al Sobler, at the New Speckles by permitting customers not only to make reservations for "Lost Horizon" through store's salesgirls, but also allowed to include ticket purchases on their regular charge accounts. Reservation blanks were furnished salesgirls, filled out according to customers' wishes and then phoned to the Speckle's box-office. Store also placed large card advertising the service in all windows facing main thoroughfare.

Three girls stationed in various windows began a telephone campaign, calling all subscribers, and arrangement was made with local college to have reservations made at campus book store, center of college activity.

Four-Week Advance

Starting 27 days ahead of date at the Sooner Theatre, Norman, Okla., on "Romeo and Juliet," Lew Chatham worked a newspaper teaser campaign changing the number of days in the copy with each insertion. As the date neared teaser ads were increased, size of ads were increased, urge copy added.

Unique contest found effective was arranged with high school literature classes for theatre, modes of transportation and costumes of the Shakespearean period. Among entries were Elizabethan costume on French doll, early Shakespearean outdoor stage built to scale, stage coach of that period, etc. Many wood carvings of the coat of arms of famous lines were included in the contest as well as drawings of costumes and coaches and highly decorative front also was cut as prizes.

(See photo in Round Table picture section.)
Meet "STELLA DALLAS"  
She’s Got $1,000. For You!

Samuel Goldwyn invites you to participate in the greatest theatre contest in years...for the best exploitation and advertising campaign on STELLA DALLAS, the picture of the year!

THE JUDGES

SAMUEL GOLDWYN
MARTIN QUIGLEY, Publisher, Motion Picture Herald
GEORGE SCHAFFER, Vice-President, United Artists
A-MIKE VOGEL, Managers’ Round Table
MONROE GREENTHAL, Director of Advertising and Publicity, United Artists

$1,000. IN PRIZES

1st Prize . . . $500. 5th Prize . . . $50.
2nd Prize . . . 200. 6th Prize . . . 50.
3rd Prize . . . 100. 7th Prize . . . 25.
4th Prize . . . 50. 8th Prize . . . 25.

Everybody Join—for this contest is open to everybody alike—large and small towns. We realize the budget limitations in the smaller situations and such circumstances will be given due consideration in the awarding of prizes.

Submit Your Complete Campaign

STELLA DALLAS Contest, United Artists Corporation, 729 Seventh Avenue, New York City.

Contest starts immediately—all entries must be post-marked not later than midnight Oct. 1st. In case of ties, duplicate awards will be given.

STELLA DALLAS is magnificent material to prove your showmanship. Every woman, of course, will want to see it and it’s got the come-on to attract every man. It lends itself to exploitation like no other picture on which you ever let loose a showman’s imagination and energy. You’ll want to put everything you’ve got into selling its superb story!

"If my reputation had to rest on one picture, I’d want it to be STELLA DALLAS."  

Samuel Goldwyn
Varied Angles of Exploitation Utilized by Theatremen in Canada, Maine, Ohio, Chosen for "First Mention" Honors

Carrying out a general plan to plant enough publicity in advance that "Make Way for Tomorrow" was a picture on every patron's "must see" list, Harry Botwick, for the date at the State, Portland, Me., waged a highly effective campaign using every possible medium at his command to blanket the city.

The Round Table started with a personal endorsement over the house public address system after the trailer showings and previously well in advance displayed lobby plugs calling attention to the date, the same idea brought out on the ground glass bottom slides which were displayed in the lobbies in these arrangements was a 40 by 60 board carrying the New York ads and reviews, candid camera shots of the cast shown leaving the preview of the picture in Hollywood, the shots obtained from local paper. After the opening, local critics' reviews were added to the poster and the display brought out front where all could see it.

For a contest idea in lobby, Botwick created a signature campaign with photos of the cast bordered in stars with Victor Moore at the top. Large arrow was affixed to the center and patrons invited to spin the arrow. When it stopped at Moore's head, a guest ticket was awarded. The essay contest suggested in the press book was also arranged, Harry using five questions instead of the single one suggested.

The most important stunt of the campaign and original in its utilization in this form was what Botwick terms a "candid camera review" which he sold to one of the leading papers and accomplished as follows: A special camera was stationed in the theatre. Patrons leaving the house were asked to volunteer for the picture. Made into a full-page streamer and layout, the pictures were run in the paper with the patrons' names, addresses and remarks in the caption below. According to the manager, the break was equivalent to a full page of advertising, though handled strictly as news. Further, it was put over at no expense to the theatre.

Additional publicity was secured in the same sheet in the promotion of the picture's local Soap Box Derby wherein Botwick displayed one out of the models of the machines securing in exchange a three-column cut and caption which mentioned the theatre and attraction. In another daily, Harry was able to plant a classified contest using the telephone numbers on the page, patrons discovering their numbers in any of the ads qualifying for guest tickets by bringing the ads direct to the paper. The tie-in ran for six days, starting with a page-one box with daily two-cent free ad on classified page. As to be expected, Botwick's newspaper ads were distinctive, one of his hand-drawn displays being reproduced on a following page.

JULY Competitions INAUGURATE LAST HALF
With the deadline for the July Awards, (August 7th) approaching, the judging for the month's honors will mark the beginning of the second half of the 1937 Quincy Awards Competition. Six months still remain for theatremen not yet in the magic circle to make the grade which should encourage those entrants who have yet to score in the top brackets.

For street daily, tie-in was made for use of a new model letter in which we have entered and sent all around town. Agency also supplied driver at no cost to theatre in exchange for privilege of parking machine from time to time out front. Lucky number contest. Were arranged with two leading food stores both displaying picture copy and winning numbers daily in windows. On opening day, carnations, promoted, were distributed to the first 200 women attending. Other effective ideas included: Bookmarks at stores and libraries, preview for heads of women's clubs, prominent clergyman, library heads. As a result Botwick had a number of blowups made of the leading local newspaper, a campaign of which appears to win.

Cleveland Theatremen Score On "Captains Courageous" Date

That was a whale of a campaign put on by Milt Harris, Cleveland Loew Theatres publicist, with the cooperation of Manager Steinbuch for the date on "Captains Courageous" at the State Theatre, some five aces contest topping a drive that covered many angles. Featured newspaper tie-in made with the Press was six-day essay contest on "Who Is America's No. 1 Hero and Why?", first prize a seven-day Great Lakes cruise promoted by Harris from the C & B Line. With the Cleveland Plain Dealer was arranged a Father's Day matinee wherein readers were invited to write in names of old fathers in the local area, the 25 oldest selected to attend the show. In addition they were guests of popular restaurant for dinner and each received a box of cigars, all promoted by Harris. Third contest had to do with age and weight of giant lobster secured from Gloucester, locale of picture, and displayed in prominent downtown food window. Best guessers were given tickets.

Fourth contest was a tie-in with local branch of Eastern Kodak with contestants invited to submit unique snapped picture of sailing boats, winners receiving rolls of fresh films in addition to the theatre courtesies. Fifth competition was held with leading jeweler, who offered man's and woman's watches to those guessing time a large ship's clock displayed in window would stop. Further newspaper publicity was landed by special lunch to picture critics and other important newspaper folk main dish being live lobsters. For additional sea atmosphere, Gloucester fishermen were invited to bring large cans of fish and these were given to those phoning their names and addresses during popular news commentator broadcast.

Another prominent tie-in was arranged by Higbee Company displaying a giant size book which revolved and was surrounded with regular copies of the book. Large banner was displayed at entrance of the Admiral Byrd South Pole ship at Cleveland exposition. All trucks of magazine distributor were posted with copy tying in date with special Tracy article in fan magazine. Telegraph messages were sent to local schools and jumbo telegrams displayed in windows of branch offices. Heralds were distributed at bus stations within 100 mile radius.

Bookmarks in all book stores and public libraries, heralded in school, imprinted blotters, four-page type "For Women Only" heralds, plus elaborate front and wide posting were other details of what proved a highly effective campaign.

Dilley Finally Cracks Daily On "Elephant Boy" Campaign

Precedently unable to interest his local paper in picture tieups, Manager Charles Dilley, Colonial, Port Arthur, Ontario, Can., was able to crack the conservative sheet on "Elephant Boy" with the cooperation of Mr. Dieterly, director of the picture, was educated and lived for many years in that community. Since the entire city was interested from the local angle, the newspaper tied in with Dilley for a drive that covered many angles including advance publicity, reviews, co-op pages, etc.

Aided by the principal school executive of the district, Dilley composed a letter calling the date to the attention of principals, women's clubs, lodges and other patrons, he also followed up the letter with personal visits. These calls were helpful in obtaining the services of two students who spoke on the picture at the weekly school assemblies. Through the cooperation of the various principals, Dilley was also able to speak before the different schools, for 10 days ahead giving short talks to the higher grade pupils. He also arranged for permission to have students dismissed earlier on two days of the date to attend the matinees.

The City Council was also brought into the picture by the delegation of leading Aldermen to introduce the student-speakers who also spoke from the stage of the theatre, and to speak of their personal contacts with Mr. Flaherty. Letter of endorsement from the Council to the director was also obtained and publicized in the campaign.

Featured in the advertising was a four-page special newspaper section which Dilley was able to put over through the cooperation of the Cleveland Press and Flaherty's congratulatory ads in the issue, further spotlighted with a page-one photo of the director and detailed accompanying story. Only cost to Dilley was the theatre ad. In addition, Dilley's paper ran a special, weight-guessing contest in advance and (Continued on following page)
Further Details On June "Firsts"  

(Continued from preceding page)  

granted the manager further unusual cooperation by an editorial on the picture and director. 

The advertising was of course extensive, one of the standout displays being a shot of the crowds from the drive-in marquees.

Dilley had the newspaper take a shot of the long lines out front which he incorporated in an ad apologizing for not being able to take care of all those who wanted to attend the premiere. (Ad reproduced on a following page.) Then the paper went all the way by sending special assignment reporter to review the picture, carrying the story the following day in a full column topped by a feature head. 

Included in the campaign was a series of radio flashes in the news-of-the-day, ace spots on the daily program. These were promoted at no extra cost as an ad to the director. Over 20 of the leading stores displayed advertising in their windows and printed ones posted widely in and around town. Delivery trucks were blanketed and special attention given to the front and lobby display.  

Shadow box displays, flashers on stair landings were also found effective, and Dilley also distributed heralds on the date in communities as far as 70 miles away.  

"Tell Us What You Did"  

Atmospheric Box Office  

Front of the Fischer Theatre, Danville, Ill., created attention when it was dressed up for "Walkiki Wedding" by city manager Ed Crabtree. Four cutout Hawaiian girls were planted atop boxoffice and geared from back to do a Hulu dance while Hawaiian music was played over p.a. system through invisible speakers.  

NEWSPAPER DISPLAYS ON FOLLOWING PAGE  

The ads on the next page and where they are from are: 

SOME REPRESENTATIVE NEWSPAPER ADS

There ARE Some People Who Prefer Caviar To Sardines

There are some people who prefer caviar to sardines. Certain books, certain plays, certain movies, like Shakespeare and certain parrots, are made for certain people. They instinctively recognize that certain films which excite the difference between the ordinary and the exceptional. This movie is for them.

It's a story about a man named Louis Brandeis. He was a legally educated lawyer, where he worked as a leader, where he became a leader, where he became an ethics at the Supreme Court of the United States. And here's the key to the plot:

"Love from a Stranger" is an absolutely delightful film about Louis Brandeis, and it's the story of theתחתון of their two star-crossed performances which make it a worthy of the admiration of all lovers of good drama.

In order that you may appreciate the full impact of its climax, we suggest you see it in the theatre, and we advise that you put your critical in context to your friends.

We may be wrong, but we believe you will enjoy every moment of "Love from a Stranger." There may be a few lulls in the story, but none will make us cherish any editing.

"Love from a Stranger" is now playing at the Victoria Theatre.

For the benefit of your friends...

THE MANAGEMENT, COLONIAL THEATRE.

In the LAND of the BENGAL LANCERS!

Up Highlanders! The rifles crack... the bugles fan... the regiment charges... the border blazes... with crimson war... and Kipling's India comes to flaming life in one of the greatest pictures ever made!

There's adventure and romance, enterprising and patriotic, every element in this motion picture story of the ideal Highlanders on India's last warfront... and of the little girl who was the key to their place!

 starts TODAY
DOORS OPEN AT 10 A.M.
THE BUREAU OF MISSING PERSONS

For the purpose of ascertaining the present whereabouts of the inactive members listed below, a request is made for this information from our readers acquainted with or having knowledge of these long silent and erring brothers:

Earl O. Murray
Edward L. Murtagh
Charles N. Musser
Andrew D. Mustard
Nat Nutnick
N. H. Nader, Jr.
Carl F. Narath
A. D. Natelson
C. W. Nebel
W. P. Neilson, Jr.
John F. Neilan
Walter Neithold
R. L. Nollis
Norris Nelson
Walter J. Nelson
James T. Neville
B. Frank Neville
Frank R. Newman
Lee Newsam
Daniel W. Nichols
Robert E. Nickerson
Gerald Novak
Walter O'Brien
John M. O'Connell
Ray O'Connell
R. W. O'Donahue
E. C. O'Keefe
William O'Hare
Fred J. O'Neil
A. J. O'Neill
A. J. Obresk
Edwin J. Oliver
George W. Oliver
Hal G. Olson
W. J. Oriani
John J. Osborn
Earle Pascer
Stanton M. Osgood
Sydney Oshrin
Charles L. Oswald
George E. Ouimet
F. E. Owen
Alfred P. Page
Robert Hicks Page
Harry Pardoll
Marvin Park
Howard Parker
Jerry A. Parker
John E. Parker
A. Brown Parkes
James R. Parrlow
Bill Passen
Harry W. Paugh
John D. Paxton

Showmen's Calendar

SEPTEMBER

1st Richard Arlen's Birthday
2nd U. S. Treasury Dept. established 1789
4th Hendrick Hudson sells up Hudson —1609
5th Fay Wray's Birthday
6th Labor Day
8th New Years (Rosh Hashanah)
9th California admitted to Union—1850
10th Colorado admitted to Union—1850
11th Paul Muni's Birthday
12th New York State's 160th Birthday
13th Star Spangled Banner written in 1814
14th John J. Pershing's Birthday
15th Claudette Colbert's Birthday
19th Margaret Lindsay's Birthday
21st Nathan Hale Executed—1776
24th Daylight Saving Time ends
27th George Raff's Birthday

KEN GRIMES
goesto Erie, Pa., and the Warner Theatre there taking over JIM TOTMAN'S job, the latter becoming Joe Feldman's assistant in the Warner advertising department, succeeding DONN WERMUTH who goes into the exploitation field with headquarters in Washington.

DALE KLINE
has been appointed manager of the new Victory Theatre, Denver, Colo.

FRANK COLLINS
formerly at the Princess, Springfield, Ohio, is now managing the recently opened State at Greenville.

JOHN LADUE
has been transferred from the Sigma, Lima, Ohio, to the Strand, Akron and GRATTON JOHNSON from the Lyric, Portsmouth, to the Sigma.

JAMES L. KUTLEDGE
is managing the reopened Ritz Theatre, Mesa, Ariz.

FRED GREENWAY
who has been manager of Loew's Century, Baltimore, for the past five years, has been promoted to manager of Loew's State, Boston.

MRS. ROSS LABART
has succeeded BERT BURTON who resigned as manager of the Saguache Theatre, Saguache, Colo.

ASHER B. SHAW
leaves the Riviera, Detroit, to replace KARL KREUGER at the Fisher, the latter taking a post with the Jan Handy outfit. JOE BUSIC, Varsity manager goes to the Riviera and DOW THOMPSON who was assistant at the Michigan takes over the Variety.

FRANK COLLINS
former manager of the Princess Theatre, Springfield, Mo., has assumed duties of manager of the State, Greenville, Ohio.

LOUIS E. MAYER
has been transferred from the RKO Capitol, Rochester, N. Y., to the RKO Temple there.

EARL FOREMAN
is now managing the City Hall Theatre, New York City.

ROBERT F. GRIFFITH
has been transferred from the Iowa, Iowa City, Ia., to the State in Mason City, la.

J. R. MACEACHRON
is now managing the Paramount Theatre, Jackson, Tenn.

JOSEPH REDMOND
manager of the Fox Apollo, Kansas City, Mo., has been shifted to the Fox Tower. HENRY RODERICK has been advanced to assistant manager from former chief of service.

STANLEY BARR
formerly at the Colonial in Norfolk, Va., is now general manager of the Kalem Amusement Corp. in Washington, operating theatres in Maryland.

GEORGE HARTTEN
who operates the Armour Theatre in North Kansas City, Mo., has taken over the Lee at Lees Summit, Mo.

FRANK BOUCHER
of Warner's Metropolitan, Baltimore, stopped in on his annual visit to New York.

HARVEY COCKS
for the last three years manager of Warner's Strand, Akron, has resigned to become manager of the Quimby Theatres at Ft. Wayne, Ind. Former assistant manager JAMES HADLEY has replaced Cocks.

GEORGE BRONSON
has resigned as manager of Warner's Enright in East Liberty, Pa., to return to New Haven. WILLIAM HOCH, formerly at the Plaza has surrogated George.

ERNEST LEIBERMAN
moves from the Model, Pittsburgh, Pa., to the Plaza and CARL CZOLBA has been transferred from Warner's billoping department to the Model.

Samm Suggs
is now managing the Palmetto Theatre, Columbia, S. C.

D. B. DIXON
is the manager of the Princess Theatre, Gadsden, Ala., and not D. B. GRIFFIN as erroneously stated. Excuse it, please.

B. B. FRIEDMAN
Schine's Strand Theatre, Amsterdam, N. Y., paid us a visit.

DEWEY McDERMONT
has leased the Norwood Theatre, Birmingham, Ala.

JOHN ARMSTRONG
former publicity director of Paramount London Theatres, has joined Country Cinemas, Ltd., in charge of special campaigns.

HERMAN LEVY
has been named manager of the Orpheum Theatre, Denver, Colo., with MICKEY GROSS succeeding him at Sioux City.

VICTOR MORRIS
has retired as manager of Loew's State, Boston, to be assigned to a producing unit in Culver City.

IRVING KAYE
manager for Warners in the Albany zone has been transferred to the Liberty in New Kensington, Pa., succeeding TORY CO-VALLO, moved to the Capitol in Steubenville, Ohio, to replace FRANK ROBERTS, who goes to the Warner in Morgantown, West Va.
MOTION

The further

TIE-UP

Radio Golf Tournament
August 4th at Fenway Club

National Theatres To Meet Six Days

Form St. Louis Pool

Ira Gershwin Goes West

Ascap action on AFL
TIEUP is due soon

Directorate of Composers' Society will meet on proposals of Mills and Weber

The conclusion of the American Federation of Musicians, or simply an agreement between the Society and the Federation providing for joint action along the lines outlined, with the Society retaining its present autonomy. Reports that ASCAP was considering affiliation with John L. Lewis' Committee for Industrial Organization were declared completely irresponsible, Mr. Mills saying, "We are not a left-wing organization.

We have arrived at the point where we find ourselves helpless without political support," Mr. Mills added.

Great combinations of wealth and corporations refuse to recognize lawful property rights and are able to impose their will on legislatures fearful of their power.

Broadcasters are in the position today where, by absolutely controlling public opinion, they can command legislators. They can either elect or reject a politician and politicians, knowing this, are afraid to risk the hostility of the networks in any way. Legislators today have become nothing but electoral puppets.

It is considered likely that other labor organizations having similar aims and interests will be approached for their support in the anti-legislative drive. In this event, organization affiliations with the AFC and the International Alliance of Theatrical Stage Employees would be asked to join the campaign.

The possibility of a nation-wide strike to tie up virtually the entire music industry in the United States, in the event that AFM conferences with broadcasters and transcription companies fail, while deprecated, is causing concern. The Federation, through Mr. Weber, has warned the companies that failure to attend the conferences would be interpreted to mean that they were not "interested in further services" of musicians at August 14th.

The broadcasting companies planning to attend are: The National Broadcasting Company, the Columbia and Mutual Broadcasting Systems, the National Association of Broadcasters, the Don Lee Broadcasting Company and the Texas Quality and Colonial Networks.

The recording companies and distributors expecting to be present are: RCA Manufacturing Company, Decca Records, the Brunswick Record Company, the Victor Recording Company, Midwest Recordings, World Recording Company and C. P. MacGregor. The transcription firms at the conferences will include the Atlas Radio Corporation, Cromack, Inc., Muzak, Titan Productions, Associated Music Publishers, Inc., and Standard Radio.

Favored on Coast

ASCAP members on the west coast favor the affiliation plan, having indicated "consensus without unanimity" when the proposal was discussed. Informally, at the Society's Hollywood meeting last month. It is known, however, that a plain majority will not be sufficient and that unless the referendum shows approval by a "decisive" margin, the proposal will be rejected. Moreover, much will depend upon the "quality" of the ballots, the opinion of the more distinguished members, the "Jerome Kern type," carrying particular weight when and if a plebiscite is taken.

Further evidence of west coast fighting spirit is shown in the meeting scheduled by Local 47 of the Musicians' Protective Association in Los Angeles for consideration of the strike threatened by the AFM. Jack B. Tenner, vice president of the union, which has 5,000 members, said:

"Every time a musician participates in the production of canned music he is working against the future of his profession. The local musicians' craft, third largest craft organization in the world, stand ready to participate in the strike if necessary to curtail the commercial use of recordings and records."

ASCAP's recent circular letter to members, outlining ways of winning public support to the cause by impressing the name of ASCAP on the public wherever possible, brougth a response of 800 letters, all enthusiastic. Many of the letters offered additional suggestions, which ranged all the way from having members wear ASCAP buttons on their lapels to proposals for song writers or radio announcers to popularize the efforts in the public with the aims and attitude of the Society.

Radio Golf Tournament
August 4th at Fenway Club

The fifth annual RKO Radio golf tournament will be held at the Fenway Country Club, White Plains, New York, on August 4th. Aside from the tournament other entertainment will be provided including a post-match dance after morning play-offs, bathing and dinner with music and a floor show, at which time prizes will be awarded. Special prizes will be set aside for non-employees. A list of the committee members follows:

Arrangement committee: Ned E. Depinet, Jules Levy, L. E. Thompson, Leon Goldberg, Phil Reisman, Nate Blumberg, Malcolm Kingsberg, Sam Myers, Cresson E. Smith and Ed McEvoy.

National Theatres to Meet Six Days

The annual convention of National Theatres, scheduled to start at the Hotel Broadmoor, Colorado Springs, August 10th, will last six days. Home office executives leaving on August 7th to attend the first session include William T. Powers, J. J. Sullivan, Edward Zabel, Milton Hossfield, Irving Barry, Jack Edmonson and Aubrey Schenck.

Form St. Louis Pool

A deal providing for the union of four Fanchon and Marco units with five St. Louis theatres, including the Pal, Nether and Alex Papand has been closed. Involved are Fanchon and Marco's Granada, Maplewood, Kingsland and Shaw and the Schulte-Pand houses, Avalon, Rosy, Whitney, Columbus and Powhattan.

Ira Gershwin Goes West

Ira Gershwin, whose collaboration with his brother George on the score of "The Goldwyn Folies" was halted by the death of Goldwyn in 1937, has returned to Hollywood to complete the songs with another composer. George Gershwin left a $200,000 estate, naming his mother, Mrs. Rose Gershwin, sole beneficiary.
The Bluebook School

Answer to Question No. 78

Bluebook School Question No. 78 was: (A) What is the best evidence that a commutator is in good condition? (B) If scale measurements show that the brush pull varies as the brush is lifted, what condition is indicated and how may it be remedied? (C) Why may brush pressure be measured by a rubber band?


(A) T. F. Bochtter says, "When there is little or no sparking, its surface smooth, glazed and of a dark brown color, it is conclusive evidence that the commutator is in its best possible condition. When this condition prevails it is very possible that when the commutator is rotated slowly there will be a slight squeak. However, its absence may cause no alarm or suspicion that anything is wrong."

R. E. Bullard and J. K. Robinson answer, "When the undercuts are of sufficient depth and wholly free from dust or deposit of any kind (brush vigorously lengthwise once each day with a stiff brush), the surface glazed, perfectly smooth and dark or chocolate brown in color, and there is little or no sparking, it is evident the commutator is in good—in fact, the best possible—condition."

Which I would say is an almost perfect answer.

(B) C. Champney says, "If scale measurements show a wide difference in brush pull it indicates that something is too tight—the brush finger or brush in its holder; either that or a good deal of dirt is in it."

H. B. Smith deals with the question thus: "Condition named indicates the brush is bind-

Bluebook School Question No. 83

(A) Why is it now necessary to substitute the theory that current flows from negative to positive for the older positive-negative theory?

(W) What is the practical chemical theory helpful in practical work?

(C) What are atoms? Where do they exist? Of what are they composed? Have we knowledge of anything electrical except what is termed negative?

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tabor Lane, Scrabble, N. Y.

F. H. Richardson's Bluebook of Projection

Conducted by F. H. Richardson

BLUEBOOK SCHOOL QUESTION NO. 83

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Bluebook School Over 13 Years Old

Occasionally some correspondent asks how old the "Bluebook School" is. To satisfy such inquirers I looked the matter up, establishing the fact that the "school" was established in the March 15, 1924, issue of Moving Picture World, later absorbed by the Motion Picture Herald. It therefore reached the advanced age of 13 years last March.

The first question was, "Quote law relating to light intensity at different distances from an open light source, and explain its operation."

The best answer was supplied by A. L. Fell of Collingswood, N. J.

F. H. Richardson's BLUEBOOK of PROJECTION

Conducted by F. H. Richardson

New York

F. H. Richardson's Bluebook of Projection

- New sixth edition. Projection, sound reproduction and trouble-shooting all in one handy volume. Also features quick-finding index system for instant reference.

Order today

$5.50 Postpaid

QUIGLEY BOOKSHOP
Rockefeller Center, New York
INCOME, TAX REPORTS REFLECT UPWARD TREND

Paramount's Second Quarter Earnings Put at $1,307,000; Consolidated Profit $148,712

The week's financial news involving the motion picture and allied fields included Paramount's announcement of second quarter earnings of $1,307,000; Consolidated Film Industries' income report of $148,712 net profits for three months, May- June, and Loew's estimated earnings for six months, dividend declarations of 871/2 cents and $1.40 by RCA and Loew's Boston Theatres, respectively, Internal Revenue estimates of $1,874,775 in collections from amended return taxes, and the winding up by the parent Loew's of its financial information from the Securities and Exchange Commission.

Paramount stock pictures appreciated some $7,698,875 in seven months, as reported elsewhere in this issue.

Paramount's Estimated Net

Paramount Pictures, Inc., estimated its consolidated earnings for the second quarter ended July 31, 1937, at $1,307,000, after all charges, including interest, federal taxes (except undistributed profits taxes), depreciation and reserves. Such earnings do not include approximately $34,100,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially-owned non-consolidated subsidiaries. The estimated net income after deduction of undistributed earnings of partially owned subsidiaries for the quarter aggregates $1,647,000. This compares with the consolidated results for the second quarter of 1936, which amounted to a loss of $477,461 after applying $800,000 of the inventory reserve provided as of December 31, 1935, as net invested earnings and 41 cents per share of undistributed earnings of partially owned subsidiaries for the quarter aggregates $1,647,000.

There were outstanding as of July 3, 1937, 148,245 shares of cumulative convertible $100 par value per six cent second preferred stock. Of these shares, 27,313 shares of cumulative convertible $10 per value six cent second preferred stock. After deducting $308,130 of dividends accrued for the quarter on these outstanding preferred shares, the remaining $996,870 of consolidated earnings represents $41 per share on the 2,407,503 shares of common stock outstanding on July 3, 1937. Computed on the aggregate $1,647,000 of estimated earnings and share of undistributed earnings of partially owned subsidiaries referred to above, the earnings per common share, calculated on the same basis, would be $3.50.

The 1937 second quarter results include, from July 3, 1936, the earnings of the former Paramount Theatres, Inc., the assets of which were acquired by a wholly-owned subsidiary of Paramount on that date. This was the last of Paramount's subsidiaries involved in reorganization proceedings.

Each share of first preferred stock is convertible into 871/2 shares of common stock and each 10 shares of second preferred stock are convertible into nine shares of common stock.

Consolidated Film Industries

Consolidated Film Industries, Inc., and subsidiaries reported consolidated net earnings for the three months ended June 30, last, of $148,712, after deductions for depreciation and normal federal tax, but before provision for federal surtax and undistributed profits of the company and subsidiaries. The net is equal to 37 cents per share of the 400,000 shares of preferred stock outstanding.

The company reported net earnings of $378,416 for the six months to June 30, 1937, after deductions for depreciation and regular federal tax, but before provision for federal surtax and undistributed profits, equal to 95 cents per share on the 401,000 outstanding preferred shares.

Heywood-Wakefield

Heywood-Wakefield Company, manufacturer of theatre and other seats, reported net profit for the six months ended June 30, 1937, of $356,607, or 61 cents per share. This compares with $100,064, or 32 cents per share, earned in the comparable period of last year.

Total earnings reported for the quarter aggregated $284,948, equal to $2.78 per share on the common stock. For the first six months of 1936, the company's sales rose 18 percent over the comparable figure of the preceding year.

Sales of Heywood-Wakefield for the first six months of the year showed an increase as compared with the same period last year of 43 percent, and incoming business shows a gain of 31 percent.

Total current assets, including cash, accounts receivable, notes receivable, and inventories were $3,530,474 on Jan. 1, while on June 30, the total current assets aggregated $4,920,357.

Total current liabilities June 30 were $1,430,507 as against $392,500 on January 1 of this year.

Total capital stock outstanding on June 30, was $5,000,700. On January 1 of this year there were $4,519,450 outstanding.

Radio Corporation

David Sarnoff, president of the Radio Corporation of America, owner of NBC and Photophone and part owner of RKO, announced that quarterly dividend number six on the outstanding shares of the corporation's $3.50 cumulative convertible first preferred stock was declared by the Board of Directors.

The dividend is 75 cents a share, covering the period from July 1 to September 30, 1937. It is to be paid on October 1, 1937, to the holders of record of such stock on September 8, 1937.

Mr. Sarnoff added that the dividend will also be paid "as soon as practicable" after October 1, to holders who were $3.50 cumulative convertible first preferred stock is issued after September 8th and prior to October 1, 1937, upon the conversion of 'B' preferred stock of the corporation, or upon the surrender of stock certificates for fractional shares of $3.50 cumulative convertible first preferred stock.

Loew's Boston Theatres

Loew's Boston Theatres Company, has declared an extra dividend of $1.25 per share, payable August 2 to stockholders of record July 27, and a quarterly dividend of 15c payable at the same time.

Internal Revenue Report

Theatrical attendance in May was at the highest point reached since last December, it was stated by the Internal Revenue Service in its monthly report, which announced that collections from the admission tax in June totaled $1,894,269, an increase of more than $337,000 over the May receipts of $1,557,119 and some $342,000 over the June, 1936, total of $1,532,189.

For the fiscal year ended June 30, last, collections reached a new high at $19,740,191, an increase of $2,628,000 over the $17,112,175 reported for the fiscal year ending June 30, 1936. For the first half of the current calendar year revenues totaled $9,520,014, an increase of $1,282,000 over the $8,257,304 reported for the corresponding period last year, it was said.

Collections in the third (Broadway) New York district disclosed a decided upturn in taxes on admissions, from $844,135 in June, 1936, to $941,025 in June, last, out of total collections for the district of $552,841, which was an increase of some $88,000 over the June totals.

Receipts from the tax on free or reduced-rate admissions increased slightly, totaling $2,886 in June against $2,555 in the preceding month, but 4,000 admission collections declined sharply, receipts from tickets sold by brokers dropping from $13,179 to $11,101; tickets sold by producers increased from $6,693 to $8,760.

According to a report to the SEC made public by the New York Stock Exchange, Loew's, Inc., during the month of May, 1937, declared a dividend a of $301,672, or 81 cents per share, on 384,793 common shares of record date June 3, 1937, payable to all brokers of record on June 15.

Securities Reports

Taking advantage of the Securities and Exchange Commission's provision that the names of subsidiaries need not be reported if disclosed in "deemed practice" by the directors of the parent corporation, Loew's, Inc., withheld the specification of $3 such units from its most recent report. Nineteen of them are domestic and 34 foreign companies, all doing business abroad.

According to a report to the SEC made public by the New York Stock Exchange, Loew's, Inc., during the month of May, 1937, declared a dividend of $301,672, or 81 cents per share, on 384,793 common shares of record date June 3, 1937, payable to all brokers of record on June 15.

American Accessing Net Higher Than Last Year

American Accessing Stock Company has listed a net profit of $301,062 for the first half of this year, comparing with a net profit of $28,049 for the corresponding period in 1936. This is equal to 91 cents a share on 221,062 shares of common stock.

Fox Dividend Ordered

Milton T. Mattson, circuit judge of the United States district court, has authorized a three per cent dividend for creditors of Fox Theatres Corporation. The court also has instructed Milton C. Weissman, receiver, to place $150,000 in monies to Fox a pro rata share of dividends should his claim against Fox Theatres be held valid.

Rotus Harvey is the new president of the Independent Theatre Operators of California. Mr. Harvey, president of Har-
**THE RELEASE CART**

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the producers. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Daggar symbol indicates picture is of the 1936-37 season.

### ADVANCE

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<th>Title</th>
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<td>Coming</td>
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<td>Doris</td>
<td>Margaret Harris-Bill Edwards</td>
<td>Nov. 1,37</td>
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<td>Dunk in the Dark</td>
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<td>AMBASSADOR-CONN-MELODY</td>
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<td>Steve</td>
<td>Dorothy Daniels</td>
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<td>Deja</td>
<td>Dorothy Daniels</td>
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### CHESTERFIELD

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<tr>
<td>House of Secrets</td>
<td>Leslie Fonten-Muir Evans</td>
<td>Oct. 26,36</td>
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### COLUMBIA

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<td>Adventure in Manhattan</td>
<td>Jean Arthur-Joel Mcrae</td>
<td>Oct. 6,36</td>
<td>.70 Oct. 9,36</td>
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<td>Blue Danube Romance</td>
<td>Zita Perrell</td>
<td>Jan. 20,37</td>
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### DANUBIA

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<td>Crimen Circle</td>
<td>Jess Helms-Sandy Venable</td>
<td>May 15,37</td>
<td>.90</td>
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**Release Chart (Film Daily)**

### United Artists

#### October 25, 1937

**Title**: In the Cutting Room

**Starring**: Judith Ralph, Bungalow

**Running Time**: 53 minutes

**Release Date**: September 27, 1937

**Minutes Reviewed**: 81 of 83

**Key**

- "See in the Cutting Room"—July 15, 1937

### Coming

**All Baba Goes to Town**: Eddie Caster-Jane Lang

**Running Time**: 66 minutes

**Release Date**: September 27, 1937

**Minutes Reviewed**: 79 of 82

**Key**

- "See in the Cutting Room"—July 15, 1937

### Coming

**Fire from the Gutter**: Claire Tinsley-Balline

**Running Time**: 73 minutes

**Release Date**: August 27, 1937

**Minutes Reviewed**: 91 of 92

**Key**

- "See in the Cutting Room"—July 24, 1937

**Wild and Woody**: June Willetts-Walter Brennan

**Running Time**: 74 minutes

**Release Date**: September 10, 1937

**Minutes Reviewed**: 90 of 91

**Key**

- "See in the Cutting Room"—July 15, 1937

### United Artists

#### October 25, 1937

**Title**: Allis Faye-Dan Amato

**Running Time**: 63 minutes

**Release Date**: August 30, 1937

**Minutes Reviewed**: 57 of 63

**Memo**

- Reissue

**Will Rogers-Robert Taylor**: August 13, 1937

**Hedda**: Shirley Temple-John HERSHolt

**Running Time**: 59 minutes

**Release Date**: September 9, 1937

**Minutes Reviewed**: 84 of 87

**Key**

- "See in the Cutting Room"—July 15, 1937

**Hot Water**: Joel Prouty-Spring Byington

**Running Time**: 75 minutes

**Release Date**: June 12, 1937

**Minutes Reviewed**: 80 of 86

**Key**

- "See in the Cutting Room"—July 15, 1937

**Love Under Fire**: Loretta Young-Dan Arno

**Running Time**: 80 minutes

**Release Date**: August 20, 1937

**Minutes Reviewed**: 83 of 87

**Key**

- "See in the Cutting Room"—April 19, 1937

**One Hour**: Claire Trevor-blair Bellew

**Running Time**: 82 minutes

**Release Date**: May 29, 1937

**Minutes Reviewed**: 81 of 82

**Key**

- "See in the Cutting Room"—July 29, 1937

### Universal

#### October 25, 1937

**Title**: The Kiss of the Teal

**Starring**: Alice Faye-John Boles

**Running Time**: 62 minutes

**Release Date**: September 20, 1937

**Minutes Reviewed**: 56 of 62

**Key**

- "See in the Cutting Room"—July 15, 1937

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**MOTION PICTURE HERALD**

_July 31, 1937_
(THE RELEASE CHART—CONT'D)

**Title** | **Red. Date** | **Rate** | **Mile**
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Gilding the Lilly | Feb. 3, 1937 | . | .
Gulf Mistakes | (6-26-37) | . | .
Green Light | June 12, 1937 | . | .
**Red. Date** | **Rate** | **Mile**
(6-26-37) | . | .
May 22, 1937 | . | .
Olympic Ski Champ | (11-29-37) | . | .
Joyce, 37 | . | .
July 31, 1937 | . | .
**Red. Date** | **Rate** | **Mile**
**SPOTLIGHT PICTORIAL** | | | |
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**Title** | **Red. Date** | **Rate** | **Mile**
Broadway Highlight, No. 10 | Sept. 25, 1937 | . | .
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**SPOTLIGHT PICTORIAL** | | | |
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Dear Sir:

This week we are considering a famous health resort. People with all kinds of ailments come here to drink the water in the hope of receiving much benefit from it. Maybe they do, we don't know about that, but we do know it is not a bad view to come during the hot season, for here it's cool and nice.

There are several places of interest around here, the famous plunge bath, the Battle Mountain sanitarium for war veterans, the Wind Cave, and the Black Hills Theatre Company's theatre, which is operated by Clint and Bessie Robbins, two old troopers who are known by almost every theatremen of the middle west.

But speaking of Clint and Bessie, we had them to dinner today. Clint ate his soup with a spoon and Bess—well, she insisted that we do the same thing, which we did, while she ate two necks of chicken. That's the first time we knew that a chicken had two necks. We had known chickens that had two legs but a double neck chicken is found only in Hot Springs. We have seen some chickens in our home town who had a long neck and we have seen some who had two legs. Well, anyhow, this is a pretty good place to come to if you want to rest, but if you want fish you better bring them with you, for Leo Peterson of the Elks Theatre at Rapid City says their fish are just learning to swim.

The most of you have no doubt heard of Wind Cave. We went through this cave yesterday and found that it has been much improved since we last visited it. The Government has taken hold of it and it has been explored and the passageways opened for several miles beneath the mountain, and it is electric lighted, with electric elevators in certain locations.

We visited this cave in 1914 and it so impressed us with its wondrous beauty that, in a moment of weakness, we wrote a crude description of it together with other spots of the Black Hills which we were induced to have printed in booklet form. We don't know as we could give you a better description of it now, so if you will pardon us we will give you our impression of it at that time.

Located near the southern extremity of the Black Hills is the famous Wind Cave. Here the Indian tradition speaks. The violent rushing of the wind in and out of the mouth of this monstrous cavern gives color to their belief that it is the breathing of the evil spirits that dwell therein, and as one descends for hundreds of feet below the surface of the earth, and in the death-like stillness contemplates the surroundings, there comes a feeling of awe and wonder mingled with fear that the evil spirits might be still lurking within the unseen chambers, until the heart is cheered with the thought that here also have the hosts of Jehovah been victorious in battling the evil spirits, and driven them back into the bowels of the earth and have prepared the way for the coming of Man.

"Great Caverns, connected by passageways, extend for miles beneath the mountain, and hundreds of chambers, it may be, are still undiscovered until they are found by the destiny of Man is manifested in this wonderful creation. The walls of the chambers where it is said that the evil spirits once held high carnival, have been touched by the hands of the Artist and his handiwork beauty shines forth from every nook and cranny, and one is lost in utter amazement as he contemplates the scene.

"The oozing of the mineralized water through the ceilings for centuries upon centuries, has crystallized into myriad stalactites and stalagmites that shield under the calcium lights like countless diamonds.

"The delicate, box-like formations of stalactites, which hang in festoons from the ceilings, give off a musical tone, when tapped like the favorite cymbals in old Trinity church.

"Yea, verily, 'In the beginning God created the Heaven and the Earth,' and if you, dear reader, still doubt the existence of a Divine Power, you will understand, under the feeling of concomitant, the sufferings of earnest, the yearnings for things unattainable, the regrets, and longings for a better life. Then come with me to the chambers of this great cave and in the death-like stillness and in total darkness, join with me, as I have joined with thirty other voices, in singing 'Annie Laurie,' 'Abide with Me,' 'He Leadeth Me' and 'Blessed Be the Tie That Binder.' I assure you that one will have a truer conception of life, that vision of a brighter day."

At Valentine, Nebraska, we stopped and called on Harold and Hazel Dunn, who operate Valentine's favorite playhouse. It's the bright spot of the town and Harold and Hazel work early and late to keep it so. If they get plenty of rain around Valentine and the grasshoppers let the crops alone it looks like business would be good.

Mr. and Mrs. Carlson still operate the Cozy theatre at Bassett, Nebraska. Mr. Carlson was out on some telephone job and we failed to meet him, but we did have a nice visit with Mrs. Carlson.

Horn & Morgan still operate the theatre at Hay Springs, Neb. They have been doing a lot of repairing at the theatre and will soon have it fully completed, and after that is done Hay Springs will not be very far behind the best of them. Hay Springs is in the center of the potato district and Mr. Morgan told us that the largest potato celler in the world was located there. It holds 110 carloads of potatoes, and there are several other cellars besides. Hay Springs ought to be a pretty good town for Irishmen, but we didn't see any around there.

We had a very pleasant visit with the local manager of the Pace theatre at Gordon, Neb. This house belongs to the Black Hills Amusement Company and was formerly operated by Clint and Bessie Robbins (we were just about to spell Robbins with one “b" but we remember how particular Bess is about that.)

Maybe we'll tell you some more about the Black Hills if the sheriff will let us out of this town, but then he's so doggone particular that way.

COLONEL J. C. JENKINS

THE HERALD'S Vagabond Columnist
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SPECIAL DIVIDEND VALUES TO THEATRE owners. Our big Clearance Event is now on! Sunday, June 20 to 30% on projectors, sound equipment, chairs, screens, air conditioners, accessories, supplies, etc. Includes today’s bargain catalog. CONSOLIDATED THEATRE SUPPLY CORP., 1606-M Broadway, New York.


GENERAL EQUIPMENT


Slip covers—have on hand $5.00 or will make new 20c each and up. Harry Hacker, 21 West 45th St., New York. BRyant 9-9265.

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THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres, it not only guides you in making the proper entries, but you readers features such as bookkeeping a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$1 postage prepaid. QUICKLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUE BOOK OF PROJECTION—Revised Sixth edition. The revised edition includes 736 pages of up-to-the-minute text, charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for rapid reference. In case of room emergency, ORDER TODAY! $2.25 postpaid. QUICKLEY BOOKSHOP, Rockefeller Center, New York.

THEATRES

THEATRE FOR SALE OR RENT, 500 SEATS. Town $5,000. Harry Fairall, Danville, Ill.

WANTED—THEATRE IN SUMMER RESORT, not more than 200 seats, for play tryouts. Will take long term lease if reasonable. BOX 788A, MOTION PICTURE HERALD.

$2,000 CASH TAKES THEATRE, BUILDING AND EQUIPMENT. Only theatre for sale near Spa Springs, Akanatale, Conn. Please write. BLELL JAY, Batesville, Ark.

WANTED THEATRE BUY OR LEASE IN TOWN of 1,500 to 2,000. ROXY THEATRE, Remington, Ind.

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IS POOR SEATING BEATING YOUR BOX OFFICE? We have the chairs you want. 15,000 American Seating, Ideal, others, reconstructed, refurbished, from $7c. Free bargain lists. S. O. S., 636-AD Eleventh Ave., New York.

NEW CHAIRS, RECONDITIONED CHAIRS parts and accessories. Trade-in allowance on your old chairs or cushions. ALLIED SEATING CO., INC., 359 W. 44th St., New York.

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, motion picture machines, screens, spotlights, stereoscopes, etc. Projection machines required. Catalog B free. MOVIE SUPPLY COMPANY, LTD., 144 So. Washabash Ave., Chicago.

REBUILT EQUIPMENT AT ATTRACTIVE prices. Real values: complete rebuilt Simplex projectors at $250 each and up. Peerless and Strong low-intensity lamphouses at $30 each. Super Morelite and Breaker low-intensity lamphouses at $81 each. Super Simplex projectors, 400 total, 150 each. Forest rectifiers without tubes at $30 each. 15 ampere rectifiers without tubes at $15 each. Motor generator sets from $75 each and up. Other projection room equipment and accessories at attractive prices. Tell us your needs. Trades accepted. AMUSEMENT SUPPLY CO., INC., 341 W. 44th St., N. Y. C.

THERE SUPPLIES. THE BIGGEST STOCK. Save 50%: blowers $25, large speakers $18.50, Simplex projectors $110, 2,000 ft. reels $7.5c, fire extinguishers $6.50, motors $1.50 up, lenses $2 up, projector parts 50c. Scrivner's new discovery snow-white screen coating makes the finest screens $1.50. Thousands of bargains. Send for literature. WESTERN MOTION PICTURE CO., Danville, Ill.

HOLMES PORTABLE TALKIES. POWERS WITH late Mathomex sounder. Trades upholstered opera chairs accepted. BOX 630, Memphis, Tenn.

WHO SAID "NO BARGAINS?" LOOK AT these! Forest rectifiers, $35.00. Soundheads, $13 each. Amplifiers, $19.50 up. Tremendous stock used theatre equipment at warehouse clearance prices. Tell us what you want. S. O. S., 636-AD Eleventh Ave., New York.

700 USED SPRING EDGE SEATS $65 each. Quick action necessary! No dealers! Address BOX 69, MOTION PICTURE HERALD.

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MAN OR WOMAN WITH CAPITAL TO TAKE interest in established story and talent agency. Prefer someone interested in theatrical work. Will work or without services. State everything in letter for interview with president. BOX 784A, MOTION PICTURE HERALD.

WANTED TO BUY

DISCARDED HIGH AND LOW-INTENSITY mirrors. HARRY FAIRALL, Danville, Ill.

TWO SIMPLEX PORTABLES WITH SPEAKER and 2,000 ft. magazines. BOX 303, Hardy, Ark.

WILL BUY RCA SOUNDHEADS, SIMPLEX, Powers projectors, are lamps, rectifiers, generators, transformers. Cash waiting. BOX 902, MOTION PICTURE HERALD.

8 OR 16 MM. MOVIE CAMERA AND PROJECTOR. Used, in good condition. Will pay cash. BOX 769A, MOTION PICTURE HERALD.

AIR CONDITIONING

BARGAINS RE-CONDITIONED ARCTIC NU-AIR and American Blowers, motors, drives, hydraulic variable speed pulleys. New air washers. Catalog mailed. SOUTHERN AIR CONDITIONING CORP., 70 Walton St., N.W., Atlanta, Ga.


RAINBOW MIST SPRAY NOZZLES. WATER broken to finest mist spray possible. Footproof. Special offer new territory. Lots 100 more 40c, less any G. A. PETERSON, 520 Charlotte St., Kansas City, Mo.

ROTO-MIST ATMOMIZING SPRAY NOZZLES—same as used in leading air conditioning systems. Not a cheep makeshift. Genuine inductive rotary type; low pressure, right-angle spray. Renewable head; self-cleaning, non-clogging. Ideal for hard water use. Regular $1.50 value. Our price only 65c each for 50 or more. 5c smaller quantities. Sold on money-back guarantee. S. O. S., 636-AD Eleventh Ave., New York.

POSITIONS WANTED

MANAGER-ASSISTANT MANAGER DESIRES position with individual or small circuit, age 24, 3 years' experience in all phases theatre operation, excellent character and personality. Educated at Notre Dame University. BOX 898, MOTION PICTURE HERALD.

EXPERIENCED PROJECTIONIST—LOCALITY no object, references. Write BOX 585, Breslau, S.D.

PROJECTIONIST—7 YEARS' EXPERIENCE Simplex, Western Electric. Excellent references. Go anywhere. C. FRAK, BULL, 86 Miller Ave., Providence, R. I.

SOUND ENGINEER AND PROJECTIONIST wishes connection with theatre circuit as maintenance engineer. Anywhere. Every opportunity. G. J. ERIK. Can furnish unquestionable references. BOX 901, MOTION PICTURE HERALD.
WHEN THEY THINK OF TOMORROW....

**Doubleitis**

*IS NO BARGAIN*

"Overindulgence is always bad. So it is with sitting through too many hours of too many long features at one time. Doubleitis is bound to result — with its weary limbs, aching back and bleary eyes.

Most patrons think the morning after is more important than a bargain. Statistics prove that 4 out of 5 really want shows of sane length and variety. Get back to normal with snappier shows. It's easy to do when you play the Showmanship Shorts with these and many other popular comedy stars.

Presented by
E. W. HAMMONS

KIKO
THE KANGAROO

"THE SPICE OF THE PROGRAM"

DISTRIBUTED IN U.S.A. BY 20TH CENTURY-FOX FILM CORPORATION
JACK BENNY—Just one of the dozen stars in the big gag, gal and gayety show of 1937.
THE NEW PRODUCT ANALYZED

Here's what 397 features of the 507 announced will be about, and how they compare:

<table>
<thead>
<tr>
<th>Genre</th>
<th>Total Number</th>
<th>Percentage Of Output</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melodrama</td>
<td>108</td>
<td>27.2</td>
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<tr>
<td>Comedy</td>
<td>94</td>
<td>23.7</td>
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<tr>
<td>Musical</td>
<td>66</td>
<td>16.5</td>
</tr>
<tr>
<td>Westerns</td>
<td>58</td>
<td>14.6</td>
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<tr>
<td>Mystery</td>
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<tr>
<td>Adventure</td>
<td>18</td>
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<tr>
<td>Historical</td>
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<td>Biographical</td>
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<td>Juvenile</td>
<td>4</td>
<td>1.0</td>
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<tr>
<td>Classical</td>
<td>1</td>
<td>0.3</td>
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</tbody>
</table>

[Seventeen productions in color]
ROAD

"FIRE"

LOS ANGELES
AUGUST 6th
FOUR STAR THEATRE

CHICAGO
AUGUST 8th
ERLANGER THEATRE

BOSTON
AUGUST 9th
COLONIAL THEATRE

DETROIT
AUGUST 26th
CASS THEATRE

Others to follow
shortly. All engage-
ments are Twice Daily
at Advanced Prices.
All Seats Reserved.
SHOW!

FLY!

Jeanette MacDonald
THE Firefly

Allen Jones Warren William

Billy Cassid Douglas Dumville

México, Hollywood, Mayer Pictures

SEE PAGE 46
<table>
<thead>
<tr>
<th>September</th>
<th>October</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;CONFESSION&quot;</td>
<td>&quot;THE LIFE OF EMILE ZOLA&quot;</td>
</tr>
<tr>
<td>(1936-37)</td>
<td>&quot;THE PERFECT SPECIMEN&quot;</td>
</tr>
<tr>
<td>KAY FRANCIS</td>
<td>&quot;THEY WON'T FORGET&quot;</td>
</tr>
<tr>
<td>IAN HUNTER</td>
<td>&quot;THE GREAT GARRICK&quot;</td>
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<tr>
<td>BASIL RATHBONE</td>
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<td>JANE BRYAN</td>
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<td>DONALD CRISP</td>
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<td>DICK POWELL</td>
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<tr>
<td>FRED WARING</td>
<td>&quot;THAT CERTAIN WOMAN&quot;</td>
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<tr>
<td>And His Pennsylvanians</td>
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<tr>
<td>TED HEALY</td>
<td>&quot;BACK IN CIRCULATION&quot;</td>
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<td>PRISCILLA LANE</td>
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<td>ROSEMARY LANE</td>
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<td>JOHNNY DAVIS</td>
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<td>BUCK and BUBBLES</td>
<td>&quot;THE GREAT GARRICK&quot;</td>
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<td>&quot;VARSITY SHOW&quot;</td>
<td>&quot;THE PERFECT SPECIMEN&quot;</td>
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<td>&quot;THAT CERTAIN WOMAN&quot;</td>
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<td>&quot;BACK IN CIRCULATION&quot;</td>
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<td>PAT O'BRIEN</td>
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<td>JOAN BLONDELL</td>
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<td>MARGARET LINDSAY</td>
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<td>&quot;THE LIFE OF EMILE ZOLA&quot;</td>
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<tr>
<td>&quot;THE GREAT GARRICK&quot;</td>
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</tbody>
</table>
You'll See Them in All Their Glory at the Nation-Wide Trade Showing In Your City Aug. 23-24
“WEE WILLIE WINKIE” PROVEN
20th’s GREATEST MONEY ATTRACTION OF 1936-37!

Held for THIRD WEEK at NEW YORK (ROXY), PHILADELPHIA, BALTIMORE ... in addition to 2ND WEEKS in every possible pre-release engagement!...

Now see how 20th is starting '37-'38 with "You Can't Have Everything"! (Pages 62-63)
4,000 SUCCESSES

OFFICIAL British governmental concern about the motion picture industry, as evidenced by the Quote Act discussions, is obviously concentrated on production, forgetting, one may fear, adequate consideration for the importance of the 4,000 screens that serve the public of the United Kingdom.

There need be no argument that the motion picture can be an important servant of the causes of nationalism, and empire. It is plain enough that all over the world—everywhere, in fact, save the United States—governments are in various fashions tending to make tools of motion picture production.

But that is following, quite, a course of extreme obviousness, and extreme limitation. A motion picture is merely so much celluloid in a can until it reaches a screen and an audience.

In all the world picture Japan alone appears to have a definite consciousness of the importance of the exhibition mechanism and to be engaged in a program of procedure aimed not only at supporting national production but also creating and maintaining national attention for the theatre screen.

So far as the British governmental concern over pictures is a concern for industrial prosperity, it would appear that the great exhibition investment of today should be held quite as important as a production activity to be cuddled and nursed into prosperity behind walls of nationalism. The notion is after all not at all a pattern with the great British design of world trade, the trade that made it the great empire. It would seem that a relative minority interest, consisting of investors, present and prospective, in picture production, by reason of their influential positions and connections are getting a disproportionate attention and consideration.

It is for pictures exhibited, not pictures produced, that the public lays down its pounds, shillings and pence.

And the prosperity of four thousand theatres spread over the kingdom would appear to be an important element of a complex of well being. Four thousand successes can help to make the scene pleasant.

THE FEEL OF IT

THE public prints have been dotted of late with the announcements, plots and plans of various Hollywood persons for flitting and transient returns to or appearances upon the stage.

Players famous indeed and costly to the pictures are obviously often both willing and anxious again to face audiences across the footlights, at slight remuneration, even in trivial plays and in such modest playhouses as the resort regions afford.

That manifestation is commonly enough understood as a part of the performer psychology. It is also held, ordinarily, to be a healthy and proper manifestation. It is deemed all right for the actor to seek "the feel of an audience."

But at the same time there is, in some sectors of contemplation and critical commentary, often sharp criticism of the exhibitionisms of Hollywood.

Perhaps after all the player who has "gone Hollywood" with apparently blatantly eccentric manifestations is merely under the pressures of the same impulses, or more than impulses, actual requirements.

It is just possible that the fanfares of Hollywood openings and previews with gaping throngs, the microphones that talk to the nowhere network, the searchlights, the autograph collectors, the claque—all these, are genuinely integral parts of the creative production process.

Meanwhile, until that alchemy is achieved, Lady Hollywood is perhaps within her rights, demanding orchids, chinchilla, champagne and pearls. Maybe they give her that "subtle something."

SEX IN MEMPHIS

THE other day Mr. Harry Martin of the Commercial Appeal of Memphis, Tennessee, took the lady who sits at my elbow and the redhead who sits at my knee to the movies to see a comedy and found the bill included a trailer on "Smashing the Vice Trust."

"Imagine my indignation at having foul glimpses into bawdy houses, pictures of unclad females executing the most vulgar of dances, and other similar and better-mentioned subject matter slapped into the teeth of our six year old younger, without advance notice, in the campaign to drum up trade for a slice of cinematic slime. . . ."

And continues Mr. Martin: "So sinister, so suggestive, so subversive is this type of motion picture that organized producers of Hollywood have long since outlawed its manufacture entirely. Only the independent shoe-string producer goes in for the sex pictures in this day of the enlightened film-goer. The established producing companies have learned their lesson. It is high time that the established exhibition companies hereabouts had the same experience."

It is a note of progress when the whole institution of the screen does not share in responsibility for the performance of everyone with access to a camera.

JUST when we'd forgotten about Miss Mae West for the summer, along came New York's Mayor LaGuardia, speaking to a meeting of police chiefs, in a manner of parable in which he remarked his disapproval of certain legal decisions because: "Just as an example, suppose Mae West came to town and suppose I made a date and went to one of those dimly lighted clubby places with her. I would have a tough time convincing my wife I was talking about transit uniformation." That would make two of us, at least.
This Week

Product Analysis

More than 50 per cent of the feature pictures released during the 1937-38 season will be comedies and melodramas, according to a classification of 397 films announced by nine companies. There still remains a total of more than 100 films to be decided upon, but to date there is a definite trend toward, first, melodramas, and second, comedies. Musicals rank third, with about 16 per cent of the output scheduled to be of this type. Westerns are in fourth place.

A complete analysis of the product starts on page 13.

Black Ink

"Black" ledgers in motion picture business became further evident this week when earnings statements for 1937 operations showed substantial profits for Twentieth Century-Fox, Pathe Film, General Theatres Equipment, B. F. Keith Corporation, Keith-Albee-Orpheum and Radio Corporation of America, the film interest of which is in RKO.

The earnings statements, together with Securities and Exchange Commission stock transfer reports for other companies, start on page 55.

Shorter Hours, Higher Costs

Production costs in France have risen as much as 45 per cent as a result of the compulsory 40-hour week, producers have estimated at the end of two months of application of the law. The Workers' Film Syndicate turned down a request of the studios for a split shift of six hours and 40 minutes a day for six consecutive days, from Monday through Saturday.

Pierre Autre's report is on page 69.

Record Grosses

Showings of "Ever Since Eve," "Saratoga," "The Road Back" and "Wee Willie Winkie" and personal appearances of Martha Raye and Duke Ellington brought Chicago record summer grosses, only slightly impaired by a concert given by Lily Pons which attracted 135,000 persons.

Statistics on page 38.

On the Line

Studio production, catching up with itself as seasonal schedules neared completion, struck a low ebb, 18 pictures going into work as six were finished. Among those started were several tagged as important in the new season program.

In the Hollywood Scene on page 37 titles and costs are listed and production news is paragraphed.

Taxes on the Rise

New taxation faced the motion picture field in the District of Columbia, where a gross receipts tax was levied against all income in excess of $2,000, and in New York, where the city comptroller has constructed the municipal sales tax to be applicable to films produced in New York that are sold locally. New taxes are threatened in Omaha and Detroit.

The taxation situation is summarized on page 78.

Circuit Convention

Officials, managers, bookers and department heads of National Theatres, parent company of the Fox West Coast circuit and its subsidiaries, convened in Colorado Springs for a five-day meeting at which theatre management problems and plans for the year were to be discussed. A television exhibit and demonstrations of the latest in sound reproduction were planned.

The program is reported on page 78.

White Paper Read

To the surprise of many who had expected new Government proposals and to the dismay of those who opposed the new quota as outlined by the British Board of Trade, headed by the Cinematograph Exhibitors Association, a White Paper, read in the House of Commons as an official Government communication to the members of Parliament, followed closely the original draft for a new Films Act, made public a month ago. The minimum cost clause, object of concern by the CEA and independent exhibitors, remained and the proposal for a quality clause was rejected.

First reactions in London to the reading and plans for the Parliamentary battle expected in the fall are cited and outlined in the story from Bruce Allen on page 79.

Booths Locked

Owners of two New York theatres signed contracts with Local 306, Motion Picture Machine Operators' Union, after projectionists halted evening shows, proclaimed an especially made sound track that they were on strike for better hours, working conditions and a union contract, and locked themselves in the booths with the announced intention of staying there until an agreement was reached. The management capitulated at six o'clock the following morning.

The refinement of the sit-down technique is detailed on page 40.

South Sea Realism

Samuel Goldwyn is modestly silent about it, but it is reported in Hollywoodian whispers that "Hurricane" will be unique, perhaps even colossal. Approaching a silent film in its lack of dialogue and making a bid for immortality through an expensive and realistic depiction of nature in the South Seas, the picture is well into production and will be released in November.

Production stills are exhibited and available data reported in Gus McCarthy's pictorial preview on pages 16 and 17.

Comprehensive Guild

Interchangeability, freedom of actors to distribute their activities impartially to screen, stage and radio, is the most difficult problem in the path of the establishment of the Associated Actors and Artists of America, in reorganization destined to become the central control for three guilds which between them will include all entertainment talent and for an alliance of all labor in the amusement industry, an end now contested by union and guild leaders.

Progress of the plan is reported fully on page 18.
Wilcox Brings “Victoria”

“Victoria the Great,” two hours of biography, romance and affairs of empire, was given a private showing to a group of guests representing the New York sector of the industry, by Herbert Wilcox, producer, Tuesday night. The showing was preceded by a dinner at the Hotel Astor. The picture will not be presented for review in advance of its openings in London, New York and British capitals in September. The bringing of Victoria and her life to the screen is in the nature of a world political event as well as a cinema enterprise. It was a special acquiescence and permission from Edward VII, involving the enterprise of Charles DeGracdand, one of the authors of the script, that primarily made possible the production. Mr. Wilcox has been fortunate, too, in a cooperative attitude from the royal family and the government of Britain, affording extraordinary access to locations, facts and materials.

British Tie

Plans for direct association by Herbert Wilcox, London producer, with RKO Radio’s British production program are under way, although preliminary discussions in New York between the producer and company executives have been confined so far to development of the British film subject of $4,000,000 is contemplated with which from five to nine pictures will be made.

A report of the conferences and the British producer’s cogent remarks on the English situation occupy a column on page 6.

Briskin Signed

No change in the coast production personnel of RKO Radio resulted from conferences in Hollywood among Leo Spitz, president; Floyd Odum of Atlas Corporation, and Sam J. Briskin, studio executive. Formal announcement of a new three-year contract signed by Mr. Briskin confirmed a statement by Mr. Spitz that studio supervision has been “satisfactory.”

Details on page 40 and picture on page 11.

Greater Union Trio

Instead of a single successor to Stuart F. Doyle, who resigned as managing director of Greater Union Theatres, the board of the Australian circuit has elected to have a committee of three administer the affairs of the company. All are executives of long standing, Roy Barmby, Arthur Gillespie, and John Evans. Norman B. Rydge, chairman, said the entire circuit is to be overhauled and modernized.

The report by Cliff Holt is on page 68.

Booking Combine

Formation of a new buying and booking combine, composed of Allied of Michigan and the American Theatre Science, is being discussed in Detroit. American Theatre Science now buys and books for some 40 state theatres. The new organization would be in opposition to Co-operative Theatres of Michigan, now booking and buying for 80 theatres, and would divide the state between two aggressive competitors with the new group having preponderant strength.

Dutch Restrictions

Members of the Dutch Motion Picture Federation are considering organization of a board to prepare a scale of theatre prices so as to prevent cut-rate admissions. The low receipts of theatres in Holland are attributed largely by exhibitors to the wave of undercutting, but more than that, the Federation fears that the financial structure in general will be undermined unless something is done.

This and other developments in the Dutch market are discussed on page 76.

Music Ultimatum

Demands by the American Federation of Music for settlement before August 14th of existing disputes over the use of recordings and transcriptions by radio stations were withdrawn after officials of radio and recording companies agreed that the Federation had some justice on its side. A meeting to discuss the differences was set for September 16th.

See page 38.

Museum Release

Two Swedish pictures, in one of which Greta Garbo played her first important role, will comprise the first program to be released by the Museum of Modern Art Film Library in the fall. Others to be released during the year include “The Birth of a Nation” and “Grass.”

The full program is outlined on page 86.

Face Tax Action

Immediate prosecution will be instituted against chain stores and theatres failing to file applications to operate under the new Pennsylvania chain store tax law prior to Thursday, August 5th, at midnight, Stanton J. Griffith Boardman of the state revenue department has warned. It was revealed that to date 77,000 firms eligible for the tax had failed to file. The levy ranges from $1 to $800 on each unit and provision is made for a $50 penalty for each day the taxable firms operate without a permit.

Jack Miller Returns

Jack Miller, who retired a year ago as president of the Chicago Exhibitors Association, is returning to active charge of his theatre interests. In the meantime showmen of Chicago have experienced city hall and state supreme court reversals on their programs, municipal action barring standing room in the lodges, rigid inspections, and finally a proposed 3 per cent tax on theatre grosses. Exhibitors are hoping that Mr. Miller will resume activities as liaison man between theatre and city hall.

Chicago news is on page 82.

Bank Night Attacked

Bank Night suffered reversals this week in a number of scattered areas, with interest focused on Connecticut and Detroit. The decision declaring bank night illegal in the recent test case brought by the State of Connecticut against David Maglora of the Rialto theatre, Windsor Locks, has spurred authorities to prosecute any theatre featuring the promotion idea. The city council of Detroit is considering a proposed ordinance to outlaw games of chance or skill.

Details are on page 78.
This Week in Pictures

JOHN HAY (Jock) Whitney, right, is chairman of the board of Selznick International and has a substantial financial interest in Technicolor. On the set of the David O. Selznick Technicolor picture, "Nothing Sacred", he is shown discussing the production with William A. Wellman, director.

Freddie Bartholomew, according to his guardian, can save only $12,000 a year out of his salary of $44,000 because of income taxes, legal fees and the division of his earnings among members of his family. The 13-year-old star is here seen sampling an Irish stew, inexpensive and nourishing.

Baron H. von Zeppelin, a member of the German family prominent in the development of lighter than air craft, has been named manager in Japan by Electrical Research Products, Inc. The Baron joined the Western Electric Company in Germany in 1929 and subsequently directed sound recording in Spain, which is now otherwise engaged.

Herbert Wilcox, British producer, played host to 300 representatives of the industry and of the press at a dinner at the Hotel Astor, New York, Tuesday night as a prelude to a special screening of "Victoria the Great," the first print of which Mr. Wilcox brought with him from London and which will be released by RKO as the first of at least five 1937-38 features to be made for that company in England. In the picture from left to right are: Martin Quigley, William Hamilton, member of the board of directors of RKO; W. G. Van Schmus, managing director of the Music Hall theatre; Mr. Wilcox; Ned E. Depinet, RKO executive; John W. Alicoate, publisher of Film Daily; Jules Levy, RKO general sales manager, and Colvin Brown, vice-president of Quigley Publications.
Frank Gillmore, long president of Actors' Equity Association, has been chosen by union and guild conscious performers to guide the Associated Actors and Artists of America, an organization under which unionization of stage, screen and radio actors will be conducted and of which details are told elsewhere in this issue.

Autograph fans "besieged" Ramon Novarro, according to Republic advice, when he arrived in New York after completing "The Sheik Steps Out" for Republic. It will be released September 6th.

A statement by Leo Spitz, president of RKO, that the present studio management is satisfactory and that no changes are contemplated was borne out by the announcement that Sam J. Briskin, executive in charge of production who is pictured here at his desk in Hollywood, has been given a new three year contract, signed on the coast following conferences participated in by Mr. Spitz and Floyd Odum, head of Atlas Corporation which owns a half interest in the company. Mr. Briskin, Russian-born and now 41, entered the film industry through association with the C.B.C. Film Sales Corporation. After organizing Banner Pictures, he joined Columbia and during his eight years under contract to that company he was an important factor in its attainment of major rank. Most recent of his productions under the RKO banner have been "New Faces of 1937" and "The Toast of New York".
CHIEFS of the delegations to the International Film Congress in Paris, shown after their reception at the palace of the Elysee by Albert Le Brun, president of France. Sixth from the left is Georges Lourau, manager of the French branch of Tobis and new president of the Film Chamber. Fourth from the left is Dr. Oswald Lehnich, retiring German president of the Chamber. Others shown are Luigi Freddi, Italy; Richard Ordyński, Poland; Vladimir Wokoun, Czechoslovakia; Dr. Lanske, Austria; J. Van Cauteren, Belgium; Joseph Lang, Switzerland; Henri Clerc, France, and Arys Nissoti, France.

Members of the Mexico City police force who competed in a sharp-shooting meet at Los Angeles were entertained at the Paramount Studios. Rosita Moreno, Paramount star delegated to entertain the visiting policemen, is shown with the unit.
MELODRAMA AND COMEDY LEAD NEW SEASON FILMS

Analysis of Pictures Planned by 10 Companies Shows Musicals Third and Westerns Fourth in the Percentage of Product

The public wants action and laughter in its motion pictures, if the producers are judging its preferences correctly in their preparations for the new season. Analysis of the product already announced by ten companies, including all the largest studios, shows that melodramas and comedies will comprise more than 50 per cent of the product already planned for 1937-38. Musicals will rank third and westerns fourth in percentage of product, each accounting for 15 per cent.

Programs for the companies call for release of a total of from 307 to 325 pictures, but the stories for only 391 features and eight serials have been determined. The types, the number of films for each and the comparative per centages of output follow:

<table>
<thead>
<tr>
<th>Type of Film</th>
<th>Number</th>
<th>Percentage</th>
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<tr>
<td>Adventure</td>
<td>18</td>
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<tr>
<td>Mystery</td>
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<td>Operaetta</td>
<td>30</td>
<td>7.6</td>
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<tr>
<td>Serial</td>
<td>33</td>
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</tbody>
</table>

Seventeen of the features will be in color. Eight serials have been placed on the production schedules to date.

While there appears to be a dearth of juvenile pictures, companies are placing child players in roles that conform to their ages, dropping the films from the classification of juvenile. Through this medium, the companies aim to retain the popularity of child actors and actresses instead of dropping them from the time they are too old to play child parts until they become old enough to take adult roles.

United Artists plans to use color in seven of its 22 pictures, but other companies are not following this procedure to any great extent. Including UA's seven productions, the total for the teo companies is only 17, or seven per cent of the total. Paramount and Warner Brothers each intend to produce four in color while RKO Radio has plans for two in addition to Walt Disney's animated feature, "Snow White and the Seven Dwarfs."

As to the source of the stories, there is an overwhelming majority of originals. Plays rank as a distant second and novels are in third place. Although 391 pictures have been decided upon, the source of only 310 of the stories could be determined. They are:

- Book: 25
- Magazine: 30
- Operaetta: 1
- Novel: 33
- Play: 38

In the field of musical productions, there is a marked swing toward comedies instead of romantic stories.

Grand National is planning five of the six gunster or G-man pictures included in the 391 production total.

**INDUSTRY'S PROFIT**

**SET AT $50,000,000**

A 40 per cent increase in profits for the moving picture industry in 1937 as compared to last year is predicted in an article published in the Los Angeles Times.

"More than $50,000,000 will be taken in by the film industry during the current year in an unprecedented rise of revenue, according to advance estimates in Wall Street and other authentic forecast circles," the newspaper said.

**Columbia Product**

Leans to Comedy

A breakdown of Columbia's product reveals that of 62 features, 22 will be westerns. Of the remaining 40, 24 have been decided upon and they show a decided leaning toward comedy. Eight are listed as straight comedies, while five others are to be comedy melodramas.

The titles of the pictures, together with the source of each story, follow, with classifications made by the company:

**Musicals**

- I'll Take Romance
- Paris on Broadway
- Grand Gesture

**Biographical**

- Nobel

**Comedy**

- The Awful Truth
- You Can't Take It With You
- It's All Yours
- Life Begins with Love
- For Tonight Only
- Aden without Leave
- The Night Before
- College Hero

**Society Melodrama**

- The Second Mrs. Draper

**Comedy Melodrama**

- Streamlined
- I Married an Artist
- Cup of Good Hope
- Miss Miss
- It Happened in Hollywood

**Melodrama**

- Penitentiary

**Mystery Thriller**

- There's Always a Woman

**Serials**

- Jungle Menace
- The Adventures of the Mysterious Pilot
- The Secret of Treasure Island
- The Great Adventures of Wild Bill Hickok

In addition, Columbia is planning to release 22 westerns, eight starring Charles Starrett, eight described as "all star," and six with Buck Jones. Other pictures include "Lost Horizon," a roadshow this last season; an historical melodrama, written by Courtney Cooper but untilled as yet; four Jack Holt productions, classified as "action pictures," and four re-issues, "Lady for a Day," "Broadway Bill," "It Happened One Night," and "Mr. Deeds Goes to Town."

Although Columbia will release several short subjects in color, none of its features, according to present plans, will be tinted.

Four of 12 from G8 Will Be Musicals

An elastic program with a minimum of 12 features is planned by Gaumont British. Four of the 12 are to be musicals; six melodramas; one mystery and one comedy. None of the 12 is to be done in color. The titles and sources are as follows:

**Musical**

- Sailing Along
- Look Out for Love
- Sparkle
- Glamour is Lady

**Comedy**

- A Girl Must Live

**Melodrama**

- Non Stop New York
- There's No Room for You
- The Unconquered Woman
- Lady of La Paz
- Wedding Dream
- The Girl Pat
- The Mystery
- Empty World
- The G8 has scheduled 12 pictures but is planning to release several others. No decision on the type of films they will be has been made.

**Grand National Plans 16 Westerns**

Sixteen westerns are included in Grand National's program of 63 features. Forty-five of the remaining 49 have been decided upon. Comedies head the list with a total of 13.

**The Grand National program follows:**

**Comedy with Music**

- Sweetheart of the Navy
- Orchid Girl

**Musical**

- Something to Sing About
- Love Me Again
- The Girl Said No
- Honolulu Honeymoon

**Comedy**

- Small Town Boy
- Love Takes Flight
- Flash Casey series
- Kelly and Stone series
- Face the Facts
- Love Runs Into Money
- So This Is Hollywood
- Steppin' High

**Historical**

- Spy of Napoleon

**Society Melodrama**

- Gorgeus
- At Your Service, Madame

(Continued on following page)
### MAJORITY OF STORIES ARE ORIGINALS

*(Continued from preceding page)*

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<td>The Shadow in Panama Magazine</td>
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<td>Mystery-Thriller</td>
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<td>Renfrew in the North Country Original</td>
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<td>Wally J. Jim of the Islands Magazine</td>
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<td>Wally J. Jim of the South Seas Magazine</td>
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<td>Wally J. Jim Below the Equator Magazine</td>
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<td>Wally J. Jim in Trouble Magazine</td>
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<td>In the Kelly and Stone series of “Kelly and Stone in the Army,” “In the Navy,” “In the Air Corps,” “In the Marines,” Grand National is arranging for cooperation of United States military forces. The Flash Casey series consists of “Here’s Flash Casey,” “Flash Casey, Cameraman,” “Flash Casey at the Third Alarm.” Other pictures on the program but untitled as yet include 16 westerns, eight with Tex Ritter and eight with Ken Maynard.</td>
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<tr>
<td>Melodrama Head</td>
<td>M.G.M.’s List to Date</td>
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<td>Melodramas</td>
<td>M.G.M.’s List to Date</td>
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<td>M.G.M.’s List of 22 features announced. The company is planning to release a total of from 44 to 52. The 22 titles with the source of each story follow:</td>
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<tr>
<td>Musical</td>
<td>Baby Melody of 1938 Original</td>
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<td>Broadway Melody Original</td>
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<td>Rosalie Play</td>
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<td>Comedy</td>
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<td>Double Wedding Original Play</td>
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<td>Historical Romance</td>
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<td>Comedy Melodrama</td>
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<td>Melodrama</td>
<td>Live, Love and Learn Novel</td>
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<td>Navy Blue and Gold Novel</td>
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<td>Thoroughbreds Don’t Cry Original</td>
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<td>Ugly Duckling Original</td>
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<td>Mannequin Novel</td>
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<td>Bad Men of Brimstone Novel</td>
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<td>Four Marys Novel</td>
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<td>The Three Comrades Novel</td>
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<td>Big City Original</td>
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<td>I’ll Never Forget Book</td>
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<td>Marie Walewska Play</td>
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<td>Madame X Play</td>
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**WANGER PLANS FILM FOR ’39 PRODUCTION**

Although the 1938 season is not yet underway, Walter Wanger is planning for the production of “California” as the first picture on his 1939 schedule. The picture will be in Technicolor and will be budgeted at $2,000,000. Grover Jones has been allowed six months to complete the script. The story will be the history of the state.

**18 Melodramas Among 51 from Paramount**

A program of from 50 to 60 features is planned by Paramount, and 51 already have been decided upon. Included in this list are:

- **Melodrama**
  - Souls at Sea
  - Ebh Tide
  - Spawn of the North
  - Argentine Love
  - The Buccaneer
  - Wells Fargo
  - Beau Geste
  - Midnight
  - Bonanza
  - The Barrier
  - On Such a Night
  - Men With Wings
  - Rulers of the Sea
  - The Light That Failed
  - Prison Farm
  - The Count of Luxembourg

- **Comedy**
  - Angel
  - True Confessions
  - Bluebeard’s Eighth Wife
  - Things Began to Happen
  - Professor Beware
  - This Way, Please
  - Murder Goes to Jail

- **Westerns**
  - Series of six Hopalong Cassidy Films
  - Arizona Ames

- **Adventure**
  - Booloo
  - Her Jungle Love

- **Mystery**
  - Sophie Lang Goes West
  - Daughter of the Tong
  - Pulp Manchu
  - Comes Back

- **Musical**
  - Artists and Models
  - College Swing
  - Chocolate Parade

Half of RKO Radio Films are Comedies

RKO Radio has announced it will release 56 films during the approaching season and has 40 of them listed on its program at present. Almost half of the 40 are to be comedies. Musicals rank second with a total of nine. The 20 titles follow:

**Comedy**
- An Apple a Day
- Ornament
- Crazy People
- Don’t Forget to Remember
- Fit for a King
- Fight for Your Lady
- Highway Romance
- The Kangaroo
- Love in the Basement
- No Groom to Bride Her
- Paris Holiday
- The Night She Sang
- Saturday’s Heroes
- Summer Palace
- Rolling Stones
- Tom and Jerry
- The Female of the Species
- Perfect Harmony

**Melodrama**
- Condemned Women
- Highway to Hell
- Stage Door

**Comedy Melodrama**
- Going, Going, Gone
- Fling for a Wonderful Time
- Annapolis Salute

**Musical**
- Castles in the Air
- Irene
- Life of the Party
- Music for Madame
- The Girl in a Cage
- Radio City Revels
- The Joy of Loving
- New Faces of 1938

**Musical Comedy**
- Love Below Freezing

**Mystery**
- The Muddled Deal
- Purple for Pools
- Forty Naughty Girls

**Historical**
- Victoria the Great

**Juvenile**
- Junior G. Men

Also on the RKO Radio list is an animated feature by Walt Disney, “Snow White and the Seven Dwarfs.” It is being classified as “the first of its kind” and not as a cartoon.

The Disney feature will be in color and, according to present plans, a Ginger Rogers-Fred Astaire feature also will be colorized. The two combined with a color sequence in “Victoria the Great” constitute Radio’s plans for color for the season.

In producing “Annapolis Salute” the cooperation of the government will be obtained.

**Shirley Temple Stories Now are Melodramas**

Out of its program of 66 planned features, Twentieth Century-Fox has announced a total of 60 pictures. While in the past Shirley Temple features have been classified as juvenile, the...

*(Continued on following page)*
SEVENTEEN PRODUCTIONS IN COLOR

(Please refer to preceding page)

company is deviating from this practice and now includes the two announced Shirley Temple pictures as melodramas.

The company's titles with available sources follow:

Comedy
Love Under Fire — Play Book
Danger—Love at Work — Book
Second Honeymoon — Original
Moonstruck — Original
Lover of the Hisses — Original
He Was Her Man — Original
Follow the Sun — Original
"Jones Family" — Original
Too Much Limelight — Original
City Cousins — Original
A Trip to New York — Original

Melodrama
One Mile from Heaven — Original
Lancer Spy — Book
Career in C Major — Book
Splitter Fleet — Original
Four Men and a Prayer — Book
Wife, Doctor and Nurse — Original
Six Girls and Death — Original
Shanghai Deadline — Play
Jean — Play
In Old Chicago — Original
Heidi — Book
Susannah of the Mounties — Book

Classical
Kidnapped — Book

Musical
You Can't Have Everything — Orignal
Life Begins in College — Original
Thin Ice — Original
Ali Baba Goes to Town — Original
Alexander's Ragtime Band — Original
Sally, Irene and Mary — Play
Last Year's Kisses — Original
Dance, Fool, Dance — Original
The Giant Swing — Original
Swinging Chips — Original

Mystery
Think Fast Mr. Moto — Book
Charlie Chan on Broadway — Original
Charlie Chan at College — Original
Charlie Chan in Radio City — Original
Thank You, Mr. Moto — Book
Mr. Moto's Gamble — Original

Western
Western Gold — Original
Boots and Saddles — Original
Devil's Highway — Original

Historical
Hudson's Bay Company (Selznick) — Original
Jesse James — Original

Adventure-Travel
Borneo — Original

Biographical
Stanley and Livingston — Original
Mother Knows Best — Original
(Diome Quintuplets — Original

No Classification
Mr. Nicklsby Sits Down — Book
Meet the Girls — Original
Rings on Her Fingers — Original
Island in the Sky — Magazine
Page Mr. Barker — Original
Headline Hunter — Original
The Gay Bargain — Original
The Bride Steps Out — Original
At Your Service — Original
Free to Live — Original

PRODUCTION COSTS INCREASES NOTED

Steadily mounting production costs must be answered with an increase in admission prices or a departure from the double feature practice, according to George J. Schafer, vice-president and general manager of United Artists. Many of the new season's product are listed with a budget of over $1,500,000, Mr. Schafer said.

He also pointed out that virtually every company has concentrated upon speeding up production during the last several weeks with the result "the exhibitor has awaiting him more top-notch pictures for immediate playing time than he has seen during this month in recent years."

Others on the Twentieth Century-Fox program are an untitled western original, and two original Tarzan pictures.

Seven Films in Color From United Artists

United Artists, a comparison of the various programs indicates, will take the lead in the production of films in color. While the company plans to release 36 pictures, seven have not yet been decided upon. However, included in those which are decided upon are seven to be done in color.

The titles and sources:

Musical
52d Street (Wanger) — Original
Geetzy Girls* (Korda) — Original
Goldwyn Follies* (Goldwyn) — Original

Historical
Adventures of Marco Polo (Goldwyn) — Original

Adventure
Arabian Knights* (Wanger) — Original
Dark Journey (London Films) — Original
Farewell Again (London Films) — Original
Adventures of Tom Sawyer* (Selznick) — Book

Personal History (Wanger) — Book
Hurricane (Goldwyn) — Book

Romantic Melodrama
Honeymoon in Reno (Goldwyn) — Original
Duchess of Broadway (Goldwyn) — Original
The Lady Dances (Korda) — Book
Kiss Me Goodnight (London Films) — Original

Comedy
Nothing Sacred* (Selznick) — Original
Storm in a Teacup (London Films) — Play
A Kiss in Paris (Wanger) — Original

Comedy Melodrama
Walter Wanger's Vouges of 1938* — Original
I Met My Love Again (Wanger) — Original

Melodrama
Four Feathers (Korda) — Book
Dead End (Goldwyn) — Play
Stella Dallas (Goldwyn) — Book

Mutiny in the Mountains* (Korda) — Original
The Man with Ten Models (Wanger) — Play
The First and the Last (London Films) — Book
South Riding (London Films) — Original
Action for Slander (London Films) — Original
The Diamond Trust (London Films) — Original

* Asterisk denotes seven pictures to be filmed in technicolor.

MELODRAMAS LEAD IN UNIVERSAL PLANS

Universal has a planned program of 59 pictures and 36 of them have been selected. A breakdown of the product shows a preference by Universal for melodramas. The 36 pictures and sources of stories are listed as follows:

Comedy Melodrama With Music
100 Men and a Girl — Original
Three Smart Girls Go to Town — Original
Merry-Go-Round of 1938 — Original
A Young Man's Fancy — Original
The Daughter of Rosie O'Grady — Original

Biographical
Mama Curie — Book

Comedy
Tonight We Laugh — Original
Shammons of Broadway — Play
Prescription for Romance — Original
Let's Be Candid — Original
That's My Story — Original

Musical
She Shall Have Music — Original

Melodrama
The Rage of Paris — Original
Yesterday's Kisses — Play
Mightier Than the Sword — Original
The Lady Fights Back — Original
The Welcome Imposter — Original
Road to Reno — Magazine
Carnival Queen — Novel
Reported Missing — Original
Too Clever to Live — Magazine
Midnight Raiders — Magazine
Adventures of an Ead — Novel
Idol of the Crowd — Original

Mystery and Crime
Metropolitan Police — Novel
Wanted at Headquarters — Novel
Detective Crane — Novel
Another Detective Crane Story — Novel

Western
Black Aces — Novel
Law of the Tombstone — Novel
Sudden Bill Dorn — Original

Serials
Wild West Days — Novel
Flash Gordon's Trip to Mars — Newspaper cartoon
Radio Patrol — Newspaper cartoon
Tim Tyler's Luck — Newspaper cartoon

Also listed on Universal's program are an untitled picture in which Buck Jones will star, and six Bob Baker musical westerns.

WARNERS TURN TO NOVELS AND PLAYS

Forty-eight of the 60 pictures planned by Warner Brothers have been chosen. This company's trend toward the use of novels and plays

(Continued on page 38, column 1)
"HURRICANE" STORY OF

A PICTORIAL PREVIEW
by GUS McCARTHY
in Hollywood

ORDINARILy not given to making optimistic predictions about his productions, Samuel Goldwyn feels that he has a truly great picture in "The Hurricane." Well, at the moment, Mr. Goldwyn, currently in the midst of his most ambitious production program, to which he has earmarked $10,000,000, doesn't have to do much talking, personally, about his $1,500,000 "The Hurricane." Others are eager and anxious to do it for him. The gentry, who like to be able to say "I told you so," are doing Mr. Goldwyn's talking. Nevertheless Mr. Goldwyn told A-Mike Vogel and the writer, both of whom doubted, that "Stelle Dallas" would be a sensation and that "Hurricane" would be better.

It may be well to examine the material that is being marshaled in an effort to make "The Hurricane" one of the greatest pictures of all time. In the first place, it will be the nearest approach to a silent picture, although in its most important sequences it roars with noise, that motion picture production has attempted since the advent of sound. The dialogue script is so meager as to seem impractical, yet it is likely that many will consider it award-winning Dudley Nichols' masterpiece. The story, a creation of Charles Nordhoff and James Norman Hall, who wrote "Mutiny on the Bounty," mingles tender romance and amazing spectacle in heroic proportions. Its direction was entrusted to that master craftsman of realism, John Ford.

Dramatic vigor and pictorial appeal, from which have been stripped all cinematic non-essentials, predominates. Approximately one-third of the running time will be devoted to picturization of a devastating hurricane, staged by James Basevi, who created the earthquake in "San Francisco".

C. Aubrey Smith, late of "Little Lord Fauntleroy," "The Garden of Allah" and "Wee Willie Winkie," is the most familiar personality. The leads are played by Dorothy Lamour, recently featured in "Jungle Princess" and presently in "High, Wide and Handsome" and Jon Hall, once known as Charles Locher and seen in one or two Charlie Chan pictures. In other important roles are Mary Astor, seen in Goldwyn's "Dödsworth," the accomplished Raymond Massey and Jerome Cowan and Thomas Mitchell. To be seen also are Mamo Clark and Movita Castaneda, the native girls in "Mutiny On the Bounty," and Reri, the girl of F. W. Murnau's "Tabu".

This South Sea saga, unlike most of its predecessors, is devoid of the formula claptrap, broken down beachcombers, cannibal chieftains and faithless white lovers. It will be available for public inspection in November.
SOUTH SEAS REALISM
ACTORS LEAD DRIVE FOR SINGLE LABOR CONTROL OF AMUSEMENTS

Musicians and IATSE to Join Stage, Screen, Radio Guilds in Establishing Central Body For Cooperative Organization

Formation of one mammoth labor combine, embracing the entire amusement field and including the Actors and Artists of America, the American Federation of Musicians and IATSE, the mechanical employees' union, will be the sequel to the AAA which, in enrolling the associated Actors and Artists of America, the American Federation of Musicians and IATSE, the mechanical employees' union, will be the sequel to the AAA which, in enrolling the associated

CHIEFS OBJECT TO "MOVIE COPS"

The New York Association of Police Chiefs does not like the manner in which detectives and other police officers are portrayed in motion pictures. And, what's more, the association is going to do its level best to have all "dumb cop" characters eliminated from pictures.

A resolution to the effect was adopted by the 35-page, 45-page document submitted for approval. It is in this formulation that the Screen Actors Guild will be in a position to exercise its control, if it chooses. The Screen Guild becomes not only the largest member in the new combination but also the wealthiest, its dues being higher than those required of Equity members.

Organization of the radio field already has been started by the radio unit, which selected for its title, the American Federation of Radio Actors at a meeting last week. It will receive its charter from the AAA as soon as the latter's board of directors feels the extent of its membership merits it. The radio unit has inherited 600 members as a nucleus from Equity which pledged them in its previous attempts to organize the broadcast field.

Organizations, whether to be supported financially by the Screen Actors Guild, in large part, with Equity participating. The aim of the drive is to encourage the radio performer with the exception of musicians whose status under the American Federation of Musicians is constant.

The question of overlapping jurisdictions under the new plan is a knotty one, Mr. Thomson said. The council of the AAA is studying the problem and hopes to arrive at some solution to the many complications arising out of union province.

Free passage of actors from the various theatrical fields is the nerve-center of the plan, and the instrument for the achievement of this is the central body of the AAA. The new setup is to cost an immediate $25,000 for establishment of administrative machinery, the brunt of this to be met by Screen Actors Guild and Equity. The salary to be paid Frank Gilmore, who gradually will relinquish his duties as head of Equity to devote his attention to leaders of the AAA, will be $15,000 a year.

Musicians Prepare Bid

Outside the AAA is the American Federation of Musicians which, together with International Alliance of Theatrical Stage Employees, prepares a bid to join the Screen Actors Guild to their 25-year-old working agreement, providing for mutual support and assistance. The Screen Actors Guild is certain to accept this overture in return for past cooperation given it by the AFM in disputes with the Motion Picture Producers' Association. The combined membership of the three organizations would be over 25,000, making it a powerful labor combination in Hollywood.

Mr. Thomson, who expressed enthusiasm for such an alliance, hopes it will be will be extended to the entire Coast to continue arbitration of disputes arising out of the Screen Guild's contracts with the producers. Both sides in the contemplated union and the differences of minor importance, no rupture is anticipated in the pact between the actors and producers. One question relates to the "weather permitting" clause whose elimination by the Guild the producers feel is unjust.

Mr. Thomson arrived in New York last week to handle the problems of the eastern producers. The deadline for signing of the contract had been set for August 1st, but last-minute talks between the parties resulted in a concession and extension of the deadline for a short time. Paramount, Warner Brothers, Educational, the March of Time, and a half dozen other companies involved.

A 35-page constitution for the American Federation of Radio Actors has been drawn up and approved by the Screen Actors Guild and Equity. It is understood that a board of 45 members will be set up to govern and administer the union with local boards to be established in some ten key cities in the United States. The west coast division of Radio Equity has approved the plan in concept and is 80% organized, officials claim.

One feature of the interchangeability idea is the privilege of "honorary withdrawal" from unions covering fields in which the performer is no longer active. In practice, this means that an actor will not be called to the stage for the screen would not be obliged to continue payment of dues to Actors Equity, but would be permitted to withdraw without penalty. Rumors that the Screen Actors Guild would attempt a revision of its contract with Equity, under which it makes financial commitments in return for the use of its members, was denied. The Guild will seek no immediate concessions from Equity on the contract and will continue in its present obligations, Mr. Thomson said.

Mr. Thomson is expected to return from the Coast to appear in a John Golden play, "Susan and God," in September. The effect of his appearance on Broadway in his official position with the Guild is not known, but it is considered unlikely that he will be able to continue, with equal prominence, in both a labor and legitimate theatre role.

Financial Autonomy for Writers

Meanwhile, financial autonomy has been granted the Screen Writers Guild by the Authors League of America, the parent body, in Hollywood. The Writers Guild requested independence to enable it to fight a rival group, Screen Playwrights, Inc, which it terms a company union.

Leaders of the Writers Guild claim majority membership of the 455 writers now working in the studios. Of this number, Dorothy Parker, chairman, declared that nearly said that 269 were associated with the Guild and 125 have no affiliation with labor at all. Under the new plan, the guild will collect dues and will have complete autonomy except in cases affecting the dramatists, authors or radio writers' guilds and other Authors League bodies.
WHAT ARE THEY INTERESTED IN?

Grim Tragedy? Stark Realism?
Shakespeare? Mother Love?
Autobiography? Soil Conservation?

A THOUSAND TIMES NO!

they want ...
LAUGHTER

"Mountain Music" with Bob Burns and Martha Raye—handed audiences laughs a-plenty!

MUSIC

"Waikiki Wedding" plus everything entertaining gave 'em songs that they're whistling, singing and humming.

GAY LOVE

Claudette Colbert and Melvyn Douglas offered a new pattern for love that young lovers will follow.

ACTION

Jean Arthur and Ray Milland set the pace for action plus comedy of a high order in "Easy Living."
That's why pictures like these do grosses like these . . .

"WAIKIKI WEDDING"
—160% of average business for all runs.

"I MET HIM IN PARIS"
—130% of average business in 36 key runs.

"MOUNTAIN MUSIC"
—150% of average business in 28 key runs.

"EASY LIVING"
—165% in New York—140% in 17 key runs.
That's why Paramount is PARAMOUNT

Look at this 1936-37 record. Every one of these pictures an outstanding box office success!

"RHYTHM ON THE RANGE"
Laughter, Music, Gay Love, Action

"TEXAS RANGERS"
Action

"GENERAL DIED AT DAWN"
Action

"THE BIG BROADCAST OF 1937"
Laughter, Music, Gay Love, Action

"SWING HIGH, SWING LOW"
Laughter, Music, Gay Love

"I MET HIM IN PARIS"
Laughter, Gay Love, Action

"EASY LIVING"
Laughter, Gay Love, Action

"GO WEST, YOUNG MAN"
Laughter, Music

"COLLEGE HOLIDAY"
Laughter, Music, Gay Love

"THE PLAINSMAN"
Action, Gay Love

"CHAMPAGNE WALTZ"
Laughter, Music, Gay Love

"WAIIKIKI WEDDING"
Laughter, Music, Gay Love

"MOUNTAIN MUSIC"
Laughter, Music

"EXCLUSIVE"
Action, Gay Love
That's why this theatre is the most successful theatre operation in the United States.

**ON THE STAGE!**
Name Bands and Sock Entertainment
Laughter, Music, Action!

**ON THE SCREEN!**
Paramount Pictures Exclusively
Laughter, Music, Gay Love, Action!
That's why we predict that Paramount's Program will be the most successful in its history!

Look at this line-up
(Just to mention a few of the pictures)


with Charles "Buddy" Rogers, Betty Grable, Ned Sparks, Fibber McGee and Molly, Porter Hall, Lee Bowman, Romo Vincent, Cecil Cunningham and MARY LIVINGSTONE. Screen play by Grant Garrett, Seena Owen and Howard J. Green. Based on a story by Maxwell Shane and Bill Thomas. Directed by Robert Florey.


Jerome Kern and Oscar Hammerstein's

"HIGH, WIDE AND HANDSOME"

starring

"BLOSSOMS on BROADWAY"


"SUMMER ROMANCE"


"TRUE CONFESSION"

starring CAROLE LOMBARD and FRED MacMURRAY. Based on a French play by Louis Verneuil and Georges Barr. Directed by Wesley Ruggles.

"SAPPHIRE SAL" starring MAE WEST An Emanuel Cohen Production

"WELLS FARGO" A FRANK LLOYD PRODUCTION with BOB BURNS, JOEL McCREA, FRANCES DEE, LLOYD NOLAN. Directed by Frank Lloyd

AN UNTITLED PRODUCTION starring BEATRICE LILLIE and BING CROSBY Produced by Emanuel Cohen.
"THE BUCCANEER" a CECIL B. DeMILLE Production
starring FREDRIC MARCH with
Francisca Gaal, Akim Tamiroff, Anthony
Quinn, Olympe Bradna, Larry Crabbe, Charles Bickford.
Directed by Cecil B. DeMille.

"BLUEBEARD'S EIGHTH WIFE" starring CLAUDETTE COLBERT.
An ERNST LUBITSCH Production

"PROFESSOR, BEWARE" starring HAROLD LLOYD.

"SPAWN OF THE NORTH" with
Randolph Scott, Gail Patrick, Charles Bickford, Beulah Bondi. Directed by
Henry Hathaway.

starring GLADYS SWARTHOUT and JOHN BOLES

... and such pictures as these...

The "HOPALONG CASSIDY'S"
Harry Sherman Productions

The "BULLDOG DRUMMOND'S"

The "SOPHIE LANG'S"

The "FU MANCHU'S"
Paramount's 1937-38 pictures have YOUTH!

They attract YOUTH!

They've got what YOUTH wants! And they have what it takes to meet your REAL competition ...

AUTOMOBILES    RADIO    DANCE HALLS

"There's a honey of a picture over at the Paramount with Jean Arthur and Ray Milland. What say?" P. S. She said, "Let's go!"

He: "I'd rather go over to the Paramount Theatre and see Bing Crosby and Martha Raye in "Waikiki Wedding." P. S. They went!

She: "Let's go see Johnny Downs and Eleanor Whitney do those new jamming steps!" P. S. — They went!

PARAMOUNT PICTURES are tough competition for every kind of amusement!

Ask the man who has played against them!
THEY WON'T DRAW FLIES!

STARS? NAMES? Swell...

but put them in outmoded vehicles, dated stories, problem pictures and they WON'T DRAW FLIES!

THEY DON'T MEAN A THING IF THEY AIN'T GOT THAT SWING . . .

the SWING that Paramount's got!
The Paramount SWING!

The SWING that puts gay young people like Claudette Colbert and Jean Arthur into pictures like "I MET HIM IN PARIS" and "EASY LIVING," Carole Lombard in "TRUE CONFESSION." The swing that brings out pictures such as "WAIKIKI WEDDING," "MOUNTAIN MUSIC," "ARTISTS & MODELS," "DOUBLE OR NOTHING," "BIG BROADCAST OF 1938" and puts laughter in them by casting them with W. C. Fields, Bing Crosby, Jack Benny, Martha Raye, Mary Livingstone, Judy Canova, Fibber McGee and Molly, Ben Blue, Yacht Club Boys, Louis Armstrong, Andre Kostelanetz, Russell Patterson, with music from such composers as Harold Arlen, John Burke, Sam Coslow, Hoagy Carmichael, Ralph Freed, Frederick Hollander, Oscar Hammerstein II, Jerome Kern, Ted Kohler, Burton Lane, Vee Lawnhurst, Arthur Johnston, Ralph Rainger, Leo Robin, Tot Seymour, Al Siegel, Victor Young.
HEROES or HEELS no longer! There’s laughter, singing, gay love (three marriages in the last three months) and even some action in Paramount’s advertising department. WHY? PARAMOUNT PICTURES practically sell themselves to the public...no more filling up space with instructions on how to sell a difficult picture...how to attract customers (generally unsuccessfully) to a picture with limited appeal. Laughter! Music! Gay Love! Action!

Paramount’s
GOT THAT SWING!
Take your EAR off the ground

... and put it to the radio and you'll know why such pictures as "WAIKIKI WEDDING" and "MOUNTAIN MUSIC" (called "freaks" by non-showmen) go over. The air is full of PARAMOUNT TALENT (names including Fields, Benny, Crosby, Burns, Raye, Mary Livingstone, Fibber McGee and Molly, Lamour, DeMille, Kostelanetz, Armstrong, Shep Fields, Kirsten Flagstad) ... The air is full of PARAMOUNT SONGS — "Whispers in the Dark," "Public Melody No. 1," "Stop! You're Breaking My Heart," from "ARTISTS AND MODELS;" "High, Wide and Handsome," "Can I Forget You," "The Folks Who Live on the Hill," "Will You Marry Me, Maria," from "HIGH, WIDE AND HANDSOME;" "All You Want to Do is Dance," "It's the Natural Thing to Do," "The Moon Got Into My Eyes," "After You," "It's On, It's Off" and "Smarty" from "DOUBLE OR NOTHING;" "Good Morning" and "If I Put My Heart in My Song" from "MOUNTAIN MUSIC;" "Blue Hawaii" and "Sweet Lelani" from "WAIKIKI WEDDING;" "ANGEL," "EBB TIDE," "EASY LIVING."

The air is full of PARAMOUNT plugs and theatres are full with PARAMOUNT PICTURES.
Paramount's Hot!
So What?
STRIKE!

while the iron's hot and put your John Henry on a Paramount Contract before
your competitor beats you to it!
The production level came down the last week in July with 18 pictures completed and only 6 started.

One production finished four. Most important is "100 Men and a Girl," in which something decidedly new in the line of music reproduction will be featured. In addition, Desi Duran, Leopold Stowolowsky and Adolphe Menjou are featured, with Mischa Auer, Alma Kruger, Eugene Pallette, Billy Gilbert, Franke Jens, Clyde Cook, Chris- ton Rub and Heinz Conklin in support. The produc- ing and directing team of Joe Pasternak and Henry Koster, who made "Three Smart Girls," were again on the job. The featured players in "Carnival Queen" are Dorothea Kent, Robert Wilcox, Hobart Cavanaugh and David Oliver. Nate Watt directed. "Sudden Death" features Buck Jones, Noel Francis, Evelyn Brent, Frank McGlynn, Sr., Harold Hodge and Ted Adams. Ray Taylor directed. In "Behind the MIke," which Sidney Salkow directed, William Gargan, Judith Barrett, Don Wilson and Sterling Holloway will be seen.

Radio Finishes Four


A Warner Brothers Production

Two films came off the program at MGM. "Bad Guy" will offer Bruce Cabot, Virginia Grey, Edward Norris, Jean Chabat, Cliff Ed- wards, Charley Grapewin, Warren Hymer and John Hamilton. Edward Cahn directed. In the second and more important picture, "Big City," Spencer Tracy and Luise Rainer are the stars. The support includes Victor Varconi, Oscar Shea, William Demarest, Russell Hopton, And- rett, Tana Marshall, May Whitney, Tim Holt, Beecher, Ray Walker, Eddie Adams, Eddie Quillan, Guinn Williams, Alice White and Riga. Frank Borzage directed.


Warners concluded work on "The Great Gar- rison." This vehicle is starred, Olivia DeHavil- land, E. E. Horton, Luis Alberni, Laura Turner and Marie Wilson are featured, and the support lists Linda Perry, Craig Reynolds, Dorothy Tree, Henry O'Neill, Trevor Bardette, Ethelma Griedot, Harry Davenport and Fritz Leiber listed among the support. James Whale directed the Mervyn LeRoy Production.

Last of the finished pictures, "I Met My Love Again," a Walter Wang United Artists production, will present Henry Fonda, Joan Ben- nett, Morey Talbot, Carol Dempster, Joan Fontaine, Lou Dorchek, Louise Platt, Dorothy Stickney, Florence Lake, Alice Cavanaugh, Gene Hall and Bentley Hewitt. Arthur Ripley and Joshua Logan co-directed.

 WARNERS START TWO

In the rush of completing pictures only Warner Brothers started two films. Cast for "One More Tomorrow" are Dick Foran, June Travis, John Litel, George Paredes, Veda Ann Borg, Tommy Bupp, Mabel Hart, Robert Homans and Jerry O'Garty. Frank McDonald is assigned to direct. As the week closed "Without Warning," started with Boris Karloff, Jane Wyman and Eddie Cravens listed as principals. John Far- row is directing.

This is "My Wife" started at MGM. The cast names George Murphy, Josephine Hutchinson, Gertrude Michael, Sidney Blackmer, Claire Gadek, Jane Darwell, Helen Jerome Eddy and Toby Wing. Errol Taggart is direct- ing.

Columbia started "Women of the Night," with C. C. Coleman, Jr., directing. It will fea- ture Don Terry, Jacqueline Wells, Ralph Byrd, Harry Barris, Cully Richards, Arthur Loft, Joen Galland, Louise Stanley, Paul Fix and Thurston Hall.

With Bud Barsky producing and Charles La- mont directing, "Wallaby Jim of the Islands" was released for Gurney National release. George Houston, Ruth Coleman, Name Clark, William Von Bricken, Douglas Walton, Colin Campbell and Syd Saylor are the principals.

Supreme Pictures started "Arizona Gunfighters." Bob Steele is featured with Jean Car- men, William Farnum, Ernie Adams, Lew Med- lian and John Merton. Sam Newfield is direct- ing.
Original Stories Lead As Source of New Pictures

(Continued from page 15)

is indicated by the fact that only 18 of the 48 stories are originals.

**Musical**
- Food for Scandal
- Vagabond Lady
- Hollywood Bandwagon
- Goldiggers in London
- The Desert Song
- White Horse Inn
- Casino
- On Your Toes
- Mr. Dodd Takes the Air

**Biographical**
- The Life of Emile Zola
- The Great Garrick
- The Story of San Michele

**Comedy**
- Tonight’s Our Night
- The Perfect Specimen
- Boy Meets Girl
- It’s Love I’m After
- Swing Your Lady
- Collusion
- And It All Came True
- Yes, My Darling Daughter
- Back in Circulation
- Frenchy
- Larger Than Life
- The Smiling Corpse
- Slim the Octopus

**Historical**
- The Adventures of Robin Hood
- Panama Canal

**Melodrama**
- The Sisters
- Valley of the Giants
- Gold Is Where You Find It
- The Gamblers
- White Banners
- Sister Act
- That Certain Woman
- Jezebel
- Confession
- Submarine D-1
- A Prayer for My Sons
- You’re All I Want
- Chalked Out
- Episode
- This Woman Is Dangerous
- Everybody Was Very Nice
- The Great Lie
- Comet Over Broadway

**Gangsters—G Men**
- A Slight Case of Murder

**Juvenile**
- Penrod and His Twin Brother

* Asterisk indicates four pictures which will be done in color.

In the production of “Submarine D-1,” the cooperation of the Government will be obtained.

**Warner Men To Meet**
All Warner theatre managers will attend a one-day meeting in Philadelphia, August 17th, for discussion of next season’s product. Gradwell L. Sears, general sales manager, and Joseph Bernhard, general Warner circuit manager, will be present.

"Quintuple Bill" Offered by Dakota Owner as "Cure-All" for Doubles

A bumper show, consisting of five features and lasting six hours, is to be periodically offered to the patrons of the Munro theatre, Rolla, North Dakota, as a possible cure-all of the double feature problem.

By occasionally blanketting patrons with omnibus offerings, Manager R. T. Foley hopes to do away with twin bills. If the quintuple program is effective, he plans to make it a monthly feature.

The first application of the idea was made last month when the Munro showed five Columbia pictures, "Meet Nero Wolfe," "End of the Trail," "Pennies from Heaven," "Adventure in Manhattan," and "Come Closer, Folks." Three performances were given, starting at 8 a.m., 2 p.m. and 8 p.m., with one-price admissions at, respectively, twenty, thirty and forty cents.

Seats for the marathon were on sale two weeks prior to play date and issuance of tickets was regulated in a way that prevented standing room. Patrons were notified of the time each film was to be shown, enabling them to commute between office, home and theatre during time stretches of the six-hour endurance contest.

**Musicians Delay Call for Strike**

A threatened strike by members of the American Federation of Musicians, to check what they claimed were abuses in the field of mechanical music, was averted last week when executives of radio networks and record and transcription companies acknowledged the justice of the union’s claims and asked for a month’s time to consider remedies. The AFM’s demand for settlement by August 14th was withdrawn after the radio and federation officials agreed to meet again September 16th.

After four days of conferences in the office of the American Society of Composers, Authors and Publishers, Joseph N. Weber, federation president, said the union’s original demands had been “considerably modified.”

**MPTOA To Meet in October**

The 17th annual convention of the Motion Picture Theatre Owners of western Pennsylvania will be held in Pittsburgh October 18th-19th, probably at the Hotel Schenley. Chief guests are expected to be leaders of national Allied.

**20th Century-Fox Signs Losee**

Harry Losee, dance director, who starred the special numbers for the new 20th Century-Fox musical, “You Can’t Have Everything,” has been signed by the studio to a long-term contract.

**Cancel "Carnival" Booking**

A scheduled performance of “Carnival in Flanders” at the Gen, Far Rockaway, Lago Island, was cancelled at the instigation of American League Against War and Fascism upon information that the distributor, American Tobis Corporation, is under ban of the League.

**Chicago Grosses Setting Records**

Chicago’s loop theatres are attracting such large crowds, grosses for August are expected to take the peak figures for the various houses.

Gross for the week at the Chicago, a 4,000 seat house, where Martha Raye is making a personal appearance, is expected to be about $60,000 while the average week’s gross is $30,000. The picture current with the personal appearance of the Paramount star is “Ever Since Eve.”

At the United Artists, “Saratoga” finished a first week with a gross more than double the average $15,000. The film is holding up well and appears to be set for a run of four or five weeks. At the Palace, “The Road Back” with Duke Ellington on the stage will gross about $28,000. “Wee Willie Winkie,” at the Roosevelt will hit near the $20,000 mark for the first week which is $10,000 above normal.

The personal appearance of Lily Pons at the free music concert in Grant Park, hurt business last weekend when it drew a crowd estimated at 135,000.

**Fortington’s Spot Unfilled**

The Paramount board will not appoint a successor to the position recently resigned by H. A. Fortington, in an effort to achieve a small board composed primarily of management men. Future vacancies will be either unfilled or else undertaken by operating executives.

**Allied Maps Luncheons**

Weekly Tuesday luncheon meetings have been scheduled by Allied Theatres of Connecticut during the buying season. The legal department is analyzing the new contracts, including those on unionization.

Earthquake tremors, lasting 21 seconds, emptied theatres in a wide area in Mexico Monday. Little damage was reported and theatres were not physically affected.
Details Completed For RKO Setup

The final draft of the reorganization plan of RKO has been completed, Leo Spitz, president, announced on his return from Hollywood this week. No delay is expected in the formation of the new setup with the denial by Judge Robert P. Patterson of the motion of the 20th-Fox preferred stockholders for leave to appeal the Federal court decision upholding the sale of Orpheum's assets to Stadium Theatres Corporation, RKO subsidiary.

The highly enthusiastic over prospects for the coming year, said three "A" pictures for the new season are now ready for release. He added that all 48 scheduled will be made.

The motion of the Orpheum stockholders to appeal the sale of Orpheum assets to Stadium Theatres Corporation was denied in U. S. Circuit Court. The stockholders, through their attorney, Isador J. Kreisel, also sought to appeal against former RKO and Orpheum officers for alleged dissipation of Orpheum assets prior to the bankruptcy of the circuit. They also sought to have the circuit removed from bankruptcy and governed by RKO's reorganization under section 77 of the Bankruptcy Act.

The stockholders, denied in these motions, now have one alternative, application for a writ of certiorari to the U. S. Supreme Court, considered an unlikely procedure.

Metro Sets British Producing Staff

Completion of MGM's British production setup was announced by Michael Balcon prior to his sailing for England this week to supervise production there.

Maurage Booth will be supervising editor. Hal Rosson will be also superintend on British production and Joe Newman will be unit production manager. Edward O'Brien will be in charge of the story department, H. G. Bozill will be production manager and S. C. Balcon will assist his brother Robert Ritchie will be in charge of talent for the new studio.

Settlement was established on Mr. Bal-

con's arrival in England and work on the first production, "A Yank at Oxford" will start September 1st. Robert Taylor and Maureen O'Sullivan, stars of the picture, and Jack Conway, director are due in New York from Hollywood in two weeks.

Schencn Received $312,785 in 1936

Nicholas M. Schenck, president of Loew's, was the highest paid film executive in 1936 with a remuneration of $312,785, it is shown in salary reports filed with the Securities and Exchange Commission. David Bern-

stedt, head of the Asa section of Loew's, received $213,857 and $205,544 respectively. Daryl Zanuck, of Fox, led directors' sala-

ries at $260,000, Roy Del Ruth received $208,133, Frank Capra, $208,000, and Wesley Ruggles, $188,808.

Schorr was a director of Loew's, received $23,675, E. G. Robinson, director, received $224,384; Kay Francis, $225,700; Gary Cooper, $265,454; George Raft, $202,666; Joe E. Brown, $201,562; Leslie Howard, $185,000; Ronald Colman, $165,500 and Irene Dunne, $102,777.

BOY SCOUTS THANK NEWSREELS, PRODUCERS

TO THE EDITOR OF THE HERALD:

The first National Jamboree of the Boy Scouts of America has been successfully concluded and as you know, it received a great deal of attention from the newswreel companies and motion picture producers.

I thought you, as editor of the publication that so effectively represents the industry, would convey to these people our grateful appreciation for the part they played in helping make this great gathering of boys an outstanding success.

During the period of the Jamboree we had a great number of newswreel camera crews working on the campsites as well as a number of motion picture people. While we had an unusually tight program, these men showed us the utmost courtesy and cooperation.

All of the executives had nothing but praise for the men representing your industry and it is a great source of satisfaction for me, personally, to be able to acknowledge their rich contribution to the advancement of Scouting. — LESLIE C. STRATTON, National Director of Public Relations, Boy Scouts of America, 2 Park Avenue, New York, N. Y.

GB Tieup Unchanged, Robert Rubin Says

No change is contemplated in the MGM-Twentieth-Century-Fox-GB setup abroad, J. Robert Rubin, vice-president of MGM, said on his return from a European story-purchase trip this week.

Mr. Rubin said that he had met Joseph M. Schenck, chairman of the board for Twentieth-Century-Fox, on two occasions while abroad, but the situation had not come up for discussion between them. Some of the stories bought by Mr. Rubin are for the MGM production unit to be established in Britain.

Approves Pulitzer Idea

The proposal for the establishment of an annual Pulitzer Prize for motion pictures received the approval of Major Albert Warner, vice president of Warner Brothers, in a letter to Carl W. Ackerman, dean of the graduate school of journalism at Columbia University.

Cosman, Inc., in Bankruptcy

J. T. Cosman, Inc., film sales agency, has filed a petition in bankruptcy in the U. S. district court, list of liabilities of $199,332 and assets of $26. The $116,853 judgment won by the Gevaert Company against the agency last June is the chief item in the list of liabilities.

Rowland Joins Republic

Richard Rowland, who resigned as Grand Republic producer last week, has joined Re-

public as executive assistant to Moe Siegel, president. Mr. Rowland succeeds Shepard Traube, who is to devote his attention en-

tirely to writing.

Griffis Seen Active In UA-Option Deal

Possibility of participation by Humphrey, Noyes & Company, brokerage firm having a substantial interest in Paramount, in the Samuel Goldwyn-Alexander Korda option deal with the option of United Artists, was suggested when Stanton Griffis, partner in the brokerage firm, sailed on the Normandie with A. H. Giannini, UA president, on Wednesday.

At first describing the trip as a "vacation," Mr. Griffis later conceded that "a little business" may also enter into it. Mr. Griffis, who is also chairman of the Paramount executive committee, declined reply to a question asking whether a financing deal may be in the offing.

It was recalled that on Mr. Korda's return to New York, following his acquisition with Samuel Goldwyn of the United Artists' options, he was in long conference with Mr. Griffis, but Mr. Griffis minimized the significance of the discussions, saying that Mr. Korda is a "very old friend of mine" and that the talks were merely personal.

Recent reports that Mr. Griffis had conferred with Mr. Goldwyn during a Holly-

wood visit linked with the belief that Humphrey, Noyes, through Mr. Griffis, is being interested in the United Artists deal. The options may be lifted for $6,000,000 at any time up to the end of this year.

Reduce Due Period On Carrier Bills

by FRANCIS L. BURT

in Washington

Exhibitors receiving their supplies and programs by motor carrier will be given a period of seven days, exclusive of Sundays and holidays, in which to pay their transportation bills, and the carriers will be given the same the talks were mercantile, under an order issued by the Interstate Commerce Commission this week. The order is effective October 1st.

The new ruling supersedes an order put into effect last August providing for the payment of bills within 15 days from the time of delivery of the shipment.

Issuance of the order has been awaited since a hearing on June 28th, at which Edward G. Levy, general counsel of the Motion Picture Theatre Owners of America, and Guy K. Stewart, of the National Film Carriers Association, submitted objections to a proposal which would require rendition of statements by motor carriers within five days and their payment within eight days thereafter.

While the Commission in its order appears to have felt that the objections to the five-day limit were justified, it ignored the argument for more than eight days for payment.

Loew's, Inc., declared a $3 special divi-

dend Wednesday on common stock, payable August 25th, to stockholders of record August 14th.
PROJECTION BOOMS CAPTURED IN STRIKE

Union Agreements Signed by Managements After Projectionists Halt New York Shows

A refinement of the sit-down technique was employed by projectionists in two New York theatres this week to win a 30-hour week, periodic raises and recognition.

The agreements were signed by the theatre owners with Local 306, Motion Picture Machine Operators' Union, an affiliate of the American Federation of Labor, after the projectionists stopped the shows, announced over a specially made sound track that they were on strike, and locked themselves in their booths.

An audience of 350 was watching the first evening showing of "Kid Galahad" at the Greenwich Theatre, which is owned by the firm of lower Manhattan owned by the Grenvill Corporation, when the screen went blank, the house lights went up and a voice from the amplifiers said:

"Attention please, ladies and gentlemen. This is the motion picture operator speaking to you from the booth. There is no trouble with the equipment and no cause for alarm. I am using this means to protest to you against the inhuman working conditions in this theatre. I work seven days a week, eleven and one-half hours a day, have no vacation and no rest. I eat in the booth, where the heat is sometimes unbearable. The management refused to listen. I designated Local 306 of Motion Picture Operators' Union as my bargaining agent. I ask you not to patronize this theatre until they sign up with Local 306. Please tell your friends the same thing."

The operator, Morris Silver, and his assistant, Eli Rose, told the owner management to close the house, and the employees were paid with food and drink and would remain there until an agreement was reached. To threats that the door would be broken down they replied that expensive equipment was pilfered around it and would be damaged.

Charles Kielbarn, business agent of the union, was in the theatre, and he immediately began negotiations with the management.

Edward Pearle and Joseph Kroff, operators at the Schuyler theatre in uptown Manhattan, followed a similar procedure the same evening. They played a record announcing they were striking for higher wages, better working conditions and other concessions. As the announcement was repeated over and over the 100 patrons of the theatre filed out after receiving refunds from the manager.

The agreement signed with the union by A. J. Unger, general manager of the Grenvill Corporation, and Hyman Deinmize, representing the Schuyler Theatre Corporation, at six o'clock the following morning, were temporary contracts which called for two men to work seven days each and a third man to work 10 hours a week.

Officials at headquarters of the union refused to discuss the agreement or the possible use of the sit-down technique to force contracts in other theatres, as there were no reports of any further strikes but it was intimated there might be some later.

Members of New York Local 54, Building Service Employees' Union, George Ch,"..."term cleaners, matrons and other theatre workers, this week voted to give the executive board of the union authority to call a strike at its discretion. Negotiations were being carried on for wage and hour agreements with several small circuits in New York, Lou Conway, president of the local, said.

Progress is being made by the Internationa Alliance of Theatrical Stage Employees in organization of front-of-the-house employees throughout the country with negotiations for contracts to start soon, it was said this week by Lou Krouse, IATSE vice-president.

Agreements were reached last week between distributor representatives and IATSE exchange unions in Minneapolis, Atlanta, Portland, Ore., bringing the total of agreements for such exchanges centers up to 22.

An echo of the recent Hollywood strike was heard when it was reported that William Biss, assistant to George Browne, IATSE president, on Wednesday told Pat Casey, labor negotiator for the producers, that the IATSE would call a studio strike unless the Society of Motion Picture Set Designers withdrew a petition it had filed for recognition as sole bargaining agent for draftsmen in the studios. According to the report the IATSE gave the producers 48 hours to recognize its local as the draftsmen's agents.

The National Labor Relations Board has ordered an election to be held within fifteen days among the employees of the Fleischer Studios, New York, to determine whether a majority favors being represented by the Commercial Artists' and Designers' Union. The union, failing in its effort to win recognition from the company as the exclusive representative of its employees for collective bargaining, called a strike against the studio last spring.

Briskin Contract Renewed by RKO

The contract of Samuel J. Briskin, RKO vice-president in charge of production, has been renewed for three years. Mr. Briskin resigned as general manager of Columbia Pictures to become associated with RKO in the latter part of 1935.

The extension of his contract was set in Hollywood, California, with Leo Spitz, president of RKO, and Floyd B. Odlum, head of Atlas Corporation which owns a half interest in the company. Mr. Odlum arrived in Hollywood to handle matters relating to the termination of Mr. Briskin's employment and will return East around the middle of the month.

Full Page Ads in Newspaper Style
Open Tent Film

The second week's run of Twentieth Century-Fox's "Wee Willie Winkie," the new Shirley Temple film, opened at the Roxy, New York, with most unusual advertising. Full-page ads, as well as about $4,500, were carried in the New York Times and Herald-Tribune on Friday, July 30th, the first day.

Surrounding a center panel of conventional advertising were cliches of favorable reviews the picture had received from New York critics, written in the form of actual news stories and with head lines similar to some of those in the two newspapers.

The idea was worked up by Morris Kinzler, of the Roxy, and handled through the theatre's advertising agency, Friend-Wiener. It was understood that space was taken, in two more newspapers in preference to distributing it over the morning and evening fields because of an accumulation of space on contracts with the Times and Herald-Tribune. The Roxy bore the full cost of the insertions, estimated at $3000, Twentieth Century-Fox, the distributor, having declined the invitation to participate.

The lead "news story" in the ad was headlined, "Adults Outnumber Children 4-to-1 at "Wee Willie Winkie”," and pointed out the picture's adult as well as juvenile appeal. The quotations from film critics followed. The copy in the Times and Herald-Tribune differed to some extent, the six-column straight advertising panel varying slightly and the surrounding "news stories" being more numerous in the Herald-Tribune than in the Times, owing to the smaller type employed by the Herald-Tribune in its news columns.

The headline and type style of each newspaper was not duplicated precisely but it was close enough to produce the effect desired.

"Wee Willie Winkie” grossed $24,000 over the weekend, about 12 per cent less than the opening weekend, considered a good business.

The opening week it grossed $60,000, putting it among the five top grosses at the Roxy since the theatre came under its new policy.

Promotion of Pulled Wheat as "Shirley Temple's Own Cereal" in newspaper, magazine and radio campaigns, has increased current sales of the product 18 per cent above the level of last year, the Quaker Oats Company reported.

Philadelphia Newsreel Theatre

Construction of Philadelphia's second newsreel theatre will get underway shortly, with completion expected in ninety days.

The new house is being erected by William Goldman, former Stanley-Warner head. Located on busy Market Street, the unit will be called the Time Newsreel theatre and will have a seating capacity of 500.

R. S. Kerr and J. E. Doyle have organized Central Ohio, Inc., in a plan to form a circuit in small Ohio towns and communities which now have no theatres.
JACK BENNY
IDA LUPINO
RICHARD ARLEN
GAIL PATRICK
BEN BLUE
JUDY CANOVA
THE YACHT CLUB BOYS
LOUIS ARMSTRONG
and specialty by
MARThA RAYE

ARTISTS and MODELS
A Paramount Picture
Directed by RAOUl WALSH

It's Stupendous!
Its Colossal!
It's Tremendous!

It's the super-special epic of the year!

Richard ARLEN
He's the hero

Ida LUPINO
She's the menace (oh, boy)

Jack BENNY
He's the nut!

Gail PATRICK
She's the leading lady
Paramount
JACK "ARTISTS"
A Paramount Picture with
Ida Lupino • Richard Arlen
Gail Patrick • Ben Blue • Judy Canov
Yacht Club Boys • Louis Armstrong

Ben Blue • Judy Canova
Little Boy Blue can't escape
Judy Canova's charms that
away!

Richard ARLEN
He's the hero

Ida LUPINO
She's the menace (oh, boy)

Louis Armstrong
Dean of Darktown Swing, leads the boys
in a little brass what
is brass

JACK BENNY Beneath
the beret and behind the
cigar you see the maestro
of the airwaves, Mr. Big of
"Artists and Models" the
year's biggest show
presents

BENNY MODELS

Specialties by
Andre Kostelanetz and His Orchestra
Russell Patterson’s “Personettes”
Judy, Anne and Zeke • Connie Boswell

Directed by RAOUl WALSH

SONG HITS:
“Whispers in the Dark”
“Stop! You're Breaking My Heart”
“Public Melody No. 1”
“Pop Goes the Bubble”

The Yacht Club Boys give you that “Sasha Pasha Opening”

Jack BENNY
He's the nut!

Gail PATRICK
She's the leading lady

MARTHA RAYE
In black-face surrounds a brand new swing number . . . “Public Melody No. 1”
Stop, you’re breaking my heart. This joke is going too far. Come out wherever you are.

"Stop, you’re breaking my heart... This joke is going too far. Come out wherever you are."

THEY’RE STUPENDOUS!
THEY’RE COLOSSAL!
THEY’RE TREMENDOUS!

"Artists and Models" has the super-special hit tunes of the year!

"Whispers in the dark... How heavenly they seem!"

"Whispers in the dark... Two shadows in the night!"

"Pop goes the bubble... And soap gets in my eye!"
**SHOWMEN'S REVIEWS**

**Vogues of 1938 (United Artists-Wanger)**

**Spectacle, Music, Color**

The size of the showman's budget is the only exploitation limit to be reasonably imposed upon campaigning in behalf of this highly sales-conditioned production.

Exhibitors have for a running start the notable precedent established by Mr. Wanger in his Technicoloring of "Lonesome Pine," which was to this work what Rembrandt's adolescent splashings are to his "Night Watch.

Off on this foot the copy writer may dabble at will with such words as "prism," "rainbow" and "over-reaching" without a scruple. The production is manifestly the most thoroughly glorification of pigmentation yet undertaken. On and beyond this obvious first step is ranged such a theater of expansive and adaptable merchandising tieps as seldom come in a single package.

The story of the picture is a Fifth Avenue couturier, and in the course of the action is displayed every article of feminine wear in perceptive, closeup and orderly fashion. The proceedings frequently are in story and fact a fashion show with the definite indication that these are next season's styles. Exhibitor enterprise is the lone measure of coverage with a cooperative campaign based on this angle.

The production offers for marquee purposes the production of Warner Bros. with Helen Vinson, Mischa Auer and Alan Mowbray in top and typical roles. Also available are Georgia Tapp, of the night clubs and vaudeville; Victor Young's Orchestra, of radio; Georgia Gilbert, of the Folies Bergere; Rocco and Sauter, of Harlem, and the widely press agented Walter Wagner Models for straight publicity purposes. There are dozens of first rank trade names identified with the garments, jewels, makeup and applied impedimenta.

The story is the simple and not unfamiliar one of a Fifth Avenue couturier whose wife wants him to back her in a show, which he does, and about a society girl who loves him for himself and works as a model in his establishment to help out when the creditors press him. A Reno divorce makes the happy ending possible, after the show and shop have been fully explored by the color camera, with interpolated talent presented at intervals and not too much narrative dialogue intervening.

Director Irving Cummings has handled the subject matter with eye values uppermost in mind. The mounting and technical attributes are of the highest grade. The musical content comes to prominence in four song numbers fitted snugly into the development of the story. The use of colored lights in a sumptuous Negroid ballet introduces a new application of Technicolor.

The scenes are New York's Fifth Avenue, Broadway, Fifty-second Street, and the Hudson River. All have been ransacked inside and outside for the color shots. The time is the season when the fashions of 1938 will be available to favored customers. The treatment of both fashions and the production as a whole is that of Harper's Bazaar in its finer moments. (April 1.)

**Artists and Models (Paramount)**

**Musical Comedy**

In the decade since production mechanics have progressed to the point of bringing musical comedy within the province of the motion picture, producers have toiled industriously to de vitalize the show to the screen the essentially inconsequential components of entertainment form that glorified Ziegfeld, immortalized Jolson and shimmered gold upon the Shuberts. For the most part, celluloid impresarios have sought to import substance to the institution by supplying a more or less substantial story.

Emphasis in varying proportion has been shifted from the musical side to the comic side and back again, in an attempt to strike a happy compromise of the two elements and deliver them in pleasantly assimilable sequence. The box office record of these experiments is not one of the art's more cherished chapters.

In this undertaking Paramount has thrown overboard most of the fashions and activities that have grown up around the screen musical. It has employed a story related directly enough to the title but has not permitted it to interfere with the color business in hand. It has pitched a production spectacle smash into the running time at whatever moment seemed chronologically appropriate, and has dispensed with tedious alibis for so doing.

The production opens with a frankly old-fashioned expository song behind the footlights, and progresses thence in mad succession through integrated and stand-solo numbers of vaudeville, circus, stage, radio, screen cabaret, and, of course, script.

The story thread is wrapped around Jack Benny as the head of an advertising agency, Richard Arlen as a million dollar account, Ida Lupino as a professional model, and Gail Patrick to work out romantic adjustments between and during excursions into melody and mirth by prodigies assembled and models assembled, and all that are Connie Boswell in an elaborate production number built around Andre Kostelanetz and his orchestra, and not too technically with, Louis Armstrong in a session of Harlem hotcha; Judy Canova and Company in a blast of hillbilly harmony; Russell Patterson's modernistic orchestra, and the dancers and dance numbers; artists Rube Goldberg, Peter Arno, McClelland Barclay, John LaGatta, Arden, William Brown with brush, camera and dash of dialogue; also assorted jugglers, cyclists, swimmers, aerialists, models, the Yacht Club Boys, and a horde of others. The whole as if compiled by the director, Raoul Walsh, with evident determination to give showmen and public, under the able handling of the masked muses, what that institution's status history would prompt them to anticipate. Skipping only the risque blackouts and epidermal displays he has done just that.

The picture was submitted to the press and as many payees as could get into the Los Angeles premiere, a Saturday night opening, and everybody had a swell time.—W. R. W.
“It is a thing gorgeously done. Metro-Goldwyn-Mayer has achieved another new high.”
—Los Angeles Examiner

“Produced with magnificence, alive with the stirring lilt of music and projecting a superlative love story which rises to passionate dramatic heights. A delight to any audience. Scenes are played with genuine emotion and appeal, the singing catches the heart. Jeanette MacDonald is superb. Enchantress as well as lover, she displays versatility in beguiling seductions, in passionate dancing, in finely shaded moods of dread, concern and surrender. The production is lavish and elegant with a wealth of entertainment for the widest possible appeal.”
—Daily Variety

“Elaborately produced. Entertainment to please all. Ranks with M.G.M’s best.”
—Motion Picture Daily

“In the forefront is Metro-Goldwyn-Mayer as the producer of lavish musicals. Success is assured for ‘The Firefly’.”
—Edwin Schallert, Los Angeles Times

“The best of the Jeanette MacDonald operettas, revealing a new warmth and personality of the star and a triumph for Allan Jones.”
—Harrison Carroll, King Features

“Excellent entertainment with superb music.”
—Hubbard Keavy, Associated Press

“‘The Firefly’ emerges from Metro as a screaming eagle. It has SIZE and CLASS.”
—Variety

“A stirring screen play. Jeanette MacDonald reaffirms her place as the screen’s most accomplished actress. She wins new laurels. Many will judge this her best picture and its success as an outstanding hit is assured. The picture offers a wide range of entertainment, music, spectacle, drama and romance.”
—The (National) Box-office
CRITICS' PRIVATE PREVIEW!

"Jeanette MacDonald's best picture."
—Paul Harrison, Newspaper Enterprise Ass'n.

"One of the most delightful pictures of the year with the golden voice of Jeanette MacDonald at her very best."
—E. J. Smithson, Editor, Hollywood Magazine

"Allan Jones at last has been given opportunity worthy of his magnificent voice. With this one role he moves up among the sensational stars. Jeanette MacDonald's spirited performance and the rousing score combine for one of the biggest films of the year."
—Screen Play

"In the best Metro manner. Elaborately produced in picturesque settings, it has delightful Friml music. Jeanette MacDonald's best performance, Allan Jones will win a lot of new fans. Romantic, melodic, pictorial. A spectacular production."
—The Philadelphia Exhibitor

"A big picture impressively spectacular with hauntingly beautiful music. Stands unsurpassed as magnificently realized by the voices of Jeanette MacDonald and Allan Jones. An attraction of smash calibre. Jeanette MacDonald is exquisite. Probably the peak performance of her career. Breathtakingly beautiful in every scene. Production has imposing grandeur."
—Hollywood Reporter

"Produced on a tremendous scale by Metro-Goldwyn-Mayer. Altogether it is a masterful handling. The picture opens, closes and is interspersed with manoeuvres, on a scale equivalent to that of the biggest successes. Preview audience was enthusiastic from start to finish."
—Motion Picture Herald

"'The Firefly' is important!"
—Ted Macee, Screen Book

"Takes its rightful place among the truly great pictures of all times and Allan Jones wins his place among the great romantic screen tenors."
—John Leroy Johnson, Motion Picture Magazine
Dead End (U. A.-Goldwyn)

Drama

He could have been a Des Moines dentist and she would have been his wife.

They had sat through "San Quentin," "The Only Living Boy in New Orleans," at least once, to get at the named picture billed out front as "Major Studio Feature Preview Tonight." Now, a small step for anyone, and a giant stride through stumpy knomes of movie stars, and immobile clusters of persons who look like movie stars, toward the impassable sidewalk outward for the Sunday picture.

She: Wasn't it wonderful?

He: Wonderful.

She: What a wonderful name for it, "Death Road."—The End of the Night.

She: Well, anyway, it was wonderful.

This report is being written on the following morning and, since the newspapers make no mention of Mr. Samuel Goldwyn's and cardiac débâcle, it is to be assumed that the producer who paid $165,000 for "Death End" was not hopelessly shot, by the by, and, it is conceivable that he was, and, overhearing, counted the sum well spent for a play that would seem as wonderful by any other method to attract audiences on leaven.

In other case, or neither, your cavedropping correspondent felt that you gentlemen who will have to write about this picture's success as just possibly Mr. Goldwyn, who has it to sell to you, would want to know what the lady and gentleman who bought a pig in a poke thought about it.

Mr. Goldwyn's picture is, to mention quickly the facts pertinent to exploitation procedure in its broadest, a second screening of the play by Sidney Kingsley, which ran for something like 700 performances on Broadway without striking the standard of New York, and now, in the name of Mr. Bel Geddes production, on which the whole action takes place. It is the play talked and written about in the past two weeks by everybody possible, since "Uncle Tom's Cabin" and heard of, inevitably, by everybody except the lady and gentleman discovered and reported by your operator.

Mr. Goldwyn's production presents the seven boys who made stage history by their portrayal of juvenile delinquency and warped personality, as witnessed in the background caused by the conflicting environments of Manhattan's river-edge, and they play for the millions, omitting minor synchronizations, the reviews of the play for the Broadway behind footsteps. And along with these Mr. Goldwyn's picture presents Joel McCrea, Sylvia Sidney, Humphrey Bogart, Allen Jenkins, William Tabbert, and Charles Trenor, over which is seen a circumstance of substantial marque mentionability. (In all of which to a personal opinion, both shared by those present at the preview may be permitted to creep in here, Mr. Goldwyn's picture presents Marjorie Main in one-two-minute cameo of a broken mother that is without parallel in screen history.)

The story of "Dead End" is not properly subject to synopsisization. There are two stories in it. It might not be telling too much to say that a bad boy from the other side of the street comes home after ten years, still a bad boy, and finds the old neighborhood pretty much the same. It would be misleading to call him a gangster, although he is, and it would be insufficient to add that the good boy who used to whipe them when were kids he shot to death as a man. This is only a thread.

As played in this single set, but the set is a reproduction of a whole community along the East River where tenement and mansion stand side by side. Unlike the play, the picture takes its audience indoors now and then—not often—to show what they are like, with, before and after, offstage moments. Among the professionals present at the premiere screening were some who mentioned "Winterset" and "Street Scene" as technical precedents, and as many more to protect the comparison. There were more who didn't notice, or care, whether one set or fifty had been built.

The picture was previewed at Warners' Hollywood theatre, for caution, a substantial representation of the production center's better brains and beauty was in attendance. The picture took the way that a first set, exposed well in advance of personnel, drew spontaneous applause. First appearances of principal overtures were made.

Then Marjorie Main, as the homing gangster's mother, traditionally blew the roof off, from which point on the audience last itself in the picture as completely as ever a spinner did at Valentine.—W. R. W.


Drina: Sylvia Sidney
Dave: Joel McCrea
Dave's Father: Humphrey Bogart
Kay: Wendy Barrie
Frank: Charles Trenor
Husk: Allen Jenkins
Mrs. McCrea: Marjorie Main
Tommy: Billy Halop
Denny Halop: George Murdock
Angel: Bobby Jordan
Sp: George White
J. B.: Gabriel Dell
Miss Meg: Marjorie Rhodes
Phil: Charles Peck
Mr. Greenside: John Vivian
Whitey: Charles Halton
Squire: James Burke
Ward Bono: EDDIE KNOTT
Mrs. Connell: Elizabeth Risdon
Mrs. Fleet: Eve Arden
Mr. Pascaglia: George Humbert
Governes: Marcelle Corday

Blonde Trouble (Paramount)

Comedy

This is a modern and somewhat altered but basically authentic picturization of the play Ring Lardner and George S. Kaufman called "June Moon." Whether a given exhibitor offering it to his public may elect to identify it as such (and it wouldn't be quite Hyde to intimate that it's a new work by the late Mr. Lardner and Mr. Kaufman), it is the story of the small town boy who thinks he can write song lyrics, goes to New York to prove it, and, to Tin Pan Alley's and ultimately to Broadway.

Johnny Downs plays the confident young man this time, and Eleanor Whitney the girl he marries in a farce. Overseen by Terry Walker, Benny Baker, El Brendel and William Demarest are others prominently cast. For those interested in the original version substituted "It Was All In Fun," by Burton Lane and Ralph Freed. George Archainbaud directed.

The picture is played briskly and in such manner as to give the dialogue humor full value. Production is entirely for laughs. Eddie Davis contributes an impromptu light club number and a dog act is worked into the flow of the action.

Premiered at the Alexander theatre, Glendale, to a largely nonprofessional audience, which gave every indication of enjoying it immensely.—W. B.


CAST

Edna Baker: Elefante Whitney
Fred Stevens: Johnny Downs
Joe Harrigan: Jack Kibbee
Eileen Fletcher: Joan Blondell
Terry Walker: George Archainbaud
Marie Schmidt: Pauline Lord
Paul Sears: William Demarest
Danny: Lucien Littlefield
Window Washer: EL BRENDEL
Goof: Robert Beatty
Goldie Foster: Kitty McHugh
Laurette Smith: Helen Service
Water: Harvey Clark
Friend of Fred's: Spee O'Donnell

That Certain Woman (Warner Bros.)

Drama

With the names Betty Davis, Henry Fonda, Ia H. Hunter, Anita Louise and weld Crisp as the working capital, the showman selling "That Certain Woman" may be said to have had his job pretty well done for him in advance. He is an industrious type of person, who goes in for explicitness and definition as exploitation expedients, he will reveal with considerable emphasis that the movie is less improbable fact that this is an altogether serious melodrama in which the star is called upon to run what has been called "a world famous" and that the picture is for adults, perhaps for major adolescents, but not precisely the thing for a kiddie neighborhood. Perhaps he will have succeeded likewise, in all probability, in attracting an audi ence emotionally attuned to the demands made upon it by the star in her portrayal of a brave working girl, as a sort of backcloth to the press and a stern father-in-law. It is for such an audience that the picture has been designed.

The picture was directed by Edmund Goulding, who also wrote the story, and is strictly

(Continued on page 53)
99 out of 102 theatres hold over "Saratoga". They kept time wide open to be able to do it! Clear the decks when you play "Saratoga"!
BEYOND YOUR WILDEST DREAMS OF SUCCESS!

"The Good Earth" in its first few Pop Price engagements establishes itself as a sure-fire sensation! There’s no limit to its promotion possibilities and its resultant profits!

OKLAHOMA CITY BEATS THE BEST!
"Good Earth" tops "Maytime" "Day at Races", etc.

LOS ANGELES LEAPS!
Better than "Great Ziegfeld" "Libeled Lady", etc.

SMALL TOWN SETS RECORDS!
At Iron Mountain, Mich. "Good Earth" tops everything!

ANOTHER SMALL TOWN RECORD!
Alexandria, Minn. biggest business on the books!

SALT LAKE CITY TERRIFIC!
"Good Earth" almost TWICE "Ziegfeld" and "Courageous"

BUFFALO BEST!
Beats "Captains Courageous" and other Big Ones!

ALBANY, PITTSBURGH GREAT!
Same sweet story here!

POSITIVE HOLD-OVERS DEMAND WIDE OPEN BOOKING TIME!
in the Goulding vein as to development, emphasis, tuning and tone. It is without comic relief save for a supply incident by Dwaye Day as the child, and makes a direct bid for tears. There is a dash of gangster interest at the start, and several of them go forward.

The star plays Mary Donnell, reformed widow of a gangster, who marries the weak but well meaning son of a crusty capitalist and does not like her new husband's family. They court and are stressed with a sociological by press, but dies inconveniently in her apartment with a photographer all set for a flash. The boy, the father, now married, and the invalid wife, comes to her rescue, but his father intervenes. Then the invalid wife attempts to sacrifice her husband, whereupon the mother of his child does likewise, death of the wife some years later leading ultimately to a happy ending.

*Motion Picture Herald* August 7, 1937

**She Had to Eat**

**(20th Century-Fox)**

**Comedy-Melodrama**

With variations in the pattern, this picture follows the general direction of recent comedies, in which the characters are embroiled in some incredible situations, fantastic enough to provoke loud laughter when properly handled. Success depends mainly upon the tempo of direction and not a little upon the capabilities of the cast. In "She Had to Eat" both these items are on the menu.

Jack Haley, cast as a not so bewildered country boy in the big city, gracefully carries the burden of the story, relying for laughs more upon his unassuming manner of speaking than upon the comedian's expected antics. Horsevoiced Eugene Pallette as a bold and slightly dotty gangster, typifies the type. His "Walter Byron" is rummy.

Sam Shermeon, Ben Welden and "Tuck." Attorney Battrod, Raymond Brown as "Buck." Dr. Evans, Paul Treachier, and "Bettie" are Hurlbut

Of the cast, Miss Young is a joy to watch. She is the type of girl who can laugh at herself and for herself. It's really better than it may seem. This is the type of role that the stars covet.

The story is not without complication and comprehension. The viewer is slightly disoriented with the idea that he is a mighty hunter, the eccentric millionaire stops his private train in the Arizona desert to hunt a rabbit, which proves to be the pet of the young owner of a nearby filling station. The millionaire invites the youth and his rabbit aboard the train, gets drunk with him but discards the young man and without authority commandeers his funds in a distant city the youth falls victim to the manhandling girl, becomes friendly with her and eventually settles down. The twist of the story is that the rabbit is in fact a gangster, and the youth and the girl go to the railroad yard to retrieve the pet rabbit which is still on board the private train. Trailing them is a gang who are attempting to kidnap the real criminal, and when their supposed prey enters the train they commandeer it. The girl throws a message to police from the speeding train and the plot complications are subsequently dissolved.

Watching each by Miss Hudson and Haley and a duet in which they both perform are sufficiently well spotted to add greatly to the mood to the picture. The audience laughen with interest.

*She's No Lady* (Paramount) Comedy Drama

The second appearance of John Trent, aviator turned actor, makes out to be a exploitation note of some yield. Others that may be named are in copy are Ann Dvorak, Harry Beresford, Guinn Williams, Aileen Pringle, Arthur Hoyt and Pauline Phillips. The title doesn't suggest that the story is the familiar one about crooks who steal a dowager's house through her lawyers. It is said to pocket in what is supposed to be mystifying manner, winding up in possession of the crooks, who turn out to be a gang of counterfeiters and the she crook, who turns out to be another one. This telling differs in no essential detail from its ancestors.

The setting is New York. The time is now.

*Love Takes Flight* (Grand National-Conductor) Comedy Drama

This is a timely airplane story involving a true public's-eye-flight from Los Angeles to Miami, recalling the ill-fated ocean flight of Amelia Earhart and Robert Noonan, her navigator. The story is a record of the discovery of John Trent, airplane pilot, by B. P. Schulberg, and his development into starring role of the picture. It is a back stage story of Hollywood film making. It contains many scenes of flying and it marks the debut as a director of Conrad Nagel, whose name has appeared in many pictures of time be, probably, would like to remember.

*Love Takes Flight" tells the story of an
OUR TIP ON "TOPPER" WAS TIP-TOP!

It beat "Captains Courageous" in first four days in Philadelphia and holding up strong!

It's doing lovely in Louisville!

Both spots advertised heavily as we urged and profited accordingly!

Watch for news of further "Topper" openings, delayed by nation-wide Hold-Overs of "Saratoga" and other big ones from M-G-M.

Nice work Leo!
Heroes of the Alamo
(Sunset Productions)

Historical Melodramas

Until recently few people have ever heard of Sunset Productions or Mr. Anthony J. Xydias, who made this picture. But everyone who has been to the teacher's school knows the story of the Alamo. That saga of heroism is a symbol of American courage and hardihood which has earned a place among the contours of the nation's history. The Alamo is the story of the Mexican siege of the Alamo, its heroic defense, and its fall. The story is told in a series of events leading up to the attack, with the major events being the fall of the Alamo and the subsequent attack of the Mexican forces.

Charlie on Broadway
(20th Century - Fox)

Mystery Drama

This "Charlie Chan" is a good mystery melodrama. While built along the general lines of the earlier numbers of the series, it differs in that the story does not include as much romance, adventure, and action as the earlier entries. The idea has been somewhat revised and quality of production support has improved. Warner Bros. is responsible for giving Charlie Chan a usual capable performance, and Keye Luke, whose role as the Number One Son is being made increasingly important, is up to standard. Effectiveness is increased by the featured players, Joan Marsh, J. Edward Bromberg, Douglas Fowley, Harold Huber, Donald Woods and Leon Ames.

I Pledge My Heart
(U. S. Dept. of Agriculture)

Capital Visit

Through the eyes of the nation's farm boy and the delegates to the 11th Annual 4-H Club Camp, the highlights of the nation's capital are depicted in this subject. Written and directed by Elmer Clifton, the picture is being released by the Department of Agriculture. Many shots of the Capital are shown, including the interior of the Lincoln Memorial, the tomb of Major L'Enfant and a closeup of the facade of the Declaration of Independence. The Marine Band Symphony, under the direction of Captain Arthur Rhoads, gives a concert, while the pictures are shown to the rapt audience.

Portraits of Portugal
(20th Century - Fox)

Interesting

The "Magic Carpet of Movietone" equipped with camera takes the audience on an excursion through Portugal. Medieval castles and forts of the coast are shown as well as the picturesque views of the countryside. The pictures are taken from the air, giving a bird's eye view of the country. The town of Lisbon is shown, and the picture goes on to the city of Porto, where the scenery is magnificent. The pictures are taken from the air, giving a bird's eye view of the country. The town of Lisbon is shown, and the picture goes on to the city of Porto, where the scenery is magnificent.
1937 PROFITS REPORTED BY FOX, RKO, PATHE, CTE, KEITH, KAO AND RCA

Paramount Estimates Consolidated Net $3,319,000 for First Half of Year; 20th Century-Fox $2,769,190

Substantial net profits in 1937 operations to date were reported in the week by Twentieth Century-Fox, showing $2,769,190 in the first six months; Paramount Pictures, estimating $3,319,000 for the same period; Pathe Film, reporting $1,687,000 for six months; General Theatres Equipment Corporation, reporting $291,464, for the six months ended June 30, 1937. This compared with a profit of $2,769,190 for the first half of 1936.

For the quarter ending June 26, 1937, the net profit for Fox after all charges, except provision for surplus on undisbursed profits, was $1,687,000, compared with a first quarter profit of $2,012,000 and a profit of $1,529,430 for the second quarter of 1936.

On the basis of 967,433 shares of $1.50 dividend cumulative convertible preferred stock outstanding, a consolidated net operating profit of $3,755,483 after all charges including federal income taxes, except provision for surplus on undistributed profits, was $1,687,000, for the first half of 1937.

The first six months' earnings of Radio-Keith-Orpheum are estimated by the company as approximating $1,490,000, or double those for the same period last year. The company netted $781,000. Earnings for all of 1936 were $2,514,000, and for the first three months alone in 1937 ran to $993,000.

The resolutions committee of the Martin C. Lan, chairman, of Rome, Ga.; Milton C. Moore, of Jacksoville, Fla., president of the association, and Mrs. H. T. Moore, secretary of Washington, D.C.

THANKS "HERALD" FOR CONVENTION COVERAGE

A vote of thanks has been extended by the Southeastern Theatres Owners Association "to Martin Quigley, publisher of Theatro, and staff for the publicity given the convention (at Birmingham) and for carrying the news . . . to their many readers all over the world."

"Their efforts in year to year in having these various conventions attended, and by publishing the results, may have been accomplished which otherwise would have been left undone," the convention voted.

First six months' earnings of Radio-Keith-Orpheum are estimated by the company as approximating $1,490,000, or double those for the same period last year. In 1936 the company netted $781,000. Profits for all of 1936 were $2,514,000, and for the first three months alone in 1937 ran to $993,000.

Paramount Net at $3,319,000

Broadway heard that Paramount Pictures, Inc., estimated its consolidated net earnings for the first half of 1937 at $3,319,000. This company reports $1,105,700 for the first six months of 1936, after crediting $1,000,000 of inventory reserves to operations during that period. No inventory reserve credit was applied during the first half of this year.

The six months' estimates of the company does not include $979,000 (representing Paramount's share in the undistributed profits of subsidiary and affiliated companies as of July 1. Similar undistributed profits amounted to $691,000 for the first half of 1936.

Paramount's estimated earnings for the first quarter of the year were $2,012,000, which compares with $1,307,000 for the second quarter.

Pathe Reports $104,549

Net profits of $104,549 for the six months ended June 30, 1937, were reported by Pathe Film Corporation and subsidiaries, after depreciation, amortization, interest, taxes, minority interest and so on, equivalent after dividend requirements of $8,043 no-par shares of $7 cumulative convertible preferred stock, to 13 cents a share on $85,095 shares (par $1) of common stock.

For 26 weeks ended July 18, 1936, Pathe's net loss was $17,295.

For the quarter ended June 30, 1937, indicated net profit, based on a comparison of company's reports for first quarter of fiscal year and the six months' period was $45,176 after charges and federal income taxes, equal to five cents a common share, comparing with $59,373 or eight cents a common share in preceding quarter. For the week ended July 18, 1936, there was a net loss of $58,573.

Consolidated income account for six months ended June 30, 1937, follows: Income from film developing, rentals, etc., $705,436; cost of sales and service, $680,057; operating profit, $25,379; other income $84,224; total income, $109,603; interest expense, $5,084; net profit, $104,549.

The de Pont Manufacturing Corp. (the common stock of which Pathe Film Corp. owns 35 per cent) owned a net profit, after charges, including normal federal income taxes, of $725,000 for first half of 1937, as compared with $596,000 in 1936.

The portion of these earnings which occurred to Pathe Company's 35 per cent common-stock interest amounted to $253,000 in 1937, as compared with $290,000 in 1936. Of these earnings, $183,000 were undistributed in 1937 and $132,000 in 1936, which undistributed amounts are not reflected in the income account given above.

GTE Earns $323,203

General Theatres Equipment Corporation and subsidiaries reported a net profit of $323,203 for the quarter ending June 30, 1937, after charges for depreciation, federal income taxes, etc., before provision for the undistributed profits tax. This was equivalent to 59 cents a share. In the preceding quarter the net was $291,464, equivalent to 56 cents a share.

$1,563,357 for KAO

For the 53 weeks ended July 3, 1937, RKO's Keith-Albee-Orpheum Corporation and KAO subsidiary companies show a net profit of $1,563,357, after all charges except surtax on undistributed earnings. The net was equal to $34.31 per share on the 64,304 shares of seven per cent cumulative convertible preferred stock now outstanding.

The earnings figures below are in part estimated and subject to audit and adjustment at the end of the calendar year, as has been the practice heretofore, according to the company:

Keith Shows $1,249,523

For the 53 weeks ended July 3, 1937, RKO's B. F. Keith Corporation and Keith subsidiary companies show a net profit of $1,249,523, after all charges, except surtax on undistributed earnings.

The comparative earnings figures below are in part estimated and subject to audit and adjustment at the end of the calendar year, as has been the practice heretofore, according to the company:

RKO's 53 weeks ended July 3, 1937

<table>
<thead>
<tr>
<th>Week</th>
<th>Profit before provision for depreciation and income taxes</th>
<th>Depreciation</th>
<th>Provision for income taxes</th>
<th>Net profit after all charges, except surtax on undistributed earnings</th>
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<td>26 weeks</td>
<td>$1,307,000</td>
<td>$603,777</td>
<td>$125,952</td>
<td>$249,523</td>
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Subsidaries and the parent of the Radio Corporation of America—owning NBC, RCA

(Continued on following page)
KAO EARS $1,563,357

(Written in continuation of preceding page)

Photophone and a half interest in RKO—shows net profits of $4,047,386 for the first six months of the year. This was equal, after preferred dividends requirements, to 22 cents a share on the 13,880,064 shares of common stock outstanding, and compares with a net of $1,765,799, or one cent a common share in the first six months of last year.

Gross operating income of the company and its subsidiaries was $32,795,700, an increase of $8,853,174 over the gross of $23,942,526 reported in the corresponding period of last year. Other income, including interest and dividends received from investments for the six months, amounted to $571,921, against $439,574 a year ago.

Operating expenses, including cost of goods sold, and selling and administrative expenses for the six months aggregated $45,744,714, company, had increased $5,100,000 over the like period in the first half of 1936. Interest deductions, taxes and amortization of patents amounted to $2,775,521, against $2,264,916 in the comparable period of last year.

The second quarter of this year the company and subsidiaries showed a net income, after all expenses and charges, of $2,104,252, equal to 59 cents a share on the 11,565,710 shares of common stock outstanding, to 115 cents a common share. This compares with a net of $477,089, or slightly more than one-half of a cent on the same number of shares outstanding, in the June quarter of 1936.

Gross operating income, including dividends and interest on investments, for the quarter aggregated $28,058,272, against $21,839,781 in the June quarter of 1936, an increase of $6,218,491. Operating expenses amounted to $24,139,151, against $23,204,735 in the comparable period of last year.

SEC Reports on Film Holdings

General Cinema Finance Corporation, of London, England, held 134,475 common voting trust certificates and a $1,000,000 debenture bond of the Universal Company when its securities registration became effective April 9th last, it was disclosed this week by the Securities and Exchange Commission.

Also revealed by the commission in its semi-monthly report on the transactions of officers, directors and principal stockholders in the securities of their corporations, was the sale by the Chase National Bank, New York, of 600 shares of Twentieth Century-Fox common and 1,520 shares of Paramount common held under a deferred purchase agreement during June. At the close of the month the bank still held 346,391 shares of Fox common and 97,992 shares of preferred.

Purchase of $1,000 three and one-quarter per cent convertible Paramount debentures and the sale of 21,000 by Stanton Griffis, director, through Hempbell, Noyes and Company in June also was reported by the SEC. At the close of June Mr. Griffis' holdings, through the company, had increased 30,000 to $0,000. The only other operation in Paramount securities reported was the purchase and sale of 959 shares of preferred divvied by Bruno Meyers, director, through Hallgarten and Company.

Sale by Sidney R. Kent, president, of 3,000 shares of the $1,000 face value common stock received from his holding company, the Michigan Finance Company, also was reported, as was the sale of 300 warrants for Educational Pictures, Ltd., held by Mr. Kent. The purchase was made by Dewey's, Inc., of 148 shares of Loew's Boston Theaters common, bringing its holdings to 97,072 shares.

Columbia, Republic File with SEC

Harry Cohn and other voting trustees of Columbia Pictures Corporation filed application with the Securities and Exchange Commission to register voting trust certificates for 7,607 shares of no par value common stock and 7,667 shares of no par value common stock on the New York Stock Exchange. Both issues are to be registered in the name of issuance. Columbia also filed application for 10,342 shares of no par value common stock to be registered on notice of issuance.

Republic Pictures Corporation of Delaware filed an amendment with the Securities and Exchange Commission to register a statement of previous information filed with the consent of American Appraisal Company and Webster, Atz and Company, to certify the financial statement of Republic.

Application for original New York Car Exchange listing was approved for 661,420 shares of Monogram Pictures Corporation common capital stock.

Sears, Bernhard Visit Warner Studios

Gradwell L. Sears, general sales manager for the G. B. I. Co., and George Bernhard, general manager of Warner Brothers Theatres, have gone to the coast for a series of conferences on the company's product.

Warner Brothers, according to Mr. Sears, already have completed ten pictures for the new season. National trade showings will be held by the company August 23rd and 24th in 31 key cities.

Heywood-Wakefield Strike Settled

After being on strike for more than one month, employees of the Lloyd plant of the Heywood-Wakefield Company at Menominee, Michigan, returned to work this week, according to Richard N. Greenwood, president.

The company manufactures theatre chairs and the employees called the strike June 22nd, demanding a closed shop and a flat 20 per cent pay increase for all workers. Neither of these demands were met, Mr. Greenwood said, and the company has resumed operations on practically the same basis as before.

Distributor Visits U. S.

William Boxer, distributor in Johannesburg, South Africa, for Alexander Film Company, arrived in New York on the S.S. Bencorina for an indefinite stay in the United States for the purpose of collecting data on motion picture advertising. Mr. Boxer is managing director of the B. A. Importing and Exporting Company.

Goldman Acquires Another

Jack F. Goldman, operator of the Roosevelt theatre, Cincinnati, has acquired the Lincoln of the same city. The Roosevelt is being remodeled and will have its seating capacity increased to 1,000.

Kohner Joins Columbia

Paul Kohner, associate producer for MGM, has resigned to join Columbia. He will make at least three pictures of the "A" classification in the coming year.

Conferences between Herbert Wilcox, London producer, and RKO executives relating to possible association of Mr. Wilcox with the company's British production plans have been proceeding "favorably although difficulty has been experienced in the adoption of broad principles," Mr. Wilcox told Motion Picture Herald in his suite at the Ritz-Carlton hotel on Monday.

The discussions, which Mr. Wilcox arrived here last week to attend, opened Monday morning with Leo Spitz, RKO president, and Ned E. Depinet, vice president in charge of distribution, at the company's offices in the RKO Building. Last week, Mr. Wilcox had preliminary discussions with Phil Reissman, RKO foreign sales head, prior to Mr. Reissman's departure for Europe.

Mr. Wilcox denied that his original production plans for films pictures had been reduced to five, as had been reported. The number, however, is dependent upon the outcome of the discussions with RKO. A successful negotiation would result in the production of five films of greater expense and magnitude than the nine now planned and reflecting the present budget plan of $4,000,000.

Under the quota plan, RKO, which plans to distribute 56 pictures in Great Britain during the new season, would be obliged to produce between 24 and nine pictures in England, depending upon their cost; pictures having labor costs of at least $109,350 would serve double quota duty. Since it is understood that if RKO associates with Mr. Wilcox in British production the resulting pictures will be of higher cost than the $144,444 average cost for nine Wilcox pictures now planned at a budget of $40,000, five RKO-Wilcox pictures will just about fulfill RKO's quota requirement under the provisions of the new plan.

Mr. Wilcox said that the need for British pictures is quality. "One good English picture can have a greater effect for the whole British industry," he said. The producer thinks he has one of this type in "Victoria the Great," which he said is an $800,000 production starring Anna Neagle and which will open at the Music Hall, New York, late in September.

Mr. Wilcox played host to nearly 300 motion picture executives and newspapermen at a dinner and preview of "Victoria the Great" Tuesday evening at the Hotel Astor, New York. Among the guests were Ned E. Depinet, Jules Levy, W. G. Van Schmus, George W. Weeks, Martin Quigley, Calvin Brown, Red Kann, Gus Eysell and Terry Ramsaye. It was announced the picture would open at Leicester Square Theatre, London, about September 10th, and that on September 13th, Mr. Wilcox and Miss Neagle will go to Paris, at the invitation of the French Government, to attend a showing at the Paris Exposition.

Also attending the dinner and preview were Miss Anne Hicks, head of the publicity department, with whom Mr. Wilcox is discussing a production deal involving a possible Wilcox-Paramount deal.
THEIR FIRST TIME TOGETHER SINCE "LOVE IS NEWS"!

...and they make the most of it!

Loretta has since thrilled your audiences in "Cafe Metropole"... and Don's become the star of radio's biggest show! Now they mean even more than before! And they're in a story as tense with drama as it's sparkling with fun!

Loretta
YOUNG
Don
AMECHE

"LOVE UNDER FIRE"

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE
What a predicament they're in this time! On their own among roaring guns, whistling bullets, crashing planes, thundering tanks ... and the most rudely inquisitive men they've ever met without an introduction. Besides they're afraid to trust even each other! A show alive with suspense and laughs ... and the kind of love that suits these two so well!

Loretta
Don

YOUNG
AMECHE

"LOVE UN"
DER FIRE

with

BORRAH MINEVITCH and his gang

FRANCES DRAKE
WALTER CATLETT
JOHN CARRADINE
SIG RUMANN
HAROLD HUBER

Directed by GEORGE MARSHALL

Associate Producer Nunnally Johnson • Screen play by Gene Fowler, Allen Rivkin and Ernest Pascal
Based on a play by Walter Hackett
ANOTHER OF THE HITS THAT WILL MAKE 1937-38 20th's TOP SEASON!

First "YOU CAN'T HAVE EVERYTHING" shows how 20th is outstepping its amazing 1936-37 pace!

Now comes "LOVE UNDER FIRE," as smart a piece of timely showmanship—with as swell a pair of stars—as ever knocked a record for a loop.

Soon you'll be hearing the grand news about "THIN ICE," "LANCER SPY," "LIFE BEGINS IN COLLEGE," "WIFE, DOCTOR AND NURSE," "ALI BABA GOES TO TOWN"... among the other boxoffice treats shortly in store for you!

It's a great life... and 20th never weakens!

LORETTA YOUNG • DON AMEQUE

"LOVE UNDER FIRE"

THE KEYSTONE OF YOUR FUTURE.
“BOYCOTT" BY EXHIBITORS REACHES COURTS AND U.S. TRADE COMMISSION

U. S. District Judge in Philadelphia Continues Temporary Injunction Against "Strike" Until Decision, August 11th

by MORRIS H. ORODENKER

in Philadelphia

The right of motion picture exhibitors to "strike" in concerted action against a motion picture distributor by "boycotting" its productions is to be determined August 11th by Judge Oliver B. Dickinson of the United States District Court in Philadelphia. On Monday, August 2nd, Judge Dickinson continued a temporary restraining order under which independent motion picture owners and operators in eastern Pennsylvania, southern New Jersey and Delaware were prohibited from launching on that date an active one month's boycott and "consumers' strike" against the productions of Paramount Pictures, Inc.

The United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, Inc., announced a "boycott" against Paramount on June 29th, dictate Judge Dickinson said Paramount had not suspended all the feature pictures it promised on the 1936-1937 contract and said they were dissatisfied with new exhibitors' terms laid down by the company in the 1937-1938 contract.

Charges Restrained from Trade

Characterizing the proposed "strike" and the announced elaborate picketing campaign as a restraint of trade under the Sherman Act, Paramount carried its charges into the federal court at Philadelphia last Friday, on the eve of the strike commencement date. Former Attorney General of Pennsylvania William A. Schnader headed the array of legal talent representing Paramount, Joseph S. Keenan, Austin C. Keough and Louis Phillips. They obtained from Judge Dickinson on July 30th a temporary restraining order against the U.M.P.T.O. to prevent the proposed "strike." Mr. Phillips is Paramount home office counsel and Mr. Schnader and Mr. Kaufman are Philadelphia attorneys.


In the bill of complaint, Paramount charged that the exhibitors, meeting June 29th at the Hotel Carlton in Washington, D. C., entered into "a combination, conspiracy and agreement to restrain trade and commerce in motion picture films in the United States and to restrain the complainant (Paramount) from distributing its motion pictures for exhibition in the United States."

Pointing out that the boycott was planned on a nation-wide scale, the bill further charged that the Philadelphia UMPTO was publishing and circulating "false, libelous and malicious statements which were designed to arouse and inflame the complainant's customers and the motion picture theatre going public generally, and to place the complainant in an unfavorable light among its customers and the theatre going public with the general purpose of inducing the public to refuse to carry out contracts entered into with it and to refrain from entering into new contracts in respect of motion pictures thereafter to be produced and released, and to induce the public to refrain from patronizing complainant's motion pictures," charges being supported by letters and other literature appended to the bill.

Cites "Strike" Promotion

Setting forth the various methods of exploitation to promote the "strike," including an all-airplane literature campaign, a sound truck and picketing of theatres, Paramount's bill of complaint accused the charge that "upon information and belief, the defendants threatened exhibitors in the district of eastern Pennsylvania and New Jersey with physical and bodily violence and with physical damage and destruction to their theatres if they exhibited complainant's motion pictures during the period of said "strike.""

On the basis of these allegations, acting under Equity Rule 65 of the Federal Rules of Civil Procedure, Judge Dickinson granted the temporary restraining order, which specifically enjoined the independent exhibitors from:

(a) Picketing any motion picture theatre in which the complainant's motion pictures are or will be exhibited, or picketing the local Paramount branch office or sales office, or picketing themselves with others upon or along the streets or pavements or in or about theatres for the purpose of intercepting the employees, patrons or customers of the complainants' theatres.

Continued on page 6A

BOYCOTT OF PARAMOUNT TO LAST INDEFINITELY

The exhibitors' strike against Paramount opened in Minneapolis Monday with picketing against the company's exchange and a warning from Allied Theatre Owners of the North-west that it will continue until a satisfactory settlement is made. Originally, the strike was to have been limited to the month of August.

Allied has released the names of 210 theatres in the territory which have pledged themselves against exhibition of Paramount product. Certain concessions were made to theatres, permitting them to play some Paramount films, because they had either been paid for or because no substitute could be found.

An Allied bulletin sent to exhibitors advised them to ignore letters of from Paramount exchanges warning of loss of priority rights and to refuse delivery of prints sent to theatres by the exchange.

Allied States Charges "Unfair Competition" in Product Announcement Book Advertising of Films Not Delivered

by FRANCIS L. BURT

in Washington

Charging that the advertising by Paramount of pictures not exhibited in interstate commerce, and the "work sheets" of pictures which it failed to deliver under its 1936-1937 contracts constitutes unfair competition under the terms of the Federal Trade Commission Act, Allied States Association of Motion Picture Exhibitors on Monday filed a formal complaint with the Trade Commission at Washington against Paramount Pictures, Inc., and Paramount Pictures Distributing Company.

Allied asked the commission to issue a formal complaint against the companies for false and misleading advertising in connection with the leasing and distributing of motion pictures in interstate commerce.

Follows Independent Attacks

The filing of the complaint by Abram F. Myers, general counsel of Allied States and sometime member of the commission, is in line with attacks by independent exhibitors against Paramount's withholding by Paramount of five pictures to which exhibitors felt they were entitled under their 1936-1937 contracts.

The complaint alleges pictures are involved in the complaint are: "The Count of Luxembourg," "Artists and Models," "High, Wide and Handsome," "Spam of the North," "Souls at Sea," and a Marlene Dietrich film directed by Lubitsch.

"The practice complained against," Allied States explained to the trade commission, "is the holding out to motion picture exhibitors that certain attractive pictures will be released during a given contract period as an inducement to sign contracts with independent exhibitors. Yet if the period and then refusing to release such pictures during such period although the same have been completed and are ready for delivery."

"Accompanying the complaint was a chart of deliveries in the Detroit zone as of May 5th last, showing that Paramount had released 40 of its 65 pictures; that all of the "A" and "B" categories had been exhausted and 15 of the 24 "C" pictures delivered, but that only 13 of the 29 "low-price" pictures had been distributed.

"Admittedly," Allied declared, "the allocations of pictures have little, if any, relationship to cost; pictures are valued mainly according to their box office potentials. In the case of Paramount, the sole object is to get in the big money early in the season and to leave a deficiency in the lower brackets.

Points to Withheld Releases

"All of the films are now being used as bait to induce exhibitors to sign Paramount contracts for 1937-1938 at higher prices than were specified in the 1936-1937 agreement."

All of the statements made in the complaint, the commission informed, will be verified by exhibitors in various sections of the country who are familiar with the situation, including it was said, Arthur K. Howard, Boston; S. E. Samuelson, New York; Fred J. Herrington, Pittsburgh; Lewen Pizor, Philadelphia; H. M. Richey, Detroit; P. J. Wood, Columbus, Ohio, and W. A. Steffes, Minneapolis. All are Allied states office.
"YOU CAN'T HAVE BLASTS ALL RIVOLI, OPENING RECORDS (WINTER & SUMMER, HOLIDAY & WEEK-DAY) FOR PAST 2 YEARS!

Didn't we tell you it was 20th's greatest musical!
“Geared for big applause and bigger profits! Everything that could make a picture tuneful, gay and effervescent!” —Boxoffice

“It’s got everything to take dust off the SRO sign. At a trade showing even the hard-boiled exhibitors applauded! A honey, a real showman’s picture... sure-fire!” —Showmen’s Trade Review

“Receipts may be expected to top ‘Wake Up and Live’! Gives you almost everything in the entertainment grab-bag for 100 fast-stepping minutes!” —Variety Daily

“A hit! Should prove to be one of the outstanding laugh successes of the new season!” —Los Angeles Examiner

“Due for important money wherever it plays! Entertainment every foot of the way! Fast and very funny nonsense, set to great hit tunes, played by a grand cast!” —Hollywood Reporter

“Another boxoffice socko which will ride along to the top figures of its predecessors! One of the best of the series 20th has turned out!” —Variety (weekly)

20th Century Fox
THE KEYSTONE OF YOUR FUTURE
INSURANCE RATES CUT IN MISSOURI

For the second time in two years, exhibitors with fireproof theatre buildings will profit by an announced reduction in fire insurance rates. The latest saving will be 20 per cent.

In 1935, the state and the insurance companies settled a long-sustained controversy with the companies agreeing to a general reduction which amounted to about 18 per cent in the case of fireproof buildings.

The reduction recently announced applies only to fireproof buildings.

Phil Reisman Sails
For RKO Sales Meet

Phil Reisman, foreign sales manager for RKO, has sailed on a two months' European trip which will include attendance at the company's annual convention in London, August 5th and 6th.

A number of Continental executives and all branch managers in England, Northern Ireland, Scotland and Wales will be among the two hundred exhibitors who attended the convention, which will be conducted by Ralph Henbury, managing director of Radio Pictures, Ltd.

Among those representing England's sales forces will be W. W. Jay, general sales manager; G. W. Dawson, secretary for that country, and Harry Burgess, director of advertising and publicity. From across the Channel will come Harry Leodan, Continental general manager; Jack de Waal, Continental secretary; Michael Havas, general European sales manager; Eugene Scharin, Continental publicity executive; Clair E. Hilgers, managing director of RKO Films, S. A., with headquarters in Paris; S. M. Livingston, French sales manager; J. Moutier, French publicity head; Carl Wallman, general manager for the Scandinavian countries; and G. W. Wedten, general sales manager for the same territory; Michael Gerss, RKO Radio's representative in Italy; S. Lehman, general manager in London; E. C. Schepers, general manager in Austria; A. D. Skouras, a distributor of RKO radio's in Greece; A. Zomerphag, general sales manager in Holland, and P. DeSchap, also of Holland.

Kentucky Tax Nets $511,848

Kentucky's amusement tax, effective since June 7th, has produced $511,848 in 33 days of operation, the department of Revenue reports. Of the total collected, 84 per cent came from taxes on admissions to the atres.

Barker Joins Consolidated

Reginald Barker, former director for Republic and others, has joined Consolidated Film Industries, Inc., as special representative of Herbert J. Yates, with headquarters in Hollywood.

Bankruptcy Petition Filed

Creditors filed an involuntary bankruptcy petition in United States district court in New York Wednesday against Nouva Motion Pictures, Inc.
It was coincident that on the very day last week, when Miss Myllicent Bartholomew announced she was dissatisfied with Hollywood's financial rewards for her new opera, "Gone" with the Wind," and might return to England, Vivian Burnett, the original "Little Lord Fauntleroy," was discovered a maladjusted "sissy" to the taste of the studio. When Burnett, who had been making a name for herself in London, and who was to have been the little Freddie in "Gone," was last seen, she was "absent-mindedly" viewing right from Freddie's role in "Little Lord Fauntleroy." (She was said in the press to be demanding another tryout for the role.) "Little Lord Fauntleroy" brought nothing but trouble to Vivian Burnett, too. He had spent most of his time fighting down the name of "sissy" after his mother. Frances Hodgson Burnett, some 54 years ago, made him the character of the little "Fauntleroy," with dandified velvet suit, lace collar and pancake hat, in her famous book. Last week he died a hero, trying to save four drowning persons.

By Bob Benchley

The same night that Miss Mary Pickford, the most popular special of the studio, wasclassified as a "sissy," a more plotless dialogue took place at the M.G.M. studio. Imagine the consternation of some of those old ladies who are always criticizing motion pictures when they learn that steel corset-bones are now being made rustproof by a covering of cellulose made of cotton fluff.

By JAMES P. CUNNINGHAM

Samuel Goldwyn, through the motion picture press, is inviting exhibitors to participate in "the greatest theatre contest in years"—for the best exploitation and advertising campaign on "Stella Dallas," described by Mr. Goldwyn as "the picture of the year!" Invited to select the winners of $1,000 in prizes for the best copy are Martin Farnsley, George Schaefer, A-Mike Vogel, Monroe Grenthal and Samuel Goldwyn.

Mrs. Franklin D. Roosevelt will possibly not be invited.
IT'S AUGUST ON THE SUMMER'S SHOW
BUT JANUARY AT THE SENSATION!

RKO Radio Pictures
Biggest hot-weather grosses in history registered in scores of key spots as RKO-Radio's mighty attraction ends exciting second week at Radio City Music Hall!... Flash news pours in from all sections as more first runs open to same kind of business!... Showmen cashing in heavily on a great picture released when it means the most... and backed by a tremendous national billboard campaign of 10,000 twenty-four sheets plastered all over America!... O.K., RKO!

EDWARD ARNOLD... CARY GRANT... FRANCES FARMER... JACK OAKIE.

The Toast of New York

DIRECTED BY ROWLAND V. LEE
AN EDMARD SMALL PRODUCTION
Screen Play by Dudley Nichols, John Twist, Joel Sayre
CREATER UNION UNDER COMMITTEE OF THREE

Executives of Australian Theatre Company Handle Duties Doyle Relinquished by CLIFF HOLT in Sydney

Conjectures as to the likely successor to Stuart F. Doyle as managing director of Greater Union Theatres, Ltd., came to an end with the announcement that the board had selected a committee of management to direct the activities of the company. The board’s decision was announced by Norman B. Rydge, chairman of directors, under whose control the committee will function.

The committee of three comprises: Roy Barnby, Arthur Gillespie and John Evans, all of whom have been executives of the company for a number of years.

Mr. Rydge said that the selection of the committee from within the organization was of itself evidence of the board’s complete confidence in the executives. In this respect, no changes in personnel were contemplated. With their wholehearted cooperation the future of Greater Union Theatres was assured, and the organization would become an increasingly powerful force in the show business, he said.

Mr. Rydge added that the board was determined to maintain the entity of Greater Union and that the future policy would be planned to place the entire organization on a solid profit-earning basis, so that shareholders would receive dividends. In order to insure progress the entire theatre circuit throughout Australia would be overhauled and modernized to achieve the highest overseas standards of comfort and efficiency.

Those present included R. B. Barnby, A. G. Gillespie, J. Evans (committee); F. W. Dive (secretary), W. Sayle (legal representative), H. G. Hayward (circuit advertising manager), C. Shannon (Melbourne representative), R. J. Daws (Sydney), A. J. Willoughby (Cairns), R. J. Stagg (Brisbane), C. Webb (Adelaide), G. Ellis and V. Webb (British Empire Films), R. Garner (Cinesound Productions), and G. F. Todd (National Theatres Supplies).

On 25th Anniversary

Former managing director of Greater Union Theatres and its numerous associated companies, Stuart F. Doyle’s retirement coincided with his 25th year of active connection with the industry. The Australian trade journal, Eyecyones, published a special “Stuart F. Doyle Anniversary Number,” and its pages carried a large number of congratulatory messages from industry leaders in all parts of the world. On the eve of Doyle’s retirement, the company held a dinner in Sydney, attended by numerous official and private guests, the most notable of which was a press luncheon at which some of Australia’s most important newspaper men were present.

In his speech Mr. Doyle had a tilt at the Federal Government for its scant encouragement of the production of films in Australia. The Quota Acts of New South Wales and Victoria, he said, were badly designed and were an absolute and abject failure. He did not intend under these conditions further to dissipate his efforts in making pictures in Australia, when England received the full encouragement of the British Government in a most effective way. Instead, he would transfer his production activities to England.

“If the Government insists on enforcing the present quota act in New South Wales,” he said, “it will end up by the whole of the distributors withdrawing their supplies from Australia, because they will not tolerate a set of conditions impracticable and impossible imposed by governments. The American distributors hold the trump card because upon their supplies alone depends the livelihood of 20,000 people in Australia.”

Theatre License Restrictions

Regulations governing the restriction of theatre licenses have been gazetted by the New Zealand Government. They are embodied in the Cinematograph Films Act, and provide for the following:

If in any locality there are one or more theatres functioning, and an application is lodged for a new license or for increasing the number of seats in any licensed theatre, the licensing officer may refuse the application, provided he is satisfied:

(a) That the existing theatre or theatres provide adequately for the requirements of the locality having regard to the entertainment facilities provided by other licensed places of amusement in the vicinity. If such places of entertainment exist, the seating accommodation and general amenities provided, the number of nights per week on which exhibitions are given, the prices charged for admission, and any other relevant considerations affecting the public interest; or

(b) That in view of the conditions existing in the industry or the limited number of films of reasonable exhibition value obtainable in the market, the granting of further licenses in the locality or the licensing of additional seating accommodation or of exhibition on additional nights would cause undue hardship to such existing licensed exhibitors or would result in unreasonable economic waste.

For a city license the application fee is £25. For suburban areas exceeding 10,000 in population, a fee of £15 is required, and for all other applications, the sum of £10.

Weigel Retires

Charles Weigel, exhibitor in Cincinnati for the last 27 years, has retired as a result of the sale of the Madison, neighborhood house, to the recently organized Maurice-Ann Theatre Company.

Jungle Scenes Delay Film

Difficulties in filming jungle scenes for “Stanley and Livingston,” now on location in Kenya Colony, Africa, have forced Twentieth-Century-Fox to postpone release of the picture until next year.

Circuit Buys Two New Houses

Interstate Pictures Circuit, Inc., has purchased two theatres, the Palace and the Plaza, both in San Marcos, Texas, from F. W. Zimmerman.

New Producing Company Forms

Organization of a new producing and distributing concern, Collective Film Producers, Inc., has been announced by Roman Reubsh and Edgar G. Ulmer.

First production will be a Jewish film, adapted from “Green Fields,” a play by Peretz Hirshbein. Camera work on the film started last week at Producers Service Studios, Inc.

Four Sign with MGM

Mickey Rooney, Albert Mahler, John Brigit and Robert Tasker have signed with MGM. The two last named are writers. Mr. Rooney’s first assignment under the new contract will be “Thoroughbreds Don’t Cry.”

Monogram Appoints K. C. Firm

Exhibitors Film Delivery of Kansas City has been appointed by Monogram Pictures to handle inspection and delivery of its film in that territory. Indicated is the possibility of central distribution for other film companies.

Hoffberg Gets Color Film

The J. H. Hoffberg Company has acquired the distribution rights to “Phantom of the Santa Fe,” an outdoor feature in color, and has set the picture for immediate release.

Delson Leaves Consolidated

Robert Delson has resigned from the legal department of Consolidated Film Industries Corp., to enter private practice with Delson, Levin and Gordon, attorneys, 270 Broadway. Mr. Delson was assistant to M. H. Lavenstein, of Consolidated, for six years.

Loew’s Gets Carlton

Loew’s has acquired a half interest in Edward Pay’s Carlton Theatre at Providence. The theatre will be used as a hold-over house for pictures playing at the Majestic, Pay’s and Loew’s, all of the same city.

Youth Picture Planned

Virtually all of the younger players under contract to Universal will appear in a feature to be entitled “Youth Marches On.” Joseph Pasternak will produce from an original story by Elliott Gibbons.

Tradefilms Expands

Tradefilms, Inc., engaged in the production of commercial films, has expanded production facilities. Shirley C. Burton is president and Henry Chappellet vice-president.

Julian Rifkin Manages Three

Julian Rifkin, son of Herman Rifkin, franchise holder of Republic in New England, is supervising operation and booking of the Suffolk and Majestic, at Holyoke, and the Academy, in Northampton.

RKO Buys Yonkers Unit

RKO has acquired the Central theatre, Yonkers, N. Y., from H. Sussman. Last week the circuit obtained title to the Roosevelt from Leo Brecher.
FRENCH ARBITER ASKS TAX CUTS IN RETURN FOR AIDING EMPLOYEES

Mistler Gives Theatre Staffs Better Conditions But Says Owners Should Receive Aid

by PIERRE AUTRE
in Paris

The strike which affected cinemas, legitimate theatres, and music-halls last April, was one of the consequences of the establishment of the "Contrat Collectif de Travail" (Collective Work Contract).

As no agreement had been arrived at between the theatre managers and the delegates representing the General Union of Workers of the Film Industry, the Government appointed as arbitrator Jean Mistier, former Minister of the Beaux-Arts, Deputy for the Aube Department, and President of Foreign Affairs of the chamber of Deputies.

A part of the staff of the GFFA (Gauloise circuits, prominent among the arbitration delegation, insisting that it would impair the advantages they had acquired last June.

The next day, a delegation of workers went to the Présidence du Conseil (Prime Minister's office) and asked the Employers' delegation to meet the Employees' delegation. The employers said there was no need for them to comply with this request as they had submitted to the arbitrator's award.

On the same day, the staff of Gaumont Palace, the largest cinema of Paris (6,000 seats), head of the GFFA circuit, went on strike and occupied the theatre.

In a statement, the workers' committee gave the following reasons for their strike:

"Mr. Mistier's award does not satisfy us because it does not take into consideration the wages already existing. Thus, the scene shifters, who previously 225 francs per week, will be reduced to 385 francs per week. Other wages will also be reduced. It is impossible for us to accept such conditions, so we have decided to cease work and to occupy the theatre.

"Tomorrow, Sunday, we will send a delegation to the General Meeting of the Federation du Spectacle, and we hope to be able to draw all our colleagues of the Paris theatres into a general strike.

"The Government promised us that Mr. Mistier would be called upon to carry on with his arbitration, but we cannot carry on with our work until we have formal promises concerning the maintenance of our situations."

Strike Called Regardless

"At the insistence of the Prime Minister, the Employers' delegation yielded on certain points in the text of the award on condition that the award be presented by Mr. Mistier, personally. However, as Mr. Mistier was not in Paris, it was agreed that the theatres would remain open until his return on Wednesday.

On Sunday, an emergency meeting was attended by ushers, check-takers and operators who voted a general strike at once. In the afternoon the Parisian public found a number of the more important cinemas closed, those of the GFFA Circuit, Pathé and several others. Most of the independent cinemas remained open. The strike affected a third of the so-called

(Continued on page 74)

Text of Collective Contract
For Theatres of Paris District

Here are the highlights of the collective work contract which was agreed upon by the French Syndicate of Motion Picture Theatres and the French Syndical Chamber of Cinema Directors, on one side, and the Entertainment Federation, the Usher's Syndicate, the Cashier and the Check-takers' Syndicate, affiliated members of the Employees Federation.

This collective contract is valid for the Paris district, that is to say, the Seine departments, Seine and Oise, and Seine and Marne, which makes a region of about 60 kms around Paris.

I. Syndical Rights

1. The Contract acknowledges the liberty of opinion of the employees and workmen, who are free to belong to the professional syndicate if they so desire. Employers promise not to take into consideration the fact of belonging or not, to a syndicate, in hiring, in the allotment of work, measures of discipline, and discharge. Exercise of Syndical rights must not cause acts outside the law.

II. Staff Delegates

In each theatre employing more than 10 persons there must be delegates, the number fixed as follows:

11 to 25 employees: 1 titular delegate and 1 deputy;
26 to 30 employees: 2 titular delegates and 2 deputies;
30 and above employees: 3 titular delegates and 3 deputies.

The delegates are the representatives of the staff, near the management of the theatre. They are elected for one year and are eligible for re-election.

All members of the staff, of at least 18 years of age and working for at least 3 months in the theatre, are electors. Eligible only for election as delegate, are employees of French nationality, aged at least 25 years and who have been working in the theatre for a year.

III. Conditions for Work

No employee or workman may be engaged at a salary less than the salary fixed for his or her category.

Conditions for work and the minimum salary are clearly defined by appendices to the actual contract.

Exceptionally, however, and under the control of the Syndical Associations signers of the collective contract, derogations from the salary tariffs may be consented to, in small exploitation theatres, after an agreement between the management and the staff of the theatre.

IV. Weekly Holiday

The law on the weekly holiday is to be strictly applied to the entire staff of the theatre.

V. Accidents

The entire staff must be assured by the employer against accidents at work.

VI. Paid Holidays

Yearly, paid holidays are accorded the whole staff, in conjunction with the law of June 20, 1936. Their length, which must in no way be less than that fixed by the law, will be determined by the conditions for work and by the salaries established for each category.

The period for the holidays must be included between May 1st and September 30th (for motion picture theatres, between May 1st and August 30th).

VII. Engagement

Employers have the right to choose their staff as they wish, either from the workmen's syndicate or elsewhere.

VIII. Length of Work

Length of time for work is fixed at 40 hours per week, in accordance with the law of June 21st, 1936. Professional work will only be accorded in particular cases and in agreement with the syndicates interested.

IX. Sickness—Justified Absences

Absences justified by illness, accidents or child-birth, do not break a contract for work and the employee must be taken back on his or her return. This, on the condition that the absence does not exceed 3 months and that the employee is still able, on his or her return, to do the same work as before.

X. Periodical Revisions of the Salaries

The minimum salaries established by the annexes to the present contracts were determined into consideration the economic conditions of April 15th 1937. They may be revised at the end of each term, by the habitual procedure of arbitration, at the demand of one of the two parties.

XI. Equality Committee in Case of Lawsuit

All lawsuits resulting from the application of the present collective contract and its annexes, or the interpretation of their terms, will be submitted to an examination by an equality committee, composed of three employers and three employees or workmen, members of syndical organizations, signatories of the present contract, and presided alternatively by an Employer and by an Employee. If the parity committee is unable to make the conclusion, the concerned parties will have the right to appeal to competent jurisdiction.

Attached to the present convention are particular agreements concerning musicians, machinists, safety staff, theatre managers, control service, check-takers and theatre inspectors, electricians, mechanists and stokers, and finally projection room staff.

This convention is entered for one year with effect since April 15, 1937. It may be abrogated by both parties, by registered letter three months before its expiration date. If not, it will be renewed automatically for one other year, in the same conditions.

(Text continued on page 72)
“It was an motion picture bus provided two drama of which gave every powerfully at the box

SAMUEL GOLDFYN presents
Stella Dallas
with BARBARA STANWYCK • JOHN BOLES • ANNE SHIRLEY
ALAN HALE • BARBARA O'NEIL
Written by Olive Higgins Prouty
Dramatization by Harry Wagstaff Gribble
and Gertrude Purcell
Directed by KING VIDOR

...and it's "an eventful week" in New York with "Stella Dallas"
...now playing at the Radio City Music Hall!

Released thru
N SUNDAY'S BROADCAST SAID:

eventful week in the

ness. Samuel Goldwyn

for the screen, both

ication of clicking

office."

DEAD END
another smash hit from SAMUEL GOLDWYN

starring
SYLVIA SIDNEY
and JOEL McCREA

with HUMPHREY BOGART
WENDY BARRIE • CLAIRE
TREVOR • ALLEN JENKINS

and the Dead End kids from the original N. Y. stage cast.

Based on the play by Sidney Kingsley as produced by Norman Bel
Geddes • Screenplay by Lillian Hellman

"'Dead End', directed flawlessly by Wil-

William Wyler and acted to the hilt by the

entire cast!" —Walter Winchell

World Premiere, Tuesday, August 17th,
Rivoli Theatre, N. Y.
FRENCH THEATRE WORKERS AIDED

(Continued from page 69, column 3)

I. MANAGING AND SUPERINTENDENCE STAFF

(1) Motion Picture Theatre Managers

They are responsible to the owner of the theatre for organization and operation of the theatre. They are also responsible for the staff and its behavior, the booking, payment of wages, rehearsals and course of the programs. They are responsible for the funds confided to their care. They are in charge of advertisement of the programs and the resting of the films. They take the place of the general management in all matters.

WAGES:
(a) Minimum $25 francs ($21.00) per week or $375 francs ($100.00) per month.
(b) An extra 50 francs wage (about $2.00) will be added to these wages for one year’s service in this position in the same theatre. Their extra-wage cannot exceed 500 francs a month ($20.00).
(c) In no case shall the theatre manager receive lower wages than the best paid employee in the same theatre.

(2) “Chefs de Poste”

The difference between theatre managers and the so-called “Chefs de Poste” is that “Chefs de Poste” have charge of only order and organization in their theatres. They have no trade to perform, and nothing to do with the choice of films.

Their minimum wages are 500 francs a week ($20.00).
Theatre managers will have every year one month of paid vacation and the “Chefs de Poste” three weeks.

II. ASSISTANT MANAGERS (“CHEF DE CONTROLE”)

The assistant managers and the “Chefs de Controle” have in charge control service and order inside the theatre. Eventually they may supersede the manager in that which concerns order and discipline in the theatre.
Theatre inspectors have charge of the order of the hall and the reception of the public, with all ushers and attendants under their orders.

Minimum Wages:
First Category Theatres: First-run and second-run theatres.
Projection Managers and “Chefs de Controle” 450 francs a week ($18.00).
Theatre Inspectors: 375 francs a week ($14.00).
Second Category: Theatres giving daily afternoon and evening performances but not belonging to the first category: Assistant Managers: 380 francs a week ($14.20).
Theatre Inspectors: 340 francs a week ($1.60).
Third Category: Theatres not giving daily afternoon performances: Assistant managers: 27 francs ($1.08 per performance).
Theatre Inspectors: 23 francs (90 cents) per performance.

All allowances for tuxedo and dinner jackets which are considered as work uniforms will be paid as follows:
20 francs per week for purchase and upkeep, or a free supply of these suits.

III. CHECK-TAKERS AND CASHIERS

The following paragraphs concern the check-takers and cashiers whose work is as follows:
(1) Cashiers: They are in charge of the box-office, selling admission tickets to the patrons. They are responsible for the money collected at the box-office. Minimum wages: 290 francs a week ($11.60) or 16.50 francs per performance (60 cents).
(2) Head Check-Takers (“Contrôleur principal”): Responsible for the control service. Minimum wages: 315 francs a week ($12.40) or 20 francs (87 cents) per performance.
(3) Check-Drivers at doors (“Contrôleurs de portes”) are charged with verifying the tickets of patrons entering the hall.
(4) Hall Inspectors (“Contrôleurs de salle”): Charged with directing the seating of patrons, and order of the audience. Minimum wages: 500 francs per week ($20.00) or 16.50 francs per performance (75 cents).
(5) “Controleur Aboyeur” (“Barker”): Charged with fulfilling, if necessary, the duties of the inspectors, or with announcing aloud at the door of the theatre the principal items on the program.

USHERS—USHETTES

(1) Cloakroom: Employees placed in charge of the cloakroom are always paid by the management with authority to hire and discharge such employees.
(2) Ushers and Ushetteres: Before, ushers and ushettees were only paid through tips and they had to give either the management or a special agency a daily sum (from 10 to 30 francs according to the theatre) to be allowed to work in the theatre. The difference between their tips and this sum became their wages. Agencies each year gave the management a certain sum for exclusive selection of ushers.
These agencies are abolished and the management cannot make the ushers pay for their jobs.
In the few theatres where ushers are paid by the management, the ushers are forbidden to accept tips.
In all theatres where the staff wears uniforms, the management has to supply them and pay for upkeep.
Minimum wages (per 40-hour week): Chief usher: 310 francs ($12.30), “Clock-in” porter: 310 francs ($12.33); Ushers, Ushettees, Liftmen, Cloakroom staff: 280.50 francs ($12.30) or 16.50 francs (75 cents) per performance.
Grooms (opening doors of cars) and allowed to receive tips: 110 francs a week ($4.75). Lavatory attendants and nurses: 215 francs ($8.10). In most theatres, where the staff is paid through tips only, this system will be maintained but the effective number of the staff will not be reduced.

SCENE SHIFTERS AND PROP MEN

This clause concerns cinemas giving variety shows on the stage between films. For this staff, work must include more than two shows with the exception of days on which the program is changed. When they may work during these shows. The question of extra-hour rehearsals, is also regulated by the Convention.

Minimum wages: Chief scene shifter: 600 francs ($12.00) a week; Scene Shifters: 425 and 400 francs ($18.45 and $17.35) according to work.

SECURITY STAFF (Specialized firemen)

Minimum weekly wages: 350 francs ($15.25).
For all the above named one complete day holiday per week is obligatory.

MUSICIANS

They will have one holiday day per week, on the same day if the cinema closes one day per week, or by turns, if the cinema is open every day.

Musicians are engaged by contract by the season: the winter season is from October 1st to May 1st; the summer season from June 1st to Sept. 30th, i.e. four months.
Minimum wages: 28.75 francs per performance ($1.25).

PROJECTIONISTS

Their work is as follows:
(1) Projection, playing of the non-synchronized phonograph projectors.
(2) Projection of the lantern slides, operation of all lighting of the theatre.
(3) Upkeep of projection material as well as the cleaning of all places occupied by the apparatus.

Ordinary repairs of projection material and accessories which do not necessitate the intervention of a specialist.
(3) Upkeep of batteries and current redressers, as well as the batteries feeding the sound apparatus and emergency lighting.

The projectionist cannot be held responsible for faulty reproduction caused by a defect in the material which has been mentioned beforehand to the management.

A projectionist may not be obliged to work for more than 6 consecutive hours of projection.

Minimum Wages:
Chief projectionist: 550 francs per 40-hour week ($24.00).
Assistant projectionist: 500 francs ($21.75) per 40-hour week.

Second projectionist: He takes the place of the chief projectionist when the last named is absent. He may be alone in the projection room but is not responsible for upkeep of equipment.
Minimum wages: 450 francs ($20.00).

Assistant projectionist: One cannot be an assistant projectionist before one year’s apprenticeship in the projection room, and before the age of 18 years. The assistant projectionist may not, except in a case of extreme urgency, run the projection room alone. He cannot become a projectionist before two years as an assistant.
Minimum wages: 275 francs ($12.00) per 40-hour week.

Substituting staff: The substituting projectionists will be paid according to the rate of the weekly wages of the projectionists. Double wages will be paid for night work.

Paid vacations will be one month for the chief projectionist, and projectionists, and one week for the second projectionist and assistant projectionists.

ELECTRICIANS, MECHANICS, STOKERS

Minimum wages: from 425 francs ($18.45) to 600 francs ($26.00) according to the importance of the work.
100 men

and a girl!
MOTION

exclusive theatres and a few in the suburbs. Numerous legitimate theatres were closed, besides music halls and circuses. At 6 P.M. the Home Office gave the police instructions to evacuate the "sit down" strikers. Many theatres remained that same evening, but 40 of the 298 theatres in Paris remained closed.

Ask New Contract

On Monday morning, the managers of the circuit and independent theatres received delegations of their employees. These, feeling the strike to be a failure, tried to bargain for the signature of the employers on a new collective contract, drawn up by the Unions, against their promise to return to work. The employers, on the whole, refused to give their consent. The directors pointed out to their employees that they had no reason to go on strike, but notified them that they would not compromise on wage cuts. The workers returned to their jobs with the exception of those in the GFFA circuit, who returned on Tuesday.

Mr. Mistler, called to Paris on Monday, received delegations of the workers and employers. After a night of discussions and of meetings, the Unions gave their agreement Tuesday morning.

No fundamental changes were made in the collective contract established by Mr. Mistler. A new interpretation of obscure points, however, helped certain categories of workers. Existing wages cannot, for any reason, be cut down.

Costs Exhibitors 900,000 Francs

This strike came about without any valid reasons and against the advice of the leaders of the Unions. It cost Paris exhibitors 900,000 francs ($36,000), a loss which never will be recovered. The employees were not paid for the days on which they did not work.

The only ones to profit were the theatre firemen, who had been forgotten in the collective contract, and the ushers. A new provision protects them against any reduction of number employed.

The directors of the theatres promised not to make any reprisals.

Mr. Mistler's arbitration decision, revised following the strike, establishes a collective convention between the directors and the proprietors of the theatres and their staffs. This convention is valid only in the Paris district. The provisions of the agreement are recorded on the page of the beginning of this article.

As Special Taxes Be Dropped

For the industry Mr. Mistler asked that the special entertainment taxes be eliminated. "The Fauper Tax" he told the Government, "hits the theatres, music halls and cinemas for 8.75% of their net receipts, and dance halls 21.75%.

"The State taxes vary from 2% (legitimate theatre) to 20% (motion picture theatres).

"As far as we know there is not another example of such excessive fiscal policy, and it is impossible not to realize the extremely difficult position the entertainment industry is in.

"The first to be affected by this was the legitimate theatre, to such a point that, since 1919, twenty theatres have been obliged to close down. Ten cinemas and dance halls are in an equally bad situation."

We do not hesitate to declare that, to our minds, the bringing into force of new Collective Conventions ought to be accompanied by an immediate return to the "common system of fiscal policy." In France, there is a great risk that employers will be ruined, employees and workmen thrown out of work, and that in an industry employing, in the Paris district alone, over 30,000 people."

Laughton and Pommer in Paris

The co-managers of the new British producing company, Mayflower Pictures, Erich Pommer and Charles Laughton have just spent a weekend in Paris. Mr. Laughton said he had come "only for gastronomic purposes" and "I leave diets to my friends of Hollywood."

Boyer Will Make Film in France

Charles Boyer, who has not played in any French film since "Mayerling," is to come to Paris in September to star for André Daven in "Le Venin" (The Vemon), from the play by Henry Bernstein, which Charles Boyer played many times in France on the stage. Direction will be by Marc Allégret, one of the most successful young French directors.

Four French Films for Biennial

The French minister for fine arts has announced the French films chosen to represent the French Industry at the Venice Biennale next September. They are:

1. "La Grande Illusion" (The Great Illusion), directed by Jean Renoir, with Jean Gabin, Pierre Fresnay, Erich von Stroheim and Dita Parlo.
4. "Un Carnet de Bal," directed by Julien Duvivier, with seven French stars.

One of the best French films of the year, "Pepe le Moko," has been rejected by the French ministry because it is a gangster story.

Production Notes

"Les Anges Noirs" (Black Angels), a novel by the French Catholic writer, François Mauriac, will be adapted to the screen. The French playwright, Marcel Pagnol, author of "Marius," "Touche," "Fanny" and "Cesar," has just achieved a picture entitled "Irene," which is a deep satire of the circles of the French Cinema and especially production. The American actor John Lodge, who speaks French as well as English, will star in the French film directed by Jacques de Baroncelli's "Le Maitre du Silence" (The Master of Silence). . . . Jeff Musso is directing "The Puritan," from the novel by Liam O'Flaherty. The cast includes Pierre Fresnay, Jean-Louis Barrault, Viviane Romance and Rosita Montenegro. . . . The American silent film, "The Clout," is going to be produced as a French thriller, by the Russian director, Fedor Ozep. The Japanese star Sensu Hayakawa will play the same part which made him famous in the silent production by Cecil B. de Mille. . . . "La Citadelle du Silence" (The Citadel of Silence), with Annabella, has just been completed. . . . Jean Renoir and his staff are working hard on the script of "La Marquise," which is subsidized by the Trades Unions. . . . The German director G. W. Pabst will make "The Drama of Shanghai."

Acquire French Prize Winner

Arthur Mayer and Joseph Burstin have acquired the U. S. distribution rights to "Lower Depths," selected by Paris film critics as the best French picture of 1936. The picture will be released as a two-day release early in the fall.

Cooling Law Enforced

Cincinnati began enforcement this week of a recently enacted ordinance providing that temperatures in air-conditioned theatres and other public places shall be no more than 15 degrees cooler than the temperature outside.

Build Two Houses in South

Two Paramount operators will each build a new theatre in the South soon. Y. Frank Freeman will erect a 800-seat house in Asheville, N. C., and Lucas & Jenkins plans to add a new unit in Buford, Ga.

Bea Lillie in Crosby Film

Beatrice Lillie will make her first screen appearance under her new contract with Emanuel Cohen in Bing Crosby's next Paramount picture, "The Badge of Policeman O'Room," film version of the O. Henry story to go before the cameras early in October.

STRIKE COSTS EXHIBITORS $36,000

Mines Bureau Films Shown

To Audience of 8,809,496

Educational films of the Bureau of Mines were shown to audiences totaling 8,809,496 persons in the past year, according to tabulations revealed by M. F. Leopold, safety engineer, of the Bureau.

The films, which are all sponsored and financed by American industries, were shown on 100,342 occasions, an increase of 31 per cent over the previous year. The attendance figure is an increase of 36 per cent over 1936. Of the 100,342 showings, 95 per cent were before student bodies.

"We have at this time 3,775 reels of educational films for which the demand is so great that we have as high as 50 copies of numerous subjects, some are being booked a year in advance," Mr. Leopold said.

The demand for the films encourages the belief that American industry would cooperate to the fullest extent in the preparation of additional films, it was said.
THE BIGGEST EXPLOITATION PICTURE OF THE SEASON

KING SOLOMON'S MINES

MILLIONS OF PEOPLE HAVE READ SIR RIDER HAGGARD'S GREAT ADVENTURE STORY

GB'S ADVERTISING CAMPAIGN SPREADS THE NEWS TO MILLIONS MORE

THE WORLD'S LARGEST THEATRES WILL SHOW IT TO READY-MADE AUDIENCES!

KING SOLOMON'S MINES

... LIMITLESS OPPORTUNITIES FOR PRACTICAL, PRODUC-TIVE EXPLOITATION

HUNDREDS OF PROMOTION ANGLES POINTED DIRECT TO BOX-OFFICE PROFITS

ANNA LEE
CEDRIC HARDWICKE
PAUL ROBESON - ROLAND YOUNG - JOHN LODER

Adapted from the famous SIR RIDER HAGGARD NOVEL

Directed by ROBERT STEVENSON

Canada Distributors, Empire Films, Ltd.
DUTCH ACT TO PREVENT CUT RATE ADMISSIONS

Federation Discusses Forming Board to Protect Prices; Delays MGM Theatre Approval by PHILIP DE SCHAAP in Amsterdam

Members of the Dutch Motion Picture Federation have held a special meeting in connection with the formation of a board to prepare "price regulations," aimed to eliminate excesses such as extraordinarily low entrance fees for all performances, for permanent as well as for traveling theatres, whether by distribution of cut rate tickets, or coupon blocks.

By the fixing of economically justified minimum prices, as well as the maximum number of admission costs for which the minimum prices to be fixed per performance may obtain, the required progression in the entrance fees quoted over the minimum is, moreover, automatically assured.

The necessity of regulating the minimum entrance fees in the general interest of the entire Netherlands picture and theatre trade was generally accepted, because the entrance fees for the performances have been liable to such decreases that not only has profitable operation been impossible, but the financial strength of the Dutch film trade has been threatened with undermining.

The proposed regulations contain a number of elaborated definitions, and mention the procedures necessary for fixing the minimum entrance fee.

New MGM Theatre Debated

Plans for construction of a new theatre by Metro-Goldwyn-Mayer also were discussed. The company's plans already are far advanced, but no request has been made of the Federation for approval and no positive reply was given at the general discussion to the question whether the Federation will give this approval.

The opinion was expressed that a new big theatre in Holland's capital certainly would not improve the position of the other theatres. Considering, however, other conflicts between representatives of leading American companies and the Federation it is not considered likely that the Federation would refuse approval, because it would be expected that other American companies would support Metro-Goldwyn-Mayer in the event that a boycott of Metro pictures should be ordered by the Federation.

Metro-Goldwyn-Mayer has financial interest in a new company founded for operation of several film theatres in Amsterdam and Rotterdam, including the Capitol and City in Rotterdam, and the Alhambra, Royal and Corso in Amsterdam. The Capitol, Cinema Royal and Corso have been taken over from the former Royal circuit.

In the last year the most important Metro pictures have been released in the Amsterdam Alhambra theatre, the Tuschinski and Royal circuits getting the "leavings." The influence of MGM on the film business in Amsterdam increases every day. By leaving the new theatres in Amsterdam and Rotterdam for five years, MGM has obtained an outlet for its films, also in the case of a boycott.

Pictures of other companies, too, American and European, will be shown in the new MGM theatres.

A conflict with the Federation therefore might arise, because, owing to the difficult situation here, there are those here who are determined to prohibit the construction of theatres without special approval of the Federation Board.

Demand Free Development

The managing board of the Federation rejected the invitation of the German "Internationale Filmkammer" to send a representative to the Confederation Generale de la Cinematographie held in Paris July 5th to 10th.

In its letter to the "Internationale Filmkammer," the Federation argued that international organization of the industry can work only when its headquarters are placed in a country in which art and trade can have free development.

Admission Receipts Drop

The total admission fees during the first three months of 1937 decreased again in comparison with the figures on the first trimester of 1936, as a review of theatre receipts in January, February and March shows.

AMSTERDAM (about 800,000 inhabitants)
Number of visitors, 2,308,080 (1936, first trimester, 2,233,360). Gross receipts, fl. 931,985. (fl. 958,741."

ROTTERDAM (about 600,000 inhabitants)
Number of visitors, 1,427,720 (1936, first trimester, 1,468,749). Gross receipts, fl. 592,025. (fl. 630,747."

THE HAGUE (amount of admission taxes only known now), 1937, fl. 122,199; 1936, fl. 114,618.

The admission tax is 20 per cent. The number of theatres exceeds that of 1936.

The ANIF, Dutch East-Indian newsread, hereafter will be produced monthly instead of weekly. Production costs are blamed. The accent will be placed upon the educational and cultural character of its newscast. The ANIF newsread was introduced into Holland by Pro-filite.

Buzzell Quits Post

After working ten days as director of "Merry-Go-Round," which is being produced by Universal, Eddie Buzzell resigned. He has been succeeded by Irving Cummings. Mr. Buzzell resigned after quarreling with Buddy DeSylva over the story.

Theatres Not Affected

New York City's new building code includes no radical changes so far as theatres are concerned. It provides for modernization of obsolete requirements for theatre construction, permitting erection of theatres in buildings used for other purposes.

Self-imposed film censorship is being considered by the Indian State of Hyderabad, according to reports relayed to the U. S. Department of Commerce. Censorship heretofore has been by the Calcutta and Bombay boards.

Grand National has assigned distribution of its 1936-37 product in Egypt to Ch. Liefshitz and M. Joseph & Co.
FIDELITY

EXPERIENCE shows that Eastman Fine-Grain Duplicating Films are capable of giving duplicates which are actual facsimiles of the originals. Completely solving a major photographic problem, these new high-fidelity films are among the most important safeguards of motion picture quality. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN Fine-Grain
Duplicating Films
FRENCH PLAY TITLE
NOW CHURCH NAME

Despite objections that "Notre Dame du Cinema"—"Our Lady of the Films"—was the title of a French play a few years ago, Jean Cardinal Verdier, Archbishop of Paris, has decided on the name for a Roman Catholic church to be built at Joinville, near Paris, according to a United Press dispatch from Paris.

Several film studios are located in Joinville. In announcing his choice, the Archbishop said it was an ancient custom of the church to honor crafts and arts.

FILMS LOSE TO
NEW TAXATION
IN TWO PLACES

The motion picture business this week lost ground in its defense against new taxation, escaping a "luxury" tax but falling into a gross receipts tax in the District of Columbia and also into a new phase of the sales tax in New York, where authorities ruled the sale of prints produced in New York are taxable. New taxes are threatened in Omaha and Detroit.

District of Columbia exhibitors were saved from a $2,000 annual city sales tax on take by being faced with a gross receipts tax of two-fifths of one per cent on all income over $2,000. Owners of theatre properties also will be subject to an increase from $1.50 to $1.75 per $100 of valuation, in the real estate tax provisions of the bill.

New York City's tax department is preparing to levy the two per cent municipal sales tax on distributors who have produced prints in the city for local theatrical purposes. Fox-Warners are expected to feel the impact most heavily with Educational Pictures also expected to be affected.

The city comptroller's office is completing its audit of books of the local exchanges to determine the amount of the tax due the city for film rentals. The comptroller's office is the amount of the interest and penalties for avoidance at $10,000 to $150,000.

The Omaha council is drafting a new building code ordinance which would include a clause taxing theatre marques and hanging signs.

Detroit's council is considering revision of motion picture license fees. Complaint has been made that several theatres have been offering prize-giving nights, typically amateur nights, and paying the annual motion picture license of $25 instead of the $100 fee required for stage show presentation. The proposed bill will graduate the amount of the fee, on the basis of the size of the theatre.

Attorney General McKittrick, of Mississippi, has notified State Auditor Forrest Smith that any extension by the auditor of the time for making returns under the state sales tax will relieve the taxpayer of interest payments on the tax in question and also of the three per cent commission which is levied for collection of the impost. The auditor has the power to extend for 60 days the time for making returns and paying the tax.

Meanwhile, the lower branch of the New Hampshire Legislature has motion to consider the bill allowing theatres to open at four o'clock on Sunday instead of six o'clock.

CHANCE GAMES
MEET SETBACKS
IN SEVERAL AREAS

The future of bank night and kindred games of chance was darkened this week with the giveaway principle under judicial attack in Colorado and threatened with adverse legislation in Detroit. Exhibitor interest has declined in the promotion idea with Loew's and RKO making no plans for extension of bank night in their respective territories, although Connecticut legislators are unwilling to admit defeat despite the unfavorable decision in the Windsor Locks "test case."

Roy Helffer, New England distributor of Bank Night, has announced his intention of calling a meeting of New Haven and other Connecticut exhibitors to discuss the bringing of another test case. Mr. Helffer said that the decision of Judge Carl Foster of the Superior Court, Hartford, in the case of the State v. David Magliora of the Rialto, Windsor Locks, in which the defendant was fined $13 for violation of the State Lottery Law, has no critical significance in the problem of using proxy cards and other devices varied from the prescribed Bank Night method.

Steve, Attorney High M. Acreon, has expressed the opinion that such games are illegal and that he will prosecute them to the fullest.

The Detroit council is holding hearings on proposed ordinance which would forbid theatres from engaging in any games of chance or skill, directly or indirectly. Theatre lotteries have been the basis of many suits in Detroit, with a decision of state supreme court failing to reduce the litigation. The proposed ordinance is phrased in the most comprehensive terms, but places no restriction on churches and charitable organizations in the holding of similar gatherings.

Dissolution of an injunction granted to the Associated Theatres Circuit, operating the Graham in Detroit by Circuit Judge Henry G. Nicol inspired the announcement of Nathaniel H. Gildastick, assistant corporation counsel, to prosecute any Detroit theatres featuring the giveaway idea.

Bank night in Massachusetts also received a setback this week in the decision of Attorney General Devlin to reorganize the holding a popular referendum on the chance games on the grounds of costliness and dubious legality of public rating on a cause already illegal under state law.

County Attorney Grace Ballard, in Omaha, has decided to permit C. N. Robison to continue bank night at the Home theatre, pending the Nebraska Supreme Court decision on the Fox-Midwest appeal on a district court decision ruling bank night a lottery.

The common council of Menominee, Michi-

gan, has referred the question of bank night legality to its police, license and traffic committee.

WILLIAMS TRI-STATES HEAD

R. X. Williams was elected president of the Tri-States Theatre Owners Association at its meeting at Biloxi, Miss., last week. Other officers named were: W. S. Taylor, Grady Cook, W. S. Tyson, H. J. Williams, H. A. McWhirter, J. L. McWhirter, A. M. Lightman, W. A. Rush, B. V. Sheffield, C. E. Noble and W. H. Burt.

Milton Berle, featured in "New Faces of 1937," has been signed by RKO.

TROPP APPOINTED
SHERMAN MANAGER

J. D. Tropp, New York associate of Harry Sherman, producer of Hopalong Cassidy westerns, left for Hollywood this week to become general manager of Sherman Productions.

Mr. Sherman is planning to expand production activities to include additional features besides the Cassidy westerns which are released through Paramount.

MOTION PICTURE HERALD August 7, 1937

105 Fox Theatre Heads Talk Over 1938 Operations

by JOHN A. ROSE
in Denver

A five-day convention of National Theatres Circuit (Fox West Coast and subsidiaries) officials, managers, bookers and department heads opens at the Broadmoor Hotel, Colorado Springs, Colo., on Monday, the 1st of August, and Tuesday and Friday will be given over to talks on theatre and film problems. Subjects to be covered include film deals, corporations, records, legislation, unions, purchasing department, taxation, sound and projection, insurance and employers' associations, legitimate shows and concerts, and general rehabilitation.

Wednesday will be occupied with general discussions on operation, and will be led by 15-minute periods by A. M. Bowles, H. J. Fitzgerald, John Hanrick, Al Finkelstein, C. A. Buckley, Rick Ricketson, Phil Phillips, Frank Newman, Al Gould, E. C. Rhodes, Mike Rosenberg, and other officials.

A feature of the Thursday activities will be a television exhibit, to precede department meetings with division managers meeting with S. P. Skouras; district managers and bookers with W. T. Powers, J. J. Sullivan, M. Hosfield, A. Schachter and E. Harry; purchasing and maintenance departments with E. F. Zabel and Frank Irby; treasury department with Harry Cox, Alan May and John P. Edmondson; and publishers who will meet with district managers and bookers.

The opening day, Monday, will be given over to a golf tournament, sightseeing trips, trout fishing and other activities. Various social events and trips are scheduled for other days, and on Wednesday the group will visit the Will Rogers' Shrine of the Sun on Cheyenne Mountain. This memorial to the humorist is being built by one of his life-long friends, Spencer Penett, so W. W. Dodge, western division sales manager, will be dedicated on Labor Day this year.

The convention will adjourn Friday afternoon.

C. L. Stong, sales promotion manager for Electrical Research, with E. W. McCland as engineer, will stage a demonstration of advances in sound Charles pictures for the convention.

In addition to showing "Third-dimension" or Stereophonic sound, "vertical" or hill-and-dale meaningless disc recordings and the Erp's stereophonic sound system, Mr. Stong will address the assembly on the 'Utility Factor of Sound as a Box-Office Element'—in which the practical aspect of sound system operation will be discussed.

Other Erps attending the convention will be: H. W. Dodge, western division sales manager; L. E. Kennedy, district sales representative; H. J. Barnicoat, Los Angeles district superintendent, and S. R. Langswell, district supervisor of the Denver territory.

WILLIAMS TRI-STATES HEAD

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INTRODUCTION OF ‘WHITE PAPER’ INTENSIFIES QUOTA CONTROVERSY

CIE and Independents Prepare to Fight in Parliament Against Minimum Cost Clause: Tentative Draft Followed Closely

by BRUCE ALLAN

in London

Introduction in the House of Commons of a White Paper outlining the Government’s plan for the new Films Act including a quota of 15 per cent for distributors and 10 per cent for exhibitors, rising to 20 per cent for distributors and 15 for exhibitors in the second year, was followed by intensified activity on the part of the American interests already engaged in the controversy.

Even before the announcement in Commons by the Right Hon. Oliver Stanley of the provisions of the new Films Act which differed but little from the tentative draft published by the Board of Trade last month, plans had been laid for the fall both by supporters and assailants of the minimum cost clause, key feature of the proposed legislation.

The White Paper, entitled “Proposals for Legislation on Cinematograph Films,” occupied 24 paragraphs and ran approximately 6,000 words. It proposed a revised present quota of 20 per cent for both distributors and exhibitors to 15 per cent for both in the 1937-38 season, the last year of the present Films Act, to avoid any disturbance due to the new conditions. Provision was made for flexible operation of the new quota at the discretion of the Board of Trade within the maximum prescribed which would reach 30 per cent and 25 per cent in 10 years.

The quota experiment, a quality test, as sponsored by the Cinematograph Exhibitors’ Association was rejected by the Government on the ground of uncertainty. The quota scheme would make production financing difficult. Approving the cost test, which was espoused by the Cinematograph Renters’ Society, the White Paper cent for exhibitors. No cost test would be imposed on shorts in the beginning. The advance booking restrictions in force at present would be retained and a new clause was added making blind booking by a distributor an offence. One proposal to deal with overbuilding and a plan for a Government Films Commission, but the suggestion of an advisory committee was retained.

Objections General

Because of widespread objection to the proposals contained in the White Paper drastic modifications seemed certain when the measure is finally presented to Parliament for a vote. The general view was that the Board of Trade was attempting to dictate an industry policy equally damaging to Americans and big producers here. Americans would be compelled to reduce the number of big pictures and the domestic producers would be prevented from making a real reciprocity deal with Hollywood.

Many observers believed that the Board of Trade simply adhered to the draft suggestions in the absence of a trade policy and would welcome alternatives before the bill is introduced. The Film Group of the Federation of British Industries generally favored the Government plan, but Ken Nyman of the CIE said he was bitterly disappointed that the Government had adhered to the draft.

“We will oppose it with all the forces and instruments available, politically and by propaganda and in Parliament,” he said. He regarded the temporary reduction of the exhibitors’ quota as a snare concealing the perils of the full act and said the labor quota provisions would aid evasions.

Most spectacular of the plans for the conduct of the campaign against the proposals was the British Film Advancement Council’s scheme for a series of meetings in a House of Commons committee room, at which leaders of the various sections of the industry, and of industry opinion, should state their views to gatherings of the M. P.’s and of members of the House of Lords.

At this time it is uncertain that the BFAC will obtain acceptances from all whom it asks to address them; at least it is probable that exhibitors, distributors and independents, who find much to criticize in the Government proposals, will seek additional channels of approach to Parliament.

The British Film Advancement Council is not regarded as an impartial group, but as one more or less committed to an ultra-nationalist policy, with a particular leaning to reciprocity in the form championed by Mr. Isidore Ostre. It is a new body that has demanded its desire for “proposals to ensure our treatment for British films in all countries.”

CEA Wins Support

The CIE has had considerable success in its appeal for support from Members of Parliament and particularly, it is believed, to members of the Labour party.

At this point it seems that the American interests have conducted with considerable thoroughness; every member of the association has been asked to write to his M. P. and, as there are a number of cinemas in constituencies to the north hundred in most, it can be imagined that even a 5 per cent application of these tactics must have meant big publicity for the CIE policy, the keynote of which is root and branch opposition to the cost clause.

And it is believed by the Straubogi, chairman of the BFAC, who has said publicly that the CIE’s agitation may have “surprising results” if other sections of the industry do nothing to counter it.

The inference that the CIE will prefer to form its own Parliamentary group is fairly obvious.

Equally obvious is the identification of the Straubogi with an anti-CIE policy. The Government must try to please both American and American in fact, if not in theory, simply owing to its pronounced nationalistic aims. Therefore it is scarcely to be expected that the KRS will be either taken in by other arms. It wants a cost clause, but it wants it in a different form from that which appeals to the Film Group. At this moment, it seems that the American interest, though it will be called upon to bear most of the financial burden of the new legislation, will alone be without its Parliamentary friends.

Rowson Article Quoted

One of the most important developments in the situation previous to Mr. Stanley’s statement in the Commons was the appearance of an article by Mr. Rowson, previously a director of the organisation, in the July 22nd, by Mr. Simon Rowson. Rightly or wrongly, Mr. Rowson was regarded as having stated, in this contribution, if not the Government, at least the attitude which the Government will be found to adopt in due course. The reason is that Mr. Rowson, universally recognized in the industry as an authority in all statistical, political and organizational matters, is equally highly regarded by the Board of Trade. His “Analysis of Trade Feeds” may equally well be described as an analysis of, and cure for, Government doubts.

Mr. Rowson, after a dismissal of the quality test as impracticable, physically impracticable, and from the point of view of judging varying entertainment values in different districts and different theatres, concentrated largely on a defense of the cost clause from the accusation that it would imply a shortage of product.

He made an elaborate summary of the extent and finance of British production, and concluded that the 240 features made in 1926 cost excluding 16 more or less worthless films made in British Dominions, £4,200,000. American companies made, or bought, he said, excluding 14 of these Dominion films, 80 subjects, costing £600,000. Under the new proposals of the (Continued on following page)
OSTER CONTROL OF GTC ATTACKED

(AContinued from preceding page)

B. O. T., 92 British subjects would be required to cover the same foreign footage as in 1936. These would cost £1,400,000 under the minimum cost of £15,000, and £1,500,000 in the same way that the Dominion features, made the number of "effective" British pictures 118. The 170 to be expected under an Act based on the Government proposals would therefore represent an effective gain instead of a reduction in British footage. On top of this the exhibitor, under districts, must now pay a 15/20 percentage in quota, against the current 20/20 basis.

American Argument Hit

Mr. Rowson also disputed the exhibitor argument that American companies would no longer find it import to commercial "B" pictures if they had to cover the £15,000 that British pictures make. His argument was that these pictures cost the U. S. companies nothing in U. K. export duties, exploitation costs, prints and so forth.

"These need not amount to as much as £500 a subject. Nowhere is it suggested that even the worst of these American subjects will not bring in several times this sum in this country. The assumption, therefore, of any curtailing of American pictures seems to have little, if any, justification," he said.

As regards American "B" pictures handled by British companies, the point was made that the latter have made British pictures independently of any need to cover American output, and at an average cost of £35,000, in sufficient number to cover the American imports. They are therefore well situated to meet the £15,000 minimum without any alteration of policy. He thought "B" pictures, for instance, would make only 20 pictures, against 44 in 1936.

Mr. Rowson's very thorough and thoughtful summary of the opinion of many traders, the case which opponents of the new bill have to face. On the point of the quality test, one answer seems already to have been made by exhibitors. The CEA has stated its willingness to consider a quality test on the basis that, instead of viewing being applied for, it is the opposite. The exhibitor then acts as judge of the quality of the film involved, and the film is accepted or rejected according to the judgment of the exhibitor.

Mr. Rowson's argument, therefore, is that the bill is likely to challenge a film which would be objected to by viewers exclusively from one area. Definitely, it would kill the "counter-program" type of quickie, in Indian dialect or the like.

A. B. P. Quote Defaults Cited

That Associated British Pictures Corp., Ltd., "the second biggest film company in the country," had been fined five times for default under the quota conditions of the Film Act has brought to the attention of the President of the Board of Trade in a House of Commons question from Mr. J. R. Remer, M. P., on July 26th.

Mr. Remer drew attention to the fact that, in recently imposing a fine for default at the Reeky, Marble Arch, London, the six independent exhibitors had stated that the profits of the American films shown would amply cover the amount. He also pointed out that Mr. John Maxwell, chairman and managing director of ABP, was a member of the Advisory Committee to the Board of Trade under the Films Act. He suggested inquiries into the matter "in the interests of the British film industry.

The Government reply, from Capt. Euan Wallace, Parliamentary Secretary to the Board, was that the first amendment demanded a statement of gross revenue and expenditure for each of the years 1929 to 1937, details of investments in subsidiary and associated companies and the income therefrom, and the elimination of Mr. Isidore Oister's name as president of the company. His second opposed the reappointment as auditors of Nicholson, Beecroft & Co., who are associated with G-B. Both amendments were carried on a show of hands, and the chairman, demanding a poll, they were defeated by 926,773 shares to 16,275 and by 934,633 to 1,800. It is understood the board held proxies for 864,000 shares.

Mr. Norden argued that the shareholders' capital, at £490,000, was represented entirely by investments in other companies and that they were entitled to know the details. He also asked why the re-built Capitol Theatre, in the Haymarket, had been called the Gaumont, although it belonged to GTC. Mr. Mark Oister's reply was that they wanted to get away from the old name and that the name Gaumont, "in spite of what Mr. Norden has said," was as good as any in the country. Answering Mr. Norden's suggestion that Mr. Oister's offer might be "a means to exercise functions without incurring any responsibilities," he said: "He just happens to be president, that's all; he doesn't get any money for it and he does a tremendous amount of work for the company.

GTC, which is managed by G-B under a ten-years' agreement, made a profit of £37,041, an increase of £61,072.

A further circular appealing for help from the shareholders has been issued by the shareholders' Committee, which is endeavoring to get a ten per cent support for its demand to the Board of Trade for an investigation of the company's position.

In this statement, signed by Mr. W. H. G. Drown, as chairman, shareholders are said to have their last opportunity "of combining in protection of their mutual interests and in sup-
port of those directors who oppose the Oister control." Comment was made on the fact that accounts for the year ended March 31st, 1937, have not been issued by G-B, but that the directors have estimated losses for the period of £78,000. It was suggested that the accounts will not justify the payment of the half-year's preference dividend due on Sept. 29th. The Committee are therefore taking up the same attitude as led it, on the last year's figures, to take steps to challenge the legality of the settlement in the Courts. The action failed and the present campaign for a B. O. T. investigation was a sequel. Passing of the preference dividend would give votes to holders of those shares and, in the general belief, lead to the passing of control in G-B from the Oisters to Mr. John Maxwell, of Associated British. Mr. Maxwell has an action entered against the Oisters in connection with the sale to his company of shares in Metropolitan and London Trust, controlling G-B. It is not expected to be heard until the Fall.

Stories from American sources that Mr. Louis B. Mayer and his associates were attempting to arrive at, with, a General Electric and Metro-Goldwyn-Trae.

ABP Nets Over $4,348,000

Associated British Pictures, which is headed by John Maxwell, reported a gross profit for the first half-year of £225,000 (approximately $4,348,220). A final dividend of 11 per cent on the ordinary shares was declared, making a total dividend for the year of 18 per cent. A total of £550,000 was credited to reserve and £96,346 was carried forward.

Reunion Creditors Meet

At a meeting of creditors and shareholders of Cinematograph Films, Ltd., presently under liquidation, the official receiver, liabilities of £68,372 were shown, against assets of £10,766. Formed in 1934, the company had an issued capital at the date of liquidation of £11,071.

Denies Denham Contract

Ben Goetz, head of MGM British production, denied that a contract had been signed with Alexander Korda for lease of studio space at the Korda-Denham studio from Metro-London production. Mr. Goetz declared that no final decision has been made as yet, and that various propositions are under consideration.

Three More Odeon Theatres

Three Odeon theatres, at South Norwood, Croydon and Dudley, opened this week. The Odeon total of 230 will be increased to 300 in the next few months, according to the company.

Remodel Buchanan's Key House

The Leicester Square, Jack Buchanan's key house of General Film Distributors, has closed for renovation. It will reopen in three or four weeks.

Law on Use of Animals

The Cinematograph Films (Animals) Bill, passing its third reading in the House of Lords, will, avoiding only the formality of the royal assent to become law. It prohibits the exhibition of films, of any nationality, in which cruelty to animals is shown, or in which cruelty was employed in production.
IN THE BRITISH STUDIOS
by BRUCE ALLAN
in London

Colour Vehicle

Merle Oberon's first picture since the car smash that led to the scrapping of "I Claudius" has gone into work at Denham. The story, finally selected was "The Divorce of Lady X," one of the six all-Technicolor productions to be made by London, Films Productions. One reason assigned is that the star's tests for her first color appearance were "sensational." With her are Laurence Olivier, Ralph Richardson and Morton Selten. Tim Whelan, who directed "Farewell Again" and "Action for Slander," is in charge.

For another Technicolor feature, the adaptation of A. E. W. Mason's "The Drum," which is to be the second vehicle of "Sahur," of "Elephant Boy," an exterior unit headed by Geoffrey Boothby, is on location on the North-west frontier of India. The cooperation given by the Indian Government is reflected in the fact that the party is operating at the most northerly post in tribal territory, which is forbidden even to Army officers, except on duty. Immis and Chalais, the Technicolor cameramen, are called the first Americans who ever set foot there. The unit reached its location by mule carriage; the average width of the mountain track traversed was three feet, with a 500 feet drop.

Background will include an Indian potentate's palace. There will also be Tiridatem, a 26,000 foot peak.

Staircase Gallop

Ann Todd, playing Muriel Carne, harum-searam wife of an English country gentleman, had some fancy horsemanship to do for "South Riding." Victor Saville's production at Denham, the roof of which is the front door of Maythorpe Hall, across the hall, with rugs flying and furniture falling, and up a broad staircase to the bedroom of her laggard husband—and she did it without a double, they say. In fact, she did it ten times for the camera.

As Marie Antoinette

With costume and dress effects announced as an outstanding feature, New World's "Follow the Sun," with Annabella, is developing according to plan at Denham, where the latest sequence pictures a fancy dress ball in Paris at which Annabella appears as Marie Antoinette, and Paul Lukas as a Cossack officer. Harold Schuster, director, is well up to schedule with this feature for Twentieth Century-Fox.

"Signs "Crazy Gang"

One section of the Gaumont-British production organization does not contemplate the early close-down which seemed to be foreshadowed in the original announcement of the joint enterprise with General Film Distributors. Only eight pictures have been planned under that arrangement, four to be contributed by Gainsborough. Now, however, it is announced by Maurice Quigley that he has signed the "Crazy Gang" (Nervo and Knox, Flanagan and Allen and Naughton and Gold, famous variety teams with an old association with the London Palladium) on a three year contract to make pictures for Gainsborough, and that he is looking for stories for them, to follow "Ali's Batton," which will be their next vehicle. This stage comedy, previously filmed, will go on the floor before the end of the year. The "Crazy Gang" appear in "Okay for Sound," advance-reported as one of Gainsborough's best.

As a fact, the Islington unit, which was allocated the task of making relatively modest "British release" product for G-B, has made many good pictures at moderate cost and may well be the means whereby G-B production gradually reassumes something like its old importance.

Also announced by Gainsborough is that Robert Stevenson will direct "Owed Bob" for that unit before taking the year's holiday with his wife, Anna Lee, which he planned on the completion of his "King Solomon's Mines." This also is a famous story, filmed before. This particular "repeat" will give Will Fyffe, a very fine character actor, a congenial part as an old Scottish shepherd, prominent in the sheep-dog trials which are the background. Owed Bob himself is a dog.

For Jessie Matthews

In active preparation at Pinewood is the next Jessie Matthews vehicle, "Full Sail," which will be directed by her husband, Tommy Hale, with Glenn MacWilliams at the camera.

Special music is being written by Maurice Siegler and Arthur Johnston, author of "Penny from Heaven" (it took him nine weeks to write it). Johnston returns to Hollywood shortly to do music for pictures for Walter Wanger and Bing Crosby.

MITCHELL LEISEN, director of several productions starring Carole Lombard, is guest at a luau on at the Pinewood Studios on a visit to England. Left to right are David MacDonald, director of "The Last Curtain"; Mr. Leisen; Nova Pilbeam; Anthony Havlock-Allan, associate producer for British Paramount; Ronald Adams, stage impresario, and A. R. Rawlinson, scenarist. Mr. Leisen will direct "The Big Broadcast of 1938" for Paramount on his return to Hollywood.
CHICAGO EXHIBITORS

HAIL MILLER'S RETURN

Theatremen Hope Former Leader Will Direct Fight Against 3% Gross Tax

by WILLIAM F. CROUCH
in Chicago

Jack Miller's announcement this week that he was returning to Chicago permanently, to take active interest in his theatres, may be the bright spot on the horizon for the Windy City's hard-pressed exhibitors.

With Mr. Miller returning to take part in the local exhibition activities, chances are that he may be persuaded to take over the handling of negotiations with city officials on matters which have come up since he retired as president of the Chicago Exhibitors Association, a little over a year ago. At the time he gave up the office Mr. Miller declared he would not again take active part as an exhibitor. However, he has decided that he should devote more time to his theatres, less to his other interests.

In the past year, or since Mr. Miller left, the troubles between exhibitors and city hall officials have become more numerous and serious. Several situations have proved costly to the theatre owners, hence their interest in having him take over the job of contact man at the city hall.

Giveaway games such as Bank Night and Screeno were barred last fall when the Chicago Better Business Bureau asked the police to intervene. Theatre owners and managers were fined, and when they protested the arrests, an Illinois supreme court decided that the games were unlawful.

Opportunity had been given the theatre owners to settle their differences with the city officials.

Fighting the police department's action through the courts didn't help matters in any other, especially after city officials had made overtures and explained ways and means by which the games could be operated. It is said that a representative of a local circuit informed as to what means should be taken for settlement, denounced those who had offered a means of agreement and this caused the tide to flow back by the city.

Another problem that confronted the theatremen last winter was the rigid and unrelenting health regulations handed down from the city hall, regarding crowding in theatres. No holdout lines were allowed in the theatre lobbies, and all lounges and foyers seats were roped off to prevent patrons from waiting inside the theatre until seats were available. This regulation lasted for weeks and cost theatre owners thousands of dollars in receipts, as customers refused to wait outside the theatres in zero weather with the lobbies and foyers vacant.

Failure of certain theatre groups to participate in the mayor's Christmas Party for the poor was another cause of friction.

The latest concern of the theatremen is the plan of the city council to fix a 3 per cent tax on all theatre grosses, to help meet a $3,000,000 deficit in the city's budget. A counter offer by the theatremen, to increase city theatre license fees 25 per cent, is still being discussed.

If an increase in license fees is decided upon, it is expected that rates will be so revised as to place the heavier increases upon the larger theatres and to lessen, if anything, the rates on the smaller houses. One reason for this is said to be the double feature. Duals have proved to be somewhat helpful to the larger theatres but detrimental to the smaller houses, which with the long double bills cannot get a fast enough turnover in showings.

This rate revision, if adopted, would double or triple the license fees of the big deluxe theatres, it is reported, yet the amount of revenue the city would get is said to be even less than if a 3 per cent tax were placed upon gross receipts.

At one of the first meetings with the city finance committee one of the exhibitor representatives is said to have mentioned to the councilmen that the circuit he represented was already paying heavy fees to the city. He said that a major item was the inspection fee the city charged whereas his circuit's theatres "weren't being inspected." This comment brought the response from one of the councilmen that he needn't worry about that matter further, that from now on theatres in that circuit certainly would be inspected. Latest reports indicate that they have been, with the results of the inspections scarcely appealing to the parties concerned. Several theatre men were "out of town" at the next meeting with the councilmen.

It is this chaotic state of affairs that exhibitors want Jack Miller to settle.

Durant Appointed to Orient

Norman N. Durant has been appointed RKO Radio sales manager for India, Burma and Ceylon. He sailed on the Normandie this week and will board the Victoria in Naples, Italy, to arrive in Bombay the end of the month.

Form New Laboratory

Detroit Film Laboratories has been incorporated by J. B. Weber, of Detroit, Delfa Blanchard and Beno C. Shepard, both of New Baltimore, Mich. The new concern has absorbed Metropolitan Motion Picture Company.

Circuit Adds Three

Friusina Amusement Company, of southern Illinois, has added three new houses to its circuit, the Lyric, in Greenville, Ill., the Bijou, in Carrollton, Ill., and the Star, in Vandalia, Mo.

MGM Signs Cahn

Edward L. Cahn, director, has signed a new contract with MGM. He is currently completing the studio's "Black Lightning."
The Bluebook School

ANSWER TO QUESTION NO. 79

Bluebook School Question No. 79 was: Do you believe the tendency to give circuit theatre managers only very limited authority is wise? In this I think it best to publish no names. One point has been brought out very prominently. It has been touched upon in hundreds of answers, namely, that limiting the authority of theatre managers tends to bring about carelessness. It is an old rule for the reason that employees under the manager have not that high respect for his authority which is necessary to efficient management and excellence in general results. One very excellent answer reads thus:

"First of all, Mr. Richardson, a theatre manager must have a complete and respect of the employees under him. Unless they have it, it cannot be reasonably expected that things will run smoothly and efficiently. It is just one of those things that is not done. And to inspire confidence and respect a manager must be competent and capable. Men working under a man in whom they have less than reasonable confidence, or under a manager whose ability does not inspire respect, just will not work efficiently. This we believe is self-evident.

"And, Mr. Richardson, we ask you, will a really capable theatre manager accept a position with a highly limited authority? If he has not the authority to manage the theatre, and a circuit official located at a distance does the actual management by what may be called remote control, is it not a foregone conclusion that such management will be inefficient? No matter how competent the circuit official may be, he is not on the job. True, he may and probably does visit the theatre at periodic intervals, but he has little or no personal acquaintance with those who patronize the theatre. He cannot therefore know by first-hand observation their likes and dislikes.

"Then, too, if the actual manager has to consult the remote control boss before he can obtain permission for needed supplies, the effect is in many ways bad and almost invariably there is a gradual deterioration of everything about the theatre—a slow but a very sure process. We have bad experiences to substantiate this.

"Then there is another angle to the matter. To manage even a small theatre with good results requires brains, and brains cannot be purchased too cheaply. The theatre manager almost invariably is paid a low salary—in many cases too low to justify expectation of much ability.

"Our reaction to this matter, Mr. Richardson, is that while it may be good policy to limit circuit managers in authority where situations arise that require it, it does not necessarily mean that otherwise it is fair policy to employ capricious managers, without restriction in authority except as above mentioned, and put them on the job with the understanding that the theatre and its equipment must be maintained in first-class condition and a fixed average percentage upon the stated capital investment earned, on pain of dismissal."

Another answer reads thus: "The tendency to give house managers only very limited authority is the one which should know local conditions sufficiently well to be able to cope correctly with them. Otherwise he is not fitted for the position of manager.

"It stands to reason that an executive located hundreds, and in some instances even thousands of miles away, cannot possibly know the conditions and requirements of that particular locality, no matter if he does make a few trips during the year to look over the situation. Though circuit executives may not find it practicable to give local house managers unlimited authority, they should nevertheless be given sufficient to enable them to run the theatre as seems to them best, within reason of course, the only stipulation being that a reasonable percentage upon the investment be returned. And the theatre and its equipment properly cared for."

"This may not mean they will be able to choose the pictures they must run. In fact, that will probably be quite out of the question. However, how the productions are 'put over' should be wholly at the option of the house manager. Also, the house manager should be at the mercy of anyone who will spend on them and who has any idea of what is desired by the patrons. He is left to do the best he can."

"With regard to admission prices, officials should give very serious heed to recommendations of house managers, since it is reason able to suppose they know pretty accurately the reaction of regular patrons to, say, a raise in prices. Also in the matter of length of bookings, the recommendations of house managers should be given careful consideration, since they know whether or not a certain type of picture warrants an extended time run in that locality."

In conclusion, it must be considered that towns only 50 miles apart may and often do have different reactions to pictures of different type. Their citizens do not see eye to eye in many things. It is therefore only reasonable to presume that only a man on the spot can correctly diagnose his patrons' likes and dislikes."

Another says, in part, "managers should have power to dictate to the projectionist within the range of his actual knowledge. Giving a man power to dictate concerning a thing he has no knowledge of is equivalent to giving a baby matches to play with."

Minnesota Circuit Expands

The Minnesota Amusement Company, operating three theatres in the city of Minneapolis, has added a fourth to its chain, the Urban, by arrangement with the latter's controls, Sheldon, Urban, and Don George. The last name will continue to manage the Urban, under the supervision of his brother Sheldon. Assisting them will be Harry B. French, Southern District manager for the Minnesota Amusement Company.

F. H. Richardson's

BLUE BOOK OF PROJECTION


$5.25 Postpaid

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New York
PRAISE FROM THE PRESS!

“Gorgeously photographed ... production well above par ... vigorous melodrama.” —HOLLYWOOD REPORTER

“Credit to Monogram ... holds interest throughout.” —JAY EMANUEL PUBLICATIONS

MOVITA and WARREN HULL

PARADISE ISLE

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N this, the exhibitors’ own dep-
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national Picture Shows, one with another with
information on the box office per-
fessional for product of their
ut benefit. It is a service of the exhibitor for the exhibitor. Address
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What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York
Howard, John Barrymore—Without this is a high grade artistic production which cost plenty to make, and it is a washout for the box office of any average small town and I believe this will be true of any small town box office. Running time, 137 minutes. Played July 27-34—G. A. Van
Fradenburgh, Valley Theatre, Manassas, Col. Farming community patronage.

Paramount

Republic
BIG SHOW, THE; Gene Autry, Smiley Burnett—This is what I would call a business builder picture. It actually makes you eager to look at it and you like being made goody. All any exhibitor could expect. Fine entertainment, wonderful box office. Gene Autry is made, and all classes like him. When he sings the songs fit at attention and this seems very strange. Just give them some of these operas stars’ singing and watch them sit in their seats and finally get out of the theatre just like there was a fire. Opened this picture on Sunday for four days. Great business.—W. H. Bremner, Cozy Theatre, Winchester, Ind. General patronage.

COUNTRY GENTLEMEN; Olsen and Johnson—Comedy, Songs. William Boyd and Smiley Burnett—This is one of those very good pictures that are so badly needed. It is very good. It is very good for the first ten reels. After that the audience gets a little bored and the picture was not very good. The picture does not get going until the tenth reel and then it is a very good picture. But it is not very good for the box office. It is a very good picture for the audience. It is a very good picture for the exhibitor. It is a very good picture for the general public. It is a very good picture for the people who see it. It is a very good picture for the people who do not see it. It is a very good picture for the people who do not see it.

THREE MESQUITEERS; Robert Livingston, Kay Hughes—A real show for the small towns where they like westerns. comedy and thrills and excitement. Very, very, very good a double feature. Will please 100 people per cent. That’s something these days. Played July 16-17—Rudolf Duba, Royal Theatre, Kimber, S. D. Small town patronage.

RKO Radio

Twentieth Century-Fox
ONE IN A MILLION; Songa Henlo—Best show we have had in a long time. The show is a success all over the country. Running time, 86 minutes. Played July 1-14—W. E. McPhie, Strand Theatre, Old Town, Maine. General patronage.

UNDER THE RED ROBE; Conrad Veidt, Annabella—Good programmer. Running time, 90 minutes.—W. E. McPhie, Strand Theatre, Old Town, Maine. General patronage.
MOTION PICTURE HERALD

August 7, 1937

Museum to Offer Swedish Pictures

Eight motion picture programs, one of the programs consisting of two films produced in Sweden, will be released by the Museum of Modern Art Film Library in the fall, for circulation among museums, colleges and film study groups.

The Swedish pictures, "The Outlaw and His Wife" and "The Story of Gosta Berling," make up the first program of the group which will be the library's "film series IV." In "Gosta Berling" Greta Garbo played her first important role. The films were directed by Victor Seastrom and Mauritz Stiller.

On the second and third programs are "The Wind," directed by Mr. Seastrom, and the first talking picture in which Miss Garbo played "Anna Christie." Lilian Gish and Lara Hansen are in "The Wind."

The remaining programs are (4) "Four Horsemen of the Apocalypse," directed by Rex Ingram, with Rudolph Valentino; (5) "The Navigator," with Buster Keaton; (6) "Greed," directed by Erich von Stroheim; (7) "The Love Parade," directed by Ernst Lubitsch, with Maurice Chevalier and Jeanette MacDonald; (8) "Little Caesar," directed by Mervyn LeRoy, with Edward G. Robinson.

Supplementary programs include (1) "En Natt" (One Night), a Swedish talking film of events in Finland; (2) "The Birth of a Nation," directed by D. W. Griffith; (3) "The General," a comedy with a Civil War setting, with Buster Keaton; (4) "The Unholy Three," a mystery film directed by Tod Browning with Lon Chaney and Victor McLaglen, and (5) "Grass," a documentary picture of tribal life made in Northwest Persia by Cooper and Schoedsack.

Forms Detroit Firm

Edward Gillam has organized Sportsmen Movie Company, in Detroit, to distribute Victor motion picture cameras, projectors and equipment.

GN Signs David Diamond

Contrary to reports that he would sign with Universal, David Diamond has joined Grand National. He will make four pictures to be built around a comedy team.

Imperial Gets Distribution Rights

Imperial Pictures has acquired the distribution rights to "The Dead March," anti-war film. Boake Carter, radio commentator, is the narrator for the picture.

Amity Film Changes Name

The name of Amity Film Exchange, Inc., Dallas, has been changed to Monogram Pictures, Inc., in a charter filed with the secretary of state.

Jason Continues at RKO

Leigh Jason, who was slated to direct "Goldwyn Follies of 1938," will not work on the picture, but will continue under RKO contract.

Finey Promoted

RKO has promoted Jim Finey, former secretary to Jules Levy, to the circuit division of the contract department.

S.I.D.E. Opens Own Montevideo Exchange

S. I. D. E., an Argentine motion picture company, has opened its own exchange in Montevideo, Uruguay, to enable it to exploit its own pictures to better advantage. The city has proven to be one of the best markets in the world for Argentine pictures.

Arrangements have been made for showing six features produced by S. I. D. E., at the Ambassador, first run theatre.

Ciclolex, a new company, has been formed in Montevideo to produce Uruguayan films.

MGM Lets Contracts For Studio Buildings

MGM's new $2,000,000 construction program advanced in Hollywood last week when bids were sought on the four-story administration building, one of the chief structures in the new development.

Bids have been opened on the five new sound stages. Construction has started on the cartoon building, and the three-story building to house the writing staff is within a month of completion.

Detroit Laboratory Chartered

A charter has been issued to Detroit Film Laboratories, Inc., granting it permission to establish an independent film laboratory in that city. Heading the company is Charles M. Voelker, with Clave Bradshaw and Fred E. Thompson handling the technical phases.

Gibraltar Adds Two

Gibraltar Enterprises, Inc., has acquired two new houses in New Mexico, giving the circuit 27 units. The Loma in Socorro was purchased from J. R. Foss, and the Pastime in Springer from Carl J. Garrison.

Trans-Lux To Build Three

Trans-lux, the newsreel circuit, is negotiating for three sites out of town, with deals said to be in the preliminary stage. The circuit at present operates two theatres out of town, in Philadelphia and Washington, and is building three others in New York.

Mauch Twins in Three Films

The Mauch twins, recently featured in "The Prince and the Pauper," will make three pictures for Warner Bros. in the 1937-38 season. The first will be "Penrod and His Twin Brother."

Ben-Ami To Direct Film

Jacob Ben-Ami has been assigned to direct Collective Film Producers' first production, "Green Fields." Mr. Ben-Ami directed and played in the original stage production.

Morris Retires

Victor Morris has retired as manager of Loew's Orpheum, in Boston, and will go to the Coast to enter production. Mr. Morris has managed the Orpheum for 27 years.

F. E. Lieberman is expected to open two newsreel and short subject theatres soon in Boston. His company is considering the basement of the Tremont as a possible site.

The stage play, "Tovarich," now in production at Warner Brothers studios, will be released as "Tonight's Our Night."
TO help you buy, book, date pictures to the best advantage this season—and to serve as an unfailing guide NEXT season also!

Those thousands of exhibitors who have been regular users of this most practical of industry services for the past several years KNOW without guesswork what pictures made or lost money for them. Therefore they KNOW how and what to buy this year—to eliminate the loss items.

ASSOCIATED PUBLICATIONS, 4704 East Ninth St., Kansas City, Mo.

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IN COURTS

Court Names Master To Fix "Lynton" Damages

Federal Judge Robert T. Patterson appointed Kenneth E. Walser special master to determine the damages in the infringement suit brought against the Morehead Realty Corp., owners of the Capitol theatre, by Edwin Sheldon and Margaret Ayer Barnes, playwrights.

The action is based upon the decision of the suit previously brought against MGM for alleged infringement of playwrights' play, "Dishonored Lady," in the company's picture, "Letty Lynton." In a ruling similar to that handed down against MGM in the "Rasputin" case, Judge Patterson ruled that a theatre which showed the picture was also guilty of infringement and named the special master to compute profits obtained from the picture and award them to the playwrights together with costs.

Durbin's Agents Sued

Rita Stanwood, ex-wife of H. B. Warner, filed suit in Superior court in Los Angeles against Jacob Sherrill and Frederick Falkin, agents for Deanna Durbin, seeking an accounting of their commissions on Miss Durbin's earnings. The plaintiff contends that under a contract with the agents as talent scout agents, he was to receive one-fourth the commissions collected for her discoveries, of whom Miss Durbin was one.

Hecht-MacArthur Reply Ordered

Ben Hecht and Charles MacArthur, playwrights, have been ordered to stand pre-examination trial in the N. Y. supreme court September 20th and to file verified bills of particulars by August 15th in the $62,500 damage suit brought against them byComic Studio, which claims it has the return of $2,500 of claims due to the writers for a scenario which was never delivered and $50,000 damages allegedly incurred in refusing to accept other offers while waiting for the script.

Withdraw Kutinsky Action

Settlement has ended the action of the Jack W. Springer estate which sought to enjoin Matty Kutinsky from selling to Sun Cocalis a block of stock in the former Springer & Cocalis interests. The motion, which was filed three weeks ago, is now withdrawn. Spokesmen for Mr. Cocalis said that in the meantime sale of the Kutinsky holdings to Mr. Cocalis had been made.

Roxy Attorney Fee Approved

Federal Judge Francis G. Caffey approved the $3,500 settlement of the $9,981 claim of Lou Cocalis to Roxy attorney against Howard S. Cullman, Roxy trustee. Mr. Karaski's claim for $9,981 had been refused by the court on first hearings and the settlement was made to eliminate the inconvenience of appeal.

Windsor Productions received $2,500 in cash and a five-year free license to use the color process of Diallelron Colorfilms, under the terms of settlement of the suit brought against the color film concern.

Three Plagiarism Suits Dropped, One Settled

Three plagiarism suits were dismissed and one was settled out of court this week.

The suit of Albert Bein against the "Spider Woman" company for alleged pirating of his play, "The Road Out of Hell," in the film "Mayor of Hell," was dismissed by Federal Judge Goddard, who ruled that the picture was based on a play "In the Name of God!" for which Warners paid $2,500. The subpoena served on Columbia Pictures of California was quashed by Federal Judge John C. Knox in the plagiarism suit of Valentine Davies, who claims that the film "Alibi for Murder" was a theft from his story, "Fly from the Ointment." Judge Knox's action was not on merits of plaintiffs' contention but on fact that the case was brought in New York. Also dismissed was the suit brought by Susan Lawrence Davies against the Macmillan company, publishers, for alleged infringement by "Gone with the Wind" on her book, "Authentic History of the KKK—1865-1877."

The $250,000 plagiarism suit of Alva S. Burke against Warners for infringement of his song "F. D.'s the Man" in "Pop Goes Your Heart," featured in "Happiness Ahead," was settled out of court at an undisclosed sum.

Payment of Dividend to Fox Creditors Delayed

The petition of Hiram Steelman, trustee in bankruptcy for William Fox, to delay the payment of a three per cent dividend to creditors of Fox Theatres Corp. until Mr. Steelman can file a bill of particulars with the court on claims which have been filed against the company on Mr. Fox's behalf was granted by Federal Judge Martin T. Manson this week.

The court ruled that Mr. Steelman could file claims against the company only for legal fees and other expenses involved in defending the company and prosecuting the William Fox claims. Judge Manson also directed Milton C. Weisman, trustee, to set aside a fund for the payment of creditors in the event that available cash is appreciably reduced by large allowances for Mr. Steelman.

Four Companies Disband

Dissolution of four New York amusement companies has been announced in Albany. The companies are: 15th Avenue Amusement Corporation, Ludlow Operating Corporation and Embassy Theatre Corporations.

Wanger Schedule Completed

Walter Wanger's current production line-up of six pictures has been completed two months ahead of schedule. Mr. Wanger is expected in New York shortly and will probably sail for a European vacation.

OBITUARIES

Dedication Planned For Rogers Shrine

A representative of the Will Rogers family is expected to visit Colorado Springs Labor Day when the Will Rogers shrine of the Sun on Cheyenne Mountain will be dedicated.

The Shrine was built by Spencer Penrose, friend of the late Will Rogers. Now being installed in the tower are chimes, a vibraphone, and full equipment to present and amplify any type of program.

Walter Craft

Walter Craft, retired movie theatre owner and builder of the Auburn theatre, in Auburn, Wash., died last week in a Tacoma hospital. He was 54.

Lewis Morse Rites

Funeral services for Lewis Morse, 53, of Brooklyn, former theatre operator in Virginia, West Virginia and Ohio, were held in New York Sunday. His widow, a son, a daughter, and three sisters survive.

John J. Dinneen

John J. Dinneen, builder and one-time operator of the Modern, on Broadway prior to its leasing to Warner Brothers, died Saturday at his summer home in Hampton Beach, N. H. Lately he had been associated with his brother, John E. Cuddy, Jr., and Napoleon L. DeMara in the Casino enterprise at Hampton Beach.

Philip Blumauer

Philip Blumauer, 72, well-known theatre executive of the Pacific Northwest and operator of the Capitol theatre, Portland, Oregon, died in that city of a heart attack last week. His widow, Alice, survives.

George M. Blackman

George M. Blackman, widely known in central New York film circles, died Friday at Newport, R. I., where he had been vacationing.

Arthur Boyden

Arthur Rogers Boyden, 54, film writer and newspaperman, died at Crafton, Mass. At one time he was assistant managing editor of the New York World.

Paul Scates

Paul Scates, formerly with Fox, Publix and others as theatre manager, died in Salt Lake City following a long illness.

"Hoosier Schoolboy" Original

The original story for Monogram's "Hoosier Schoolboy" was written by Robert Lee Johnson and has no connection with the famous story of the same name by Edward Eggleston, the studio says.

Two theatres will be constructed in Little Rock by the Arkansas Amusement Corporation, a subsidiary of Robb & Rowley. The houses will cost $190,000 and construction will begin in 60 days.
POOR BUSINESS

Well, now, about this business of theatremen panning pictures in their advertising.

It's not so funny any more. In fact, we doubt that it ever was excruciating even the first time it was done and that's quite a span of years ago. Indicating to the customers in print that a picture is a turkey and further, coming out and saying, as one member did recently, that he was playing the date "because we have to" is not enhancing the boxoffice prestige of the industry and the individual theatre in the eyes of the customers.

This is our business, isn't it—a business that gives us our daily bread and keeps a roof over our heads? And, if a picture is booked in and is to be played, then why go and scramble a lot of eggs by damaging whatever chance the attraction has to get a few dollars? Why should any theatreman take it upon himself to answer for the dislikes of all his patrons by endeavoring to make up their collective minds for them in advance?

There have been exhibitors who took it upon themselves to rate the boxoffice worth of their pictures for the benefit (?) of their patrons in the hope that this "extra service" would impress the public.

But why?

Let's not kid ourselves about the position of the motion picture today as concerns entertainment. The average show at the average prices charged is to be considered a fair buy. For what the theatre gives, there can be no question of poor value in exchange for the average admission. The modern house of today offers, at least, comfort, courtesy, convenience, safety, pleasant surroundings and for the most part, a screen show that pleases. Judged by the weekly attendance at the- stres nationally, patrons seem to be satisfied, so why go looking for trouble by telling the folks 'taint so.

Yes, there are regular patrons whose picture likes and dislikes are familiar to the manager and it may be in order—when asked—to indicate to these people whether or not they can look forward to enjoying the show. But there is no good reason to volunteer the information and certainly not in print. An exception can be made of course in rating a picture as adult, juvenile or family entertainment but that's a matter of judgment and not a personal opinion.

If a picture is sour, let's sweeten it with a dash of horse sense by tackling the proposition from the long view and not by attacking the source of our "bread and board" by publicity (and naively) panning the only thing we have to sell.

ON KEEPING DOWN THE NUT

Though of course he does not favor cutting such short corners the year round, Walt Davis, skipper of the Famous Players-Canadian Capitol, Regina, up there in the Saskatchewan country, reports progress on his designation of July as "Economy Month." During that time every member of the house staff was urged to cut down expenditures wherever practical in trying to beat the summer heat and its afterdrag.

For instance, the house artist was requested to use one color instead of three, to use both sides of one-sheet-cards; the office personnel to watch especially the outgo on stamps, stationery and telegrams. To the advertising department was suggested holding down lineage and the discontinuance of small printed matter. Cleaners cooperated by making their soaps and polishes last a little longer; the maintenance man did his share by keeping down globe voltage and checking unnecessary lighting. Projectionists saved on carbons and oils; doormen, ushers and cashiers participated by extra care in keeping their uniforms in shape.

It's a wise manager who knows when to spend. And by the same token, it's a wise manager who knows the time to save when sailing close to the wind is in order.

SHOWMANSHIP IN POTS AND PANS

From thousands of windows high up in Rockefeller Center, facing east, west and north, can be obtained a clear view of the nearby 52nd Street and its many restaurants.

There is evidence of good showmanship used by the restauranteurs in calling attention to their wares, but should we be asked at this writing to select the outstanding example our vote would go immediately to the "Maison Jacques." For Monsieur Jacques whoever he may be has had boldly inscribed across the low roofs above his establishment, his name, address, his calling and cuisine highlights in giant white letters, standing out like a pair of yellow shoes at a society wedding and easily visible to the thousands in the east, west and north offices who eat in restaurants.

Monsieur Jacques undoubtedly knows his pots and pans. It is also evident he knows his exploitation.

A. H. Page
Campaign on opening of new Warner Savoia Theatre, Philadelphi,a, reported by Al Zinbalist, city zone ad chief, was contest for American Legion bands competing in front of theatre. . . . For "Good Earth" at the Orpheum, Springfield, Ill., City Manager M. E. Berman and Manager Tom Finnin promoted circus playing local date to plant the touring MGM water buffalo in circus menagerie and in opening spectacle under the Big Top. Details of both campaigns on a following page.

Interesting panel treatment at the Majestic Theatre, Dallas, Texas, utilized by Manager Fred McFadden to introduce the two new leads in "Kid Galahad." Alongside of each name was placed cutout blowup with stars in characteristic pose atop and bottom of panel.

Revival of the always reliable "this is no bull" bally was found effective by Manager Hal Howard for date on "Mountain Music" at the Kentucky, Henderson, Ky. Bannered cow was led about town followed by quartet playing hillbilly music at busy street corners. Howard credits his assistant, Tommy Thompson for his handling of the bally.
With the entire town turned out to witness veterans' parade on streets of Sheboygan, Wis., in which commercial floats were barred, Manager Fred Reeths, Jr., fixed up a comic bally for date on "Day at Races" at the Sheboygan to promote himself a lot of laughs and notice for the picture. . . . Cowboys came to Singapore when Manager Jack Baker planted stage coach and riders on the street to plug the date on "Plainsman." Stunt was found highly novel in that sector to the extent that leading daily ran story and cut of the bally.

Sailboat on dry land was Manager Leo Young's idea for a traffic-stopper on "Captains Courageous" at the Strand, Portland, Me. Mounted on a bicycle with copy on sides and rear plus water effect, the bally was propelled through the downtown streets in advance and during the run of the picture.

Important event in Holdenville, Okla., is the annual Indian Beauty Pageant, conducted this year by Griffiths' City Manager David Dallas on the stage of the Grand Theatre. Much sought honor among the Indian maidens of the Southwest is the first prize awarded the winner of recently held pageant by Chief Blue Eagle, famed Indian artist.
Quick Reports From The Field

Street Stunt
To test strength of passersby in conjunction with the sidewalk stunt on "Slim" at the Ritz, San Bernardino, Cal., Howard Ralston invited local he-men to cut through a number six weather insulated copper wire with one hand at one stroke. Ralston reports about 12 passes given in three days to men of muscle who qualified.

On "Kid Galahad" Howard put on costume, one side representing bellhop's uniform and the other fighter's outfit, boy carrying small sign reading "He's half bellhop and half prizefighter," tying this into title and date.

Hillbillies
Atmospheric signs on "Mountain Music" arranged by H. Hightower, at the Ritz, Corpus Christi, Texas, included hillbilly cabin in lobby and costumed hillbilly playing in front of cabin between shows. Ushers were also costumed and Hightower found effective curb strips he was able to snipe along main streets.

Hula, Hula
Bamboo trimmings for lobby display were used generously by Louis Charnin-sky for date at Rialto, Dallas, Tex., on "Waikiki Wedding." Poles were built around all outside frames decorated with Hula grass and palm trees planted for further atmosphere.

Long Distance
Under the supervision of zone publicist Sid Dannenberg, manager Ed Miller at Warner's Hippodrome, Cleveland, aided and abetted by publicist Manny Pearlstein tied in with the Great Lakes Exposition which was featuring a "Scottish Day" coincident with the opening of "Wee Willie Winkie" at the theatre. Deal was made with Lincoln Dickey, manager of the Exposition whereby at a previously announced time Shirley Temple spoke over long distance phone from Hollywood directly to everybody at the Exposition.

Telephone hookup was made directly to Radioland on the grounds with loud speakers carrying the conversation between Robert Bowie, head Scotsman who introduced the starlet to Manager Dickey and one of the diminutive Scotch dancers at the Expo. Needless to say the picture received a plug together with announcements of its engagement at the theatre.

U. A. Offers $1000 on "Stella Dallas"
First of the season's exploitation prize contests offered by the producers is announced by Monroe Greenthul, United Artists director of advertising and publicity, with theatremen invited to enter campaigns on "Stella Dallas."

Contest is open to showmen in all situations, large and small with all entries given equal consideration. Competition is now open and closes October 1, with campaigns also eligible for the Quiqley Awards when so labeled.

Prizes are as follows:
$500 for first; $200 for second; and $100 for third. Next three $50 each and $25 apiece for seventh and eighth winners. Interested theatremen who have not already entered may obtain blanks by writing "Stella Dallas Contest Editor" at the United Artists home office, 729 Seventh Avenue, N. Y., to whom entries should also be forwarded.

Judges are Samuel Goldwyn, Martin Quiqley, George Schaefer, Monroe Greenthul and A-Mike Vogel.

Sail Boat Race
Promotion of a "Captains Courageous" sail boat race was prominent in the campaign put on by Ed McBride, Loew's State, Syracuse. Ed put it over by presenting a cup to the winner of the race, presentation being made by one of the staff who carried chest lettered "Loew's Personality Girl."

McBride distributed good luck boat charms placed in numbered envelopes tied into a lucky number stunt and also put on a contest to guess weight of huge lobster in restaurant window, tying stunt to Gloucester locale where picture was screened.

Local Girl
Appearance of local girl in the Warner short "Sheik to Sheikh" gave manager Charles Finesilver, Avenue U Theatre, Brooklyn, idea for circular reading "local girl makes good." Layout included photo of the player with some details of her schooling and Broadway appearances, copy including plug for rest of program.

Circus Tiein
Since MGM's touring water buffalo bally on "Good Earth" handled by Capt. Rodney Pfipher was scheduled to appear in Springfield same day as the Hagenbeck-Wallace circus opened, N. E. Berman and Tom Finin for the date at the Orpheum, Springfield, Ill., capitalized the bally by tying it in with the circus for additional exploitation. Outstanding hookup was inclusion of water buffalo in circus menagerie and appearance in opening spectacle in the circus.

At noon truck and buffalo moved over to busy corner where buffalo was "interviewed" by man-on-the-street radio program. This was tied into exploitation by Pfipher who told how the buffalo was used in the picture and gave short synopsis of the film. (See photo in Round Table picture section.)

The Winners
Harry Ashton, Boulder, Colorado, walked off with top prize money in the "Spring Showmanship" drive recently completed by Fox Intermountain Theatres. Coming in second was Don Sheedy, Cheyenne, Wyo., and Chet Miller, Missouri, Mont., and Bob Nelson, Leadville, Colo., tied for third.

Theatre Opening
The opening of the new Warner Savoy Theatre in Philadelphia in Ted Schlangen's zone included a raft of tieins as reported by Al Zimbalist, one of which was a marathon race winding up in front of the theatre and broadcast over WPEN. Address was made by Mayor Wilson from the stage, praising Warner Brothers and the South Philadelphia Businessmen's Association which cooperated with the Warnerites on the campaign. Outstanding was competition for hands of local American Legion posts put on in front of the theatre.

Campaign was put on under the supervision of Len Schlesinger, city zone manager, John Flynn, South Side district manager, Al Zimbalist, city zone advertising chief and Manager Henry Kahan. (See photo on Round Table picture section.)

Baby Crib
Regulation baby crib in which was placed large sleeping doll was planted in lobby of the Jerome Theatre, Bronx, N. Y., by manager Ed Segal for advance on "Wake Up and Live," poster with title and dates were attached to the display.
Bombay Theatremen Aid Civic Activities

Exhibitors and Managers Participate in Social and Public Life

**By Special Correspondence**

The City of Bombay is essentially an industrial center and its present position as the second city in the British Empire is entirely due to the textile industry. The establishment of this industry was, however, helped by the natural phenomenon that Bombay is the principal port of entry to India. As such it has rightly been called the Gateway of India, representing almost all nationalities of the world, though the percentage of Westerners does not exceed seven per cent of the population. According to the Census of 1931, which was organized under certain drawbacks such as the repercussions of the non-operation movement causing industrial strife and consequent migration to the mofussil, and the refusal, as an act of patriotism, of a large number of non-operators to register themselves, the population of the city is officially 1,161,383 souls crowded in an area of 15,480 acres, though a figure of 13 lakhs, allowing for decennial growth on the basis of previous reports, would be nearer the true state of affairs.

**English Dialogue Predominates**

Superficially, a city of this expansive and population might appear a lucrative market for the exploitation of films and indeed that was not only true until, but could have been improved upon prior to, the arrival of the talkie. The foreign talkie in India is always with English dialogue, with the American slang a necessary concomitant thereof, which at once confines the market to the educated classes, whose maximum number does not exceed 11.6 per cent of the population or 134,720 persons at the outside in all the nationalities whether Indian or foreign. This is, therefore, the maximum market which an English talkie, be it of the most superlatively description that can be, but is not always secured in Bombay, and it represents those who can reasonably be taken to read and write an average letter in English, no more dignified than an application for service—the standard followed by the Census authorities—whereas the enjoyment and understanding of a talkie in English would require higher educational attainments. In considering the general market, therefore, the process of elimination has necessarily to be followed.

**Maximum Market Small**

Taking concrete examples of films shown in Bombay in the last six months Broadway Melody of 1936 and Mutiny on the Bounty secured the maximum market of 40,000 persons of all communities, which means that the market for a superlatively talkie is slightly less than 5 per cent of the population. This cannot be immediately increased ex parte by the admissions like Trader Horn or the Tarzan Series unless and until English literacy expands, but that expansion, in the absence of any legislative enactment calling for minimum education up to at least the matriculation standard, will be far slower than one can imagine.

These 40,000 include at least 20,000 who do not know English in the advanced sense so as to understand it spoken as fast, and as colloquially as on the screen but they were attracted to the pictures because of the Dialogue numbers in Broadway Melody, and the primitive scenes on the Island of Tahiti in Mutiny on the Bounty, or for the same reasons which made a jungle picture popular even to the illiterate. This is proved once again by the fact that the highest number of persons who can speak English are 21,428, who are thus the maximum audience for highly intellectual pictures, the major portion of the attraction of which lies in philosophical or sophisticated dialogue like that in Crime and Punishment (Columbia), Petrified Forest (Warners), and others.

This number is further reduced by the seasonal attractions such as races, bathing resorts like Juhu, in the suburbs, in holidays, sporting festivities, and stage shows like revues in flesh and blood, for which there seems to be, from the shows held from time to time, a regular demand of six to eight weeks in the whole year. The public have no special preference for a particular theatre because with them the play's the thing.

A pointer of future programs, towards which the writer of this article has been striving single-handed for some time past, would be the cultivation of the cinema habit among students by taking steps to show them the educational shorts at present tacked on to feature programmes, so that the sporadic student cinegoer of today may be an endemic cinefan of the feature film tomorrow, the more so because the film in education is still in the distant Utopia of educational institutions. In this development some are interested, others are unconcerned, almost apathetic: but one of them made the astounding statement that the shorts were not produced as educational subjects though they may produce an educational effect, an attitude which entirely misses to appreciate the market in this country.

In this investigation Chaplin's Modern Times furnishes an example by contrast. This film is not a talkie in the accepted sense of the word. Yet when in its seventh week it is grossed higher than those for the first run supers of Paramount and Fox showing elsewhere in the week, with prospects of running for two weeks more, it means that the whole of the literate population, according to the Census standard, have seen the film. Thus in the entire history of the foreign film in Bombay, it will have had the next best run to that of The Thief of Bagdad of silent days which ran for 16 weeks on end. If this difference of approximately 60,000 persons between those who have seen Modern Times and Mutiny or Broadway Melody could not be persuaded to see a talkie, it is principally because apart from the attraction provided by Chaplin, as the supreme comedy-actor, they cannot follow the dialogue in the talkie, which circumstance makes them the patrons of the indigenous film with native dialogue.

**Seven First-Run Houses**

The almost phenomenal success of Modern Times furnishes its most important lesson to the producers so far as the exploitation of their pictures in the non-English speaking countries of the world is concerned, and leaves a well-wisher of the foreign film in doubt whether the talkie in world markets, balked by language barriers, has come to stay, or whether it will be supplemented by films of the type of Modern Times. The literate figure of 134,720, which is the total maximum market for pictures shown in Bombay in seven first-run theatres, includes the intellectuals, white collar workers and other educated classes, and if the richer classes are excluded from this figure, the average wage of the cinegoer might be taken to be between 40 to 60 dollars a month with a monthly allowance of two to three per cent for cinemas at the average admission charge of 20 to 25 cents per show. The richer classes pay anything from half to one dollar for admission, but the average for consideration for the whole of the cine-going population detailed above is on no account more than 20/25 cents per seat, whether for matinees or night shows, or whether in first or second-run theatres, in the latter most of which the rates are actually lower by 10 per cent. In the seven first-run theatres the weekly seating accommodation is approximately 110,800, so that it may be safely concluded that the present exhibiting needs of the city have been more than covered and that any further building of cinema theatres would mean cut-throat competition detrimental to the best interests of the industry.

(Continued on following page)
The theatres are not at present dominated by a local circuit although two of them have interests in theatres in a couple of other cities in India. They are clean and comfortable, with the largest is the Regal, being even furnished with a cooling system, the projection and sound reproduction is perfect, they are easily accessible even to suburban residents through railways, buses and trams. Car parks are right outside the theatre or in the compound of the theatre, which must necessarily have minimum parking facilities, and the Regal has an underground car-park.

There can thus be no complaint about their management. The proprietors and management have played an important part in the social and public life of the city, which has its good will effect on the box-office. They have worked in complete cooperation with the distributors in the common interests of the industry.

With all this the theatre situation is not rosy, because all the available audience does not come to see the films, which means the publicity is either defective or mis-directed and further because the entertainment tax, the surcharge on consumption of electrical energy, and the Performing Rights Society between them devour the profits. In short the theatres are living from hand to mouth, and were it not for the bars in the theatres, which are fully patronized during the interval, the theatres would have been wiped out of existence. So acute is this the truth that an exhibitor even remarked that his bar was not an adjunct to the theatre, but the theatre to the bar, which is comment enough on the condition of the theatres, which the distributors in their individual and general interests of the foreign film must also rue, while laying down their commercial policy.

Extensive Ad Campaigns

Within the limits dictated by the box-office the publicity for pictures through newspapers, street advertising through lorries, trams and buses, and wall-posters, the publicity budget of exhibitors errs on the side sometimes of extravagance in an effort to whip up every corner and nook of the city. Most of the publicity that is indulged in at present has become axiomatic so that matters have come to such a pass that it is no longer an adequate guide to the public as to the features of a picture, to the publicists every picture is a super picture needing more and more expenditure on publicity so that the public is disappointed and publicity properly done for a picture is likely to be overlooked.

The newspapers, advertisement convey the story that with them the motion picture is a matter of duty to their readers, but this utterance and the write-up on pictures generally copied from campaign books are strictly governed by the budget and not strictly by the content of a picture for which no advertisement is assigned will receive no consideration whatsoever from the papers irrespective of their promised duty to the public.

The chief methods of an exhibitor in advertising are not understood, motion picture appreciation from critics is conspicuous by its absence, newspapers do not recognize that the motion picture is the greatest medium of social service. The entire publicity system needs to be overhauled by agreement between the distributors and the exhibition public. Other means such as posting of three sheets, newspaper advertising and publicity and screen trailer. Also effective was device used in answering phone calls in which cashiers were instructed to say "this is the air conditioned State Theatre" instead of making the usual replies.

Up in Syrauce, Ed McBride, Loew's State, featured the turning on of his cooling with the trip with Station WSYR for broadcast direct from the theatre. Program started off in compressor room, announcer giving details of the operation. Another announcer was in fan room on roof where program was picked up. They gave a description of how the water was washed. For finale, broadcast continued to spray pond on top of roof where five girls in bathing suits were planted to say something about the system and also pose for publicity pictures.

Installation of his new Carrier cooling system was featured by full page co-op ads by Wally Allen at the Schine Athena, Athens, Ohio. In addition to merchants who had to do with the local installation, other establishments using air cooling also took space. For lobby stunt Allen froze cooling system in block of ice.

Total of 10 co-op pages with cool suggestions plus four extra pages from local companies supplying theatre equipment was the score rolled up by various managers in the Philadelphia zone, and reported by Douglas George, district publicist, who thought up the idea and had made up for local managers.

With the Wartime restrictions on the air, the Wartime pictures which sold the space were the following : Alan Rappaport, Grand, Vineland, N. J.; Paul Harvey and Jules Reisman, Capitol and Strand, York, Penna.; Tom Mangani, Warner, Westchester, Penna.; John Morgan, Moyer, Lancaster, Penna.; Lew Black, Aldine, Wilmington, Del.; Dwight Van Meter, Astor, Reading, Penna.; and Joe Murdock, Stanley, Camden, N. J.

"Tell Us What You Did!"

**Gambling Machines Used For "Gamblers" Lobby**

For the opening of "King of Gamblers" at the Apollo, Chicago, Bill Holland, a noted greaser along with the local sporting goods firm for his lobby a week ahead of opening. The county police was contacted for confiscated slot machines and wheels and these, too, were displayed along with posters and blowup of press book art mat.

**Members Report "Cool" Activities**

One of the various angles utilized by Al Reh, Warner's State, Philadelphia, to announce his cooling system was an elaborate and well-covered showing of photos of compressors, spray pors, condensers, etc., followed up by copy further describing the equipment. So effective was the poster that Reh was able to plant cut of it in local newspapers. Other versions of these posters, a postcard with postcard, advertising and publicity and screen trailer. Also effective was device used in answering phone calls in which cashiers were instructed to say "this is the air conditioned State Theatre" instead of making the usual replies.

Up in Syracuse, Ed McBride, Loew's State, featured the turning on of his cooling with the trip with Station WSYR for broadcast direct from the theatre. Program started off in compressor room, announcer giving details of the operation. Another announcer was in fan room on roof where program was picked up. They gave a description of how the water was washed. For finale, broadcast continued to spray pond on top of roof where five girls in bathing suits were planted to say something about the system and also pose for publicity pictures.

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"Tell Us What You Did!"

**Railroad Employees Invited To "Barriers" by Bishop**

Vice president and executives of the Canadian Pacific Railroad were invited to the opening performance of "Silent Barriers" as guests of Harold Bishop at the Capitol Theatre, Winnipeg. Window cards were displayed in the local offices and depots of the railroad and cooperative ad taken in the Free Press. Circular letters were also mailed to all departments of the railroad calling attention to the picture. Bishop's art department built an attractive display of a miniature train in a scenic mountain background which was placed in leading restaurant window. Special morning in there was held with scarves and special advertisements were run on the comic strip pages of dailies.

(Motion Picture Herald August 7, 1937)
The displays on this page are the work of Manager R. W. ("Bob") Huffman, for the Uptown Theatre, of the J. H. Cooper Enterprises in Pueblo, Colo. Having no budget for art in his ads, Huffman has one of the newspaper artists make up chalk plates as shown, the illustrations and type set in after the plate is cast. Cost is very low, says Huffman.
LEONARD T. BISHOP
formerly at the Capitol, Halifax, and recently at the Capitol in London, Ontario, has gone to Loew's, Montreal with GEORGE ALLEN as acting manager in London.

WILLIAM WATTERS
of Toronto, has been appointed manager of the Granada, Chatham, Ont., succeeding CECIL SMITH who has been transferred to the Granada, St. Thomas.

GLENN G. CARROLL
has been named manager of the Fox Apollo in Kansas City, Mo.

NATHAN RUBIN
has been promoted to assistant manager of the Loew Theatre, Evansville, Ind.

TED SMALLEY
formerly at Broadway, Lawrence, Mass., has been transferred to the Garde, New London, Conn.

JONAS THOMAS
for four years manager of the State, Green- ville, Ohio, has become head booker for the Chakeres Theatres with headquarters in Springfield, O.

TOM BROWN
has been appointed manager of the Broad- way in Lawrence, Mass., and is succeeded at the Garde in New London by GENE BRASSIL.

HY PASSMAN
is now holding down the fort at the Ideal in Roxbury, Mass., replacing LAWRENCE STONE who has been transferred to the Regent in Arlington. HARRY BLACK- STONE has gone to the Colonial in New- port, R. I., from the Regent.

F. E. LIEBERMAN
will open the Riverside in Medford, Mass., this fall.

C. B. CLARK
assistant at the Criterion, Charlotte, N. C., has resigned to become associated with the Casey Supply Co., Casey, S. C.

IVAN HOIG
former publicist in Lincoln, Neb., is now managing the Trail, new publix house in Colorado Springs, Colo.

DICK FOILES
is now managing the new Loma Theatres in Socorro, N. M., a Gibralter Enterprises house.

MAX TSCAUER
has resigned as manager of the Fox Mid- west Theatres in Belleville, Ill., to become city manager of the Frisina Amusement Company with houses in Springfield, Ill. C. C. MURRAY succeeds him in Belleville.

HAROLD LYON
has been appointed manager of the Central States new Capitol Theatre, Burlington, Ia., with LAURENCE WAGNER succeeding him at the Iowa.

LEONARD TUTTLE
has been promoted to manager of the Watertown Square Theatre in Watertown, Mass.

FRANK ROBERTS
has been transferred from the Capitol, Stulenville, Ohio, to the Warner at Morgantown, West Va.

WILLIAM ALLISON
is now managing the Alpine Theatre, Den- ver, Colo., having left the Kiakto, Sassauch, Colo., where he was succeeded by BERT BURTON, formerly at the Center, Denver.

KLINE RAMSEY
has been appointed manager of the new Broadway Theatre, Dillon, S. C.

ROBERT BEAMER, JR.
is now managing the Dalton Theatre, Pulaski, Va.

ERNEST WILLIAM PATRICK
is chief projectionist at the Plaza Theatre, Great Bend, Kan.

R. L. WARNER
has reopened the Lincoln Theatre, Bay Sta- tion, Alameda, Cal.

SYLVAN GOLDFINGER
has been transferred from management of the Harding Theatre, Chicago, to the Gar- rich, succeeding TED BOISEMAN, who goes to the Terminal. AL BACHMAN ad- vanced from the Terminal to Harding manage- ment and WILL METHE has been transferred from the Chicago to the Tower.

JIMMY COCHRAN
has assumed managerialship of the Imperial Theatre, Tarrant City, Ala.

ALBERT G. REID
general manager for the Si Fabian interests has acquired the Strand at Clifton, N. J.

G. B. ODLUM
of Paramount Pictures home office has gone to the coast on a business trip.

SAM SUGGS
former manager of the Carolina Theatre, Columbia, S. C., will manage the new Pal- metto and CLAY WILLIAMSON will serve as assistant. GRADY BAKER will manage the Carolina and EDWIN RILEY will be assistant. GRAYSON POATS goes to the Ritz and HERMAN RICH assists.

BEN SCHRISSEN
has been made manager of the Highway Theatre, Brooklyn, N. Y.

HARRY BLACK
manager of the Palace, Albany, N. Y., is now in charge of Proctor's Theatre, in Troy, with ALEX SAYLES replacing him, and OSCAR PERRIN becomes manager of Hermannus Bleeker Hall Theatre.

THOMAS BALDRIE
of the Capitol Theatre, Winchester, Va., dropped into club headquarters to say hello while vacationing.

W. E. Adams
Paul Apple
Harry Blackstone
Charles Burch
John F. Burhorn
Waldo Chandler
A. H. Cohn
Benjamin F. De Dici
D. M. Dillenbeck
E. D. Darrell
Arthur Egberts
M. A. Ellsworth
Steve Farrar
B. W. Feldman
Jack Fields
John T. Flore
Jack Foster
C. Hayes Foster
Allen Gardner
Samuel Goldman
Barney Gurret
J. G. Haney
John Heggie
Ben Jacobson
A. T. Johnson
Forrest Johnson
Nick Karl
William Kasul
Frederick King
Mike Kirshart
Harry D. Kriegman
L. C. Lampo
Miss Jean La Rose
Glenn Lezar
L. L. Levy
Harold N. Lissner
E. R. Logan
Vernon McIntyre
Fred McSpadden
J. J. Madden
James B. Mason
George Messer
Martin Messinger
Frank S. Mickle
Edward E. O'Donnell
Frank J. Orlando
William Peabody
Robert Nicks Page
Mrs. Leonore Piers
Les Pugley
Arthur Rabe
Foreman Rogers
Dave Schafer
Francis Schlar
William G. Serras
David Sidman
James Snyder
Bob Sprowl
A. C. Stock
C. Ervine Stone
George V. Sweeney
Howard Sweet
Ken Taylor
David A. Titelman
John Trip
Ralph Tully
Herman Weinberg
Nathan Wise

DARLENE FAYE, to Mr. and Mrs.
Henry Zipperian; weight, 9 pounds
3 ounces. Daddy manages the Amer-
ican Theatre, East Liverpool, Ohio.

MURRAY ASHMAN
formerly theatre ad agency publicist, has been stepped up to supervisor of theatres by Stanley Kolbert, general manager of the Strassburg Circuit, Brooklyn, N. Y.

JOE SILASKI
has reopened the Pastime Theatre at Dora, Ala.

JIMMIE ROBERTS
formerly assistant manager of the Tiger, Auburn, Ala., has been promoted to its man- age, succeeding FORMAN ROGERS.

Birthday
Greetings

W. E. Adams
Paul Apple
Harry Blackstone
Charles Burch
John F. Burhorn
Waldo Chandler
A. H. Cohn
Benjamin F. De Dici
D. M. Dillenbeck
E. D. Darrell
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Harry D. Kriegman
L. C. Lampo
Miss Jean La Rose
Glenn Lezar
L. L. Levy
Harold N. Lissner
E. R. Logan
Vernon McIntyre
Fred McSpadden
J. J. Madden
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George Messer
Martin Messinger
Frank S. Mickle
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William Peabody
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Arthur Rabe
Foreman Rogers
Dave Schafer
Francis Schlar
William G. Serras
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James Snyder
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### THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations may be due to local censorship deletions. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

#### ADVANCE

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Running Time</th>
<th>Rel. Date</th>
<th>Minutes Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coming</td>
<td>Dave to Dine</td>
<td>Margaret Hope and Edwards</td>
<td>Nov., 1937</td>
<td>80</td>
</tr>
<tr>
<td>Coming</td>
<td>Inexorable</td>
<td>Margaret Morris-Bill Edwards</td>
<td>Sept., 1937</td>
<td>80</td>
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#### AMBASSADOR-CONN-MELODY

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<tr>
<td>Anything for a Thrill</td>
<td>Frankie Darro-Kane Richmond</td>
<td>June, 1937</td>
<td>80</td>
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<tr>
<td>Born to Fight</td>
<td>Frankie Darro-Jack La Rue</td>
<td>Nov., 1937</td>
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<tr>
<td>Devil Digger</td>
<td>Kane Richmond-Frankie Darro</td>
<td>Jan., 1937</td>
<td>80</td>
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<tr>
<td>Don't Fall In Love</td>
<td>Pinky Tomlin</td>
<td>July, 1937</td>
<td>80</td>
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<tr>
<td>Fighting Texas</td>
<td>The</td>
<td>Nov., 1937</td>
<td>80</td>
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<tr>
<td>Galling Dynamite</td>
<td>Kermit Maynard-Arlo Allen</td>
<td>Dec., 1936</td>
<td>80</td>
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<tr>
<td>Headline CRasher</td>
<td>Kermit Maynard-Kane Richmond</td>
<td>Dec., 1936</td>
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<tr>
<td>Planter</td>
<td>Kermit Maynard-John Boles</td>
<td>Oct., 1936</td>
<td>80</td>
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<tr>
<td>Racing Blood</td>
<td>Frankie Darro-Kane Richmond</td>
<td>Nov., 1936</td>
<td>80</td>
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<tr>
<td>Stay While You're Able</td>
<td>Pinky Tomlin</td>
<td>Mar., 1937</td>
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<td>Train-Up</td>
<td>Kermit Maynard-Kane Richmond</td>
<td>June, 1936</td>
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<tr>
<td>Valley of Terror</td>
<td>Kermit Maynard-Harleen Wood</td>
<td>Jan., 1937</td>
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<tr>
<td>Whirling Bullets</td>
<td>Kermit Maynard-Harleen Wood</td>
<td>May, 1937</td>
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<tr>
<td>Wild Bill Trooper</td>
<td>Kermit Maynard-N. B. Worsham</td>
<td>Oct., 1936</td>
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<tr>
<td>Wild West Roundup</td>
<td>Kermit Maynard-Dickie James</td>
<td>Nov., 1936</td>
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<tr>
<td>With Love and Kisses</td>
<td>Pinky Tomlin</td>
<td>July, 1936</td>
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#### COMING

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<tr>
<td>Coming</td>
<td>Rockboard Canning</td>
<td>Kermit Maynard</td>
<td>Nov., 1937</td>
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<tr>
<td>Coming</td>
<td>Silver Screen</td>
<td>Kermit Maynard</td>
<td>Nov., 1937</td>
<td>80</td>
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<tr>
<td>Coming</td>
<td>Trooper X-18</td>
<td>Frankie Darro</td>
<td>Nov., 1937</td>
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#### CHESTERFIELD

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<tr>
<td>Haute Secrets</td>
<td>Leslie Fenton-Norah Evans</td>
<td>Oct., 29, 1936</td>
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<tr>
<td>Light Ahead</td>
<td>Andy Clyde-Lydia Glassman</td>
<td>Dec., 29, 1936</td>
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#### COLUMBIA

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<tr>
<td>Advance to Manhattan (G)</td>
<td>Jane Austin-Joel McCrea</td>
<td>Oct., 8, 1936</td>
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<tr>
<td>Code of the Range</td>
<td>Charles Starrett-May Blakie</td>
<td>Oct., 9, 1936</td>
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<tr>
<td>Crises Calm, Falls</td>
<td>James Dunn-Manon Jones</td>
<td>Nov., 7, 1936</td>
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<tr>
<td>Cowboy Star</td>
<td>Charles Starrett-Irwin Snow</td>
<td>Nov., 20, 1936</td>
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<tr>
<td>Craig's Wife (G)</td>
<td>John Boyd-Roswell Russell</td>
<td>Oct., 1, 1937</td>
<td>30, 99</td>
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<tr>
<td>Criminals of the Air (G)</td>
<td>Roselle Keith-Chesley Gilray</td>
<td>Apr., 30, 1937</td>
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<tr>
<td>Dangerous Adventure (G)</td>
<td>Dan Terry-Russell Keith</td>
<td>Aug., 1, 1937</td>
<td>80</td>
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<tr>
<td>Devil in Driving (G)</td>
<td>Richard Dix-Jean-Perry</td>
<td>June, 25, 1937</td>
<td>80</td>
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<tr>
<td>Devil's Playground (G)</td>
<td>Delores Del Rios-Richard Denison</td>
<td>Jan., 24, 1937</td>
<td>74, 27, 27</td>
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<td>Fight to the Finish (G)</td>
<td>Dan Terry-Russell Keith</td>
<td>June, 30, 1937</td>
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<td>Find the Witness (G)</td>
<td>Roselle Keith-Chesley Gilray</td>
<td>Jan., 6, 1937</td>
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<td>Framed Up (G)</td>
<td>Paul Kelly-Jacqueline Wells</td>
<td>May, 1, 1937</td>
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<td>Girls Can Play (G)</td>
<td>Chesley Gilray-Jacqueline Wells</td>
<td>June, 21, 1937</td>
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<tr>
<td>It's a Strange Game</td>
<td>Andrew Allen-Nora Scott</td>
<td>Aug., 1, 1937</td>
<td>80</td>
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<tr>
<td>It Can't Last Forever</td>
<td>Betty Furness-Robert Barrat</td>
<td>July, 15, 1937</td>
<td>80</td>
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<tr>
<td>Kilted to Corps (G)</td>
<td>Mary Brian-Russell Howard</td>
<td>Sept., 1, 1937</td>
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<td>League of Frightened Men (G)</td>
<td>Walter Connolly-Irving Harvey</td>
<td>May, 25, 1937</td>
<td>80</td>
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<tr>
<td>Lope of Terror (G)</td>
<td>Margaret Sheehy-Charlie Cabel</td>
<td>Nov., 1937</td>
<td>80</td>
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<td>More than a Secretary (G)</td>
<td>Jean Arthur-Gerald Brent</td>
<td>Dec., 24, 1937</td>
<td>72, 28, 28</td>
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<td>More Than a Secretary (G)</td>
<td>Jean Arthur-Gerald Brent</td>
<td>Dec., 24, 1937</td>
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<tr>
<td>(See Speed Mad) (G)</td>
<td>&quot;in the Cutting Room,&quot; May 20, 1937</td>
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#### CRESCENT

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<tr>
<td>Battle of Greed (G)</td>
<td>Tom Keene-Dwayne Shipman</td>
<td>Jan., 19, 1937</td>
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<td>Drums of Destiny (G)</td>
<td>Tom Keene-Edna Lawrence</td>
<td>June, 1937</td>
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<tr>
<td>Honeymoon (G)</td>
<td>Tom Keene-Louise Rapp</td>
<td>May, 15, 1937</td>
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<tr>
<td>Honeymoon (G)</td>
<td>Tom Keene-Louise Rapp</td>
<td>May, 15, 1937</td>
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<tr>
<td>Raw Timber (G)</td>
<td>Tom Keene-Peggy Kaye</td>
<td>July, 8, 1937</td>
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<tr>
<td>Under Strange Flags (G)</td>
<td>Tom Keene-Louise Rapp</td>
<td>Apr., 12, 1937</td>
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#### DANUBIA

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<tr>
<td>Blue Danube Romance</td>
<td>Zita Pollert</td>
<td>Jan., 20, 1937</td>
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<tr>
<td>Car of Dreams</td>
<td>Torino Perelli</td>
<td>Oct., 19, 1937</td>
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#### DuWORLD

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<tr>
<td>Crimson Cloak</td>
<td>Robert Barry</td>
<td>Jan., 1937</td>
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<td>Kiss, the Killer</td>
<td>T. E. Anderson</td>
<td>Oct., 1, 1937</td>
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<tr>
<td>Mysteries of Notre Dame</td>
<td>Georges Tailly</td>
<td>Oct., 1937</td>
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<td>Years of Paris</td>
<td>Georges Tailly</td>
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(THE RELEASE CHART CONT'D)

**RKO RADIO**

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<tr>
<td><strong>Three Lagunadas</strong></td>
<td><strong>Robert Armstrong</strong></td>
<td><strong>30 mins</strong></td>
<td>Apr. 27/37</td>
<td>60; Mar. 27/37</td>
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<tr>
<td><strong>White Venus</strong></td>
<td><strong>Lyle Talbot</strong></td>
<td><strong>30 mins</strong></td>
<td>June 12/37</td>
<td><strong>30 mins</strong></td>
<td></td>
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<tr>
<td><strong>Coming</strong></td>
<td></td>
<td></td>
<td>June 17/37</td>
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<td></td>
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<tr>
<td><strong>Zenzonba</strong></td>
<td></td>
<td></td>
<td>June 17/37</td>
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**TWENTIETH-CENTURY-FOX**

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<th>20th Century-Fox</th>
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<tr>
<td><strong>Auntie Holiday</strong></td>
<td><strong>Jane Wilburs-Robert Kent</strong></td>
<td><strong>71 mins</strong></td>
<td>June 7/37</td>
<td><strong>60 mins</strong></td>
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<tr>
<td><strong>Wild Is the Wind</strong></td>
<td><strong>Bela Lugosi</strong></td>
<td><strong>61 mins</strong></td>
<td>June 10/37</td>
<td><strong>60 mins</strong></td>
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<tr>
<td><strong>I'll see You in My Dreams</strong></td>
<td><strong>Gloria Swanson</strong></td>
<td><strong>61 mins</strong></td>
<td>June 13/37</td>
<td><strong>60 mins</strong></td>
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<tr>
<td><strong>The Vengeance</strong></td>
<td><strong>Nigel Bruce</strong></td>
<td><strong>60 mins</strong></td>
<td>June 17/37</td>
<td><strong>60 mins</strong></td>
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<tr>
<td><strong>Saratoga</strong></td>
<td><strong>John Boles</strong></td>
<td><strong>60 mins</strong></td>
<td>June 20/37</td>
<td><strong>60 mins</strong></td>
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<tr>
<td><strong>On the Right Track</strong></td>
<td><strong>Leo McCarey</strong></td>
<td><strong>60 mins</strong></td>
<td>June 24/37</td>
<td><strong>60 mins</strong></td>
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<tr>
<td><strong>I Was a Male War</strong></td>
<td><strong>Ralph Bellamy</strong></td>
<td><strong>60 mins</strong></td>
<td>June 30/37</td>
<td><strong>60 mins</strong></td>
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<tr>
<td><strong>The King of the Royal Mounted</strong></td>
<td><strong>Buster Keaton</strong></td>
<td><strong>60 mins</strong></td>
<td>July 21/37</td>
<td><strong>60 mins</strong></td>
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<tr>
<td><strong>The Sound of Music</strong></td>
<td><strong>Juliet Prowse</strong></td>
<td><strong>61 mins</strong></td>
<td>July 24/37</td>
<td><strong>60 mins</strong></td>
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<tr>
<td><strong>The Last Round-Up</strong></td>
<td><strong>James Cagney</strong></td>
<td><strong>61 mins</strong></td>
<td>July 27/37</td>
<td><strong>60 mins</strong></td>
<td></td>
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<tr>
<td><strong>Cordelia</strong></td>
<td><strong>Dorothy Lamour</strong></td>
<td><strong>61 mins</strong></td>
<td>July 29/37</td>
<td><strong>60 mins</strong></td>
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<tr>
<td><strong>A Morning Love</strong></td>
<td><strong>Heather Angel</strong></td>
<td><strong>61 mins</strong></td>
<td>Aug. 1/37</td>
<td><strong>60 mins</strong></td>
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**STATE RIGHTS**

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<th>Time</th>
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<th>Date</th>
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<tbody>
<tr>
<td><strong>Bluebeard's Eighth Wife</strong></td>
<td><strong>Robert Montgomery</strong></td>
<td><strong>60 mins</strong></td>
<td>Apr. 27/37</td>
<td><strong>55 mins</strong></td>
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<tr>
<td><strong>The Barretts of Wimpole Street</strong></td>
<td><strong>Fredric March</strong></td>
<td><strong>60 mins</strong></td>
<td>Apr. 30/37</td>
<td><strong>55 mins</strong></td>
<td></td>
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<tr>
<td><strong>The Reckless Age</strong></td>
<td><strong>Chester Morris</strong></td>
<td><strong>60 mins</strong></td>
<td>May 1/37</td>
<td><strong>55 mins</strong></td>
<td></td>
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</tr>
<tr>
<td><strong>The Barbarian</strong></td>
<td><strong>Tyrone Power</strong></td>
<td><strong>60 mins</strong></td>
<td>May 5/37</td>
<td><strong>55 mins</strong></td>
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</tr>
<tr>
<td><strong>One Foot in Heaven</strong></td>
<td><strong>Paul Henreid</strong></td>
<td><strong>60 mins</strong></td>
<td>May 8/37</td>
<td><strong>55 mins</strong></td>
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<tr>
<td><strong>The Trail of the Lonesome Pine</strong></td>
<td><strong>Errol Flynn</strong></td>
<td><strong>60 mins</strong></td>
<td>May 12/37</td>
<td><strong>55 mins</strong></td>
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<tr>
<td><strong>The Blue Seal</strong></td>
<td><strong>Ricardo Cortez</strong></td>
<td><strong>60 mins</strong></td>
<td>May 15/37</td>
<td><strong>55 mins</strong></td>
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<tr>
<td><strong>The Prophecy</strong></td>
<td><strong>Barry Sullivan</strong></td>
<td><strong>60 mins</strong></td>
<td>May 18/37</td>
<td><strong>55 mins</strong></td>
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<tr>
<td><strong>The Madman</strong></td>
<td><strong>James Cagney</strong></td>
<td><strong>60 mins</strong></td>
<td>May 22/37</td>
<td><strong>55 mins</strong></td>
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<tr>
<td><strong>The Cat and the Canary</strong></td>
<td><strong>Marvin Miller</strong></td>
<td><strong>60 mins</strong></td>
<td>May 25/37</td>
<td><strong>55 mins</strong></td>
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<tr>
<td><strong>The Exile</strong></td>
<td><strong>Joe E. Brown</strong></td>
<td><strong>60 mins</strong></td>
<td>May 29/37</td>
<td><strong>55 mins</strong></td>
<td></td>
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</tr>
<tr>
<td><strong>The Peacock</strong></td>
<td><strong>Paul Muni</strong></td>
<td><strong>60 mins</strong></td>
<td>June 1/37</td>
<td><strong>55 mins</strong></td>
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<tr>
<td><strong>The Big Tree</strong></td>
<td><strong>Lyle Talbot</strong></td>
<td><strong>60 mins</strong></td>
<td>June 5/37</td>
<td><strong>55 mins</strong></td>
<td></td>
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<tr>
<td><strong>The Great Garrick</strong></td>
<td><strong>Spencer Tracy</strong></td>
<td><strong>60 mins</strong></td>
<td>June 8/37</td>
<td><strong>55 mins</strong></td>
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<tr>
<td><strong>St. John the Baptist</strong></td>
<td><strong>Boyd Irwin</strong></td>
<td><strong>60 mins</strong></td>
<td>June 12/37</td>
<td><strong>55 mins</strong></td>
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*Note: Times and reviews may vary depending on the publication date and region.*
### Motion Picture Herald August 7, 1937

**The Release Chart—Cont’d**

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<tbody>
<tr>
<td><em>Macedon</em> (G) 790</td>
<td>Sherrill Temple, V. McLagan</td>
<td>July 30, 1937</td>
<td>99 minutes</td>
<td>Reviewed (July 10, 1937, p. 85)</td>
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<tr>
<td><em>Wild End</em> (G) 711</td>
<td>Ral. Bellamy-Mais Clarke</td>
<td>Nov. 6, 1936</td>
<td>75 minutes</td>
<td>Reviewed (Nov. 27, 1936, p. 10)</td>
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<tr>
<td><em>University of Hawaii</em></td>
<td>727</td>
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<td>Reviewed (Jan. 30, 1937, p. 80)</td>
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<tr>
<td><em>Winnie Winkler</em></td>
<td>Anneliese Henry Fonda</td>
<td>Feb. 19, 1937</td>
<td>78 minutes</td>
<td>Reviewed (July 10, 1937, p. 74)</td>
</tr>
<tr>
<td><em>Wise Woman</em> (G) 733</td>
<td>Rachel Hudson-Michael Whalen</td>
<td>Jan. 22, 1937</td>
<td>70 minutes</td>
<td>Reviewed (Feb. 15, 1937, p. 90)</td>
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<tr>
<td><em>You Can’t Get Away</em> (G) 801</td>
<td>Alice Faye-Dan Amusee</td>
<td>Aug. 31, 1936</td>
<td>100 minutes</td>
<td>Reviewed (July 10, 1937, p. 74)</td>
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### Coming

All Baba Goes to Town — Eddie Canton-June Lang — Oct. 29, 1936.

![Coming](image)

### UNITED ARTISTS

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<tr>
<td><em>Below Exile</em></td>
<td>Merle Oberon-Brian Ahern</td>
<td>Sept. 25, 1936</td>
<td>88 minutes</td>
<td>Reviewed (Aug. 29, 1937, p. 46)</td>
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<tr>
<td><em>The Broadway Melody</em></td>
<td>Fred Astaire-Ginger Rogers</td>
<td>May 20, 1936</td>
<td>78 minutes</td>
<td>Reviewed (June 10, 1936, p. 96)</td>
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<tr>
<td><em>Dreaming Lips</em></td>
<td>Ella Bennett-Raymond Massey</td>
<td>May 31, 1936</td>
<td>64 minutes</td>
<td>Reviewed (June 10, 1936, p. 96)</td>
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<td><em>Estate Boy</em> (G)</td>
<td>Native Cast</td>
<td>Aug. 23, 1937</td>
<td>95 minutes</td>
<td>Reviewed (July 10, 1937, p. 74)</td>
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<tr>
<td><em>Fire over England</em> (G)</td>
<td>Laurence Olivier-Franz Tabra</td>
<td>June 13, 1937</td>
<td>62 minutes</td>
<td>Reviewed (July 10, 1937, p. 74)</td>
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<tr>
<td><em>Garden of the Nile</em> (G)</td>
<td>Marlene Dietrich-Charles Boyer</td>
<td>Nov. 28, 1936</td>
<td>78 minutes</td>
<td>Reviewed (July 10, 1937, p. 74)</td>
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<td><em>History Is Made at Night</em> (G)</td>
<td>Charles Baur-Jean Arthur</td>
<td>Sept. 27, 1936</td>
<td>91 minutes</td>
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<td><em>Kissing in the Dark</em> (G)</td>
<td>John Mills-Dorothy Lamour</td>
<td>June 13, 1937</td>
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<td>Reviewed (Aug. 29, 1937, p. 46)</td>
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<tr>
<td><em>Lone Wolf</em></td>
<td>Charles Boyer-Dorothy Lamour</td>
<td>July 10, 1937</td>
<td>79 minutes</td>
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<tr>
<td><em>Rutland</em></td>
<td>Greta Garbo-Laughton-Lawrence</td>
<td>Nov. 22, 1936</td>
<td>83 minutes</td>
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<td><em>Walt Disney’s Academy Award</em></td>
<td>Review</td>
<td>June 18, 1937</td>
<td>44 minutes</td>
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### The Victory

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<tr>
<td><em>Adventures of Tom Sawyer</em></td>
<td>Tom Tyler-Walter Brennan</td>
<td>Oct. 29, 1936</td>
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<td>Review (Dec. 27, 1936, p. 77)</td>
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<tr>
<td><em>Divine Lady X</em></td>
<td>Merle Ober-Lawrence Olivier</td>
<td>Oct. 15, 1936</td>
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<td>Review (Dec. 27, 1936, p. 77)</td>
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### Universal

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### Victory

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<tr>
<td><em>Checking the Room</em></td>
<td>Lyle Clow-Deanna Durbin</td>
<td>Aug. 13, 1937</td>
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<td>Review (July 10, 1937, p. 74)</td>
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<td><em>Stand-In</em></td>
<td>Leo Hurwitz—Donald O'Connor</td>
<td>Sept. 25, 1937</td>
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<td>Review (July 10, 1937, p. 74)</td>
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*THE RELEASE CHART—CONT’D*
SHORT FILMS

[Casts immediately following title designate date reviewed; for example, (6-3-36) August 1, 1936.]

CELEBRITY


COLUMBIA


DWAYNE


EDUCATIONAL [Distributed through Twentieth Century-Fox]


THE RELEASE CHART—Cont'rd

(motion picture herald August 7, 1937)
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<td>BROADWAY HIGHLIGHTS</td>
<td>23-Jul-37</td>
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<td>GLIDING LILY</td>
<td>6-Sep-37</td>
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<td>GOLF MISFITS</td>
<td>8-Sep-37</td>
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<td>CIRCUS COMES TO TOWNS</td>
<td>23-Sep-37</td>
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<td>GAMES TRAILS</td>
<td>30-Sep-37</td>
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Dear Herald:

No doubt many of you have heard of Deadwood, and no doubt many of you have seen the town, and no doubt many of you are more interested in knowing something of the place. That’s why we are referring to the town. Deadwood has a population of about five thousand. It is here that gold was discovered in 1876, at least that was the date as we remember it, and it is here the Black Hills Amusement Company has the Deadwood and Isis theatres, both of which are managed by Miss Anna A. Hensen, a very delightful lady with whom we had a short but very pleasant visit.

Deadwood is located in a deep canyon. Hugh mountains surround it on all sides and we know of no way better to describe it than to quote from a little brochure we had printed some years ago, in which we described Deadwood and surroundings thusly:

MOONLIGHT ON WHITE ROCKS

“The hour was twilight. The weary travelers had gained the summit and stood upon the crest of White Rocks. To the west, and far down to the side, the murky shadows of night, like evil spirits, crept forth from out the canyons and marched steadily up the steep incline in deadly combat with the fast receding rays of the setting sun until the gathered rays upon the crest of Terry’s peak alone gave evidence of the dying day.

In the canyon, far below the city, Deadwood had ceased from her quest for gold, and lay, like a leviathan, resting from her labors. The black, foreboding smoke no longer belched from her stately stacks, the wheels of industry had ceased to turn, and all was peace and quietness within the city. Her thousands of twinkling lights sparkled in the clarified evening air like jewels on a maiden’s hand. Deadwood was a beautiful sight to behold.

Far down the mountain’s side the tall marble shafts stood out like grim spectres of the night, and marked the outline of ‘The city of the dead.’ Here the pioneer, the miner, the merchant, the laborer, the gambler, the denizens of that underworld from which mankind shrieks, had been gathered by the grim Reaper and found a common resting place. Here, ‘Wild Bill’ and ‘Calamity Jane,’ notorious characters of pioneer days, had answered the final summons that comes to all mankind.

The mind wanders back over the expanse of years and marks the ever changing shadows that lie along the pathway of life, and there comes to one thought of wasted energies, of wrecked ambitions, of blasted hopes, of crushed loves, and the heart cries out, ‘What is man, oh Lord, that Thou art mindful of him?’ and there comes to mind Kate Hilliard’s beautiful poem:

Sing me the song again:
The wild sweet notes that fill my heart with bliss,
Quick throbbing now with passion disdained,
Now falling soft as evening breeze’s kiss.
Sing me the song again.

Repeat the wondrous tune:
The full broad glory of the perfect moon,
The pearly glimmer of the clustering leaves,
The ghostly shadows of the night’s high noon,
My listening soul perceives,
Repeat the wondrous tune.

‘Is your heart filled with hatred, with envy, with remorse, with revenge? Then go, oh traveler, to any of the beauty spots of the Black Hills, but go with your heart attuned to the great heart of Nature and to Nature’s God, that your soul may drink in the Infinite beauty of God’s great Infinite Doors.’

Lead, South Dakota

Lead is a city of about six thousand, and it is here that the Homestake mines are located and we understand that the output of gold from these mines amounts to about $60,000 per month. Here also is located the Home- stake theatre, operated by our long-time friend, Mr. C. K. Kellogg. Our first acquaintance with M. C. was when we were delegates to the first national theatremen’s convention in Cleveland, Ohio. That was away back when a two-reel subject was a feature "deluxe." They bass-drummed these as the world’s outstanding wonder. We wish we could describe M. C. and the Homestake theatre, the very pleasant visit we had with M. C. during the visit to the mines we were to receive, but the best we can do is to advise you to go to Lead and visit this theatre and meet M. C. and the Homestake theatre and you will never forget them.

RAPID CITY

This is the largest town in the Black Hills country and it is here that Leo Peterson operates three theatres, all of the first class. Leo drove us up to Deadwood and Lead and back by Sturgis, where we met Douglas Nelson, the operator of the Sturgis theatre.

We didn’t have time to visit much, as Leo was in a hurry to get back home, where Mrs. Peterson had a dinner prepared for us, and oh Elmer, what a dinner it was. If we could have gotten our hands on that doctor who prescribed a diet for us the health department jury would have brought in a verdict “He came to his death through justifiable homicide.” Should you ever go to Rapid City you should go out to Leo’s summer home in Rapid creek canyon; it’s the beauitful home of the west. When you leave Rapid be sure to go over the ‘Skyline Drive’ and down to the lodge where the late President Coolidge spent his vacation, then to Mount Rushmore and on over Iron mountain to the Needles and Sylvan Lake, and you will see scenery you will never forget.

We stopped at Custer to visit Mr. Gates, who operates the Custer theatre, but found back we were going to have to live out in the mountains and we didn’t get an opportunity to see him, doggone the doggone lack anyhow. Then we came on down here to Hot Springs, where they are having their annual race meet and “Water Carnival” with 30 Bathing Beauties. They are stopping at this hotel, and as Martha Raye says, “Oh Bov.”

Here is where Clint and Bessie Robbins operate the Hot Springs theatre. We are going to get Bess to chaperone us, for there is no use depending on ourself with all these Bathing Beauties in town.

COLONEL J. C. JENKINS

The HERALD’S Vagabond Columnist

The HERALD covers the FIELD like an APRIL SHOWER.
NEW EQUIPMENT

SPECIAL DIVIDEND VALUES TO THEATRE OWNERS— May be your last big chance to buy! Savings 30 to 50% on projectors, sound equipment, screens, speakers, sound systems, lamps, rectifiers, filters, etc. Send today for bargain catalog. CONSOLIDATED THEATRE SUPPLY CORP., 1600-31 Broadway, New York.

GENERAL EQUIPMENT


BOOKS

THEATRE ACCOUNTING BY WILLIAM F. Moore, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$1 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEROOM OF PROJECTION— Revised Sixth edition. The revised edition includes 776 pages of up-to-the-minute text, charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble-shooter," cross-indexed for immediate reference in any projection room emergency. ORDER TODAY! $1.35 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

THEATRES

WILL BUY OR LEASE THEATRES IN SOUTHERN Ohio or Northern Kentucky. BOX 901, MOTION PICTURE HERALD.

WANTED—THEATRE IN SUMMER RESORT, not more than 300 seats, for play, dance or general. Long term lease if reasonable. BOX 789A, MOTION PICTURE HERALD.

WANTED THEATRE, BUY OR LEASE IN town of 1,200 to 2,000. ROXY THEATRE, Breminton, Ind.

PRESS OF C. J. BRADLEY, INC., NEW YORK.

PRINTING SERVICE

NEARGRAVURE — 20 LETTERHEADS 30 ENGAGEMENTS $2.69 (raised printed) $3.89 postpaid. SOLI- DAYS, since 1897, Knox, Indiana.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Classified advertising not subject to agency commission. Address correspondence and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.

WANTED EQUIPMENT

WE DON'T TAKE RUBBER MONEY, BUT we'll make your equipment dollar a-stretch! Finest reconditioned lanternhouses, projectors, rectifiers—everything. Peerless, Morette, Proleidy carbon arc, $35.00 up. Bargain list free. S. O. S., 616-AE Eleventh Avenue, New York.

UNUSUAL BARGAINS IN USED OPERA PRICES. Send Catalog § free. MOVIE SUPPLY COMPANY, LTD., 844 So. Wabash Ave., Chicago.

REBUILT EQUIPMENT AT ATTRACTIVE prices. Real values: complete rebuilt Simplex projectors at $250 each and up. Peerless and Strong $35 low intensity lanternhouses at $100 each. Super Morette and Breguet $35 low intensity lanternhouses at $85 each. Morette De Laze lanternhouses at $55 each. 3 ampere Forest rectifiers without tubes at $50 each. 15 ampere rectifiers at $75. Complete generators sets at $75 each and up. Other projection equipment and accessories at attractive prices. Tell us your needs. Trades accepted. AMUSEMENT SUPPLY CO., INC., 341 W. 46th St., N. Y. C.

RESOLVE TO RE-SEAT—BOOST YOUR RECEIPTS. Good used chairs, all types, American Seating. Ideal, other famous makes, reconstructed, refinished, from $5. Bargain list, 15c. free. S. O. S., 616-AE Eleventh Avenue, New York.

HOLMES PORTABLE TALKIES, POWERS WITH陇 Fiberglass shells. Trades upholstered opera chairs accepted. BOX 630, Memphis, Tenn.

200 USED SPRING EDGE SEATS $61 EACH. Quick action necessary! No dealers! Address BOX 897, MOTION PICTURE HERALD.

25 KVA GENERATOR, COMPLETE WITH TWO ENGINES. CARL WHITSON, Chickasaw, Okla.

TRAINING SCHOOL

THEATRE EMPLOYEES: ADVANCE TO BETTER CHAIR POSITIONS. FREE BOOKLET SHOWS YOU HOW. THEATRE INSTITUTE, 315 Washington St., Elmhurst, N. Y.

BUSINESS OPPORTUNITIES

MAN OR WOMAN WITH CAPITAL TO TAKE INTEREST in established story and talent agency. Prefer someone interested in theatrical work. Will consider or without services, Stair everything in letter for further information. Chief principal. BOX 790A, MOTION PICTURE HERALD.

WANTED TO BUY

$5 OR 16 MM. MOVIE CAMERA AND PROJECTOR. Used or reconditioned. Any shape. BOX 789A, MOTION PICTURE HERALD.

NEW OR RECONDITIONED MARIMBA CHEAP for cash. C. A. BARGE, Ettle, Miss.

SEVERAL USED SIMPLEX OR PROJECTORS, any shape. BOX 904, MOTION PICTURE HERALD.

WANT USED RCA SOUNDHEADS, SIMPLEX, Powers projectors, are lamps, rectifiers, generators, lenses. Top money paid. BOX 905, MOTION PICTURE HERALD.

AIR CONDITIONING

IS YOUR HOUSE "COMFORTABLY" COOLED—that is, comfortable on your budget? Large capacity blowers, with pulleys and belts, only $37.50 up. Maruhon new "Colda-Weather" combination cooler, $495 up. Air Conditioning questionnaire, other facts, mailed free. Write S. O. S., 616-AE Eleventh Avenue, New York.


ROTO-MIST ATMOSPHERIC SPRAY NOZZLES— same as used in leading air-conditioning systems. Not a cheap makeshift. Genuinely rotate rotary type; low pressure, right-angle spray. Removable head; self-cleaning, no-clogging. Ideal for hard water use. Regular $2.50; 15¢ each; 50¢ or more; 75¢ smaller quantities. Sold on money-back guarantee. S. O. S., 616-AE Eleventh Avenue, New York.

POSITIONS WANTED

MANAGER—ASSISTANT MANAGER DESIRES position with individual or small circuit, age 24, 3 years' experience in all phases theatre operation, excellent character and personality. Educated at Notre Dame University. BOX 898, MOTION PICTURE HERALD.

PROJECTIONIST DESIRES CHANGE NOW working, prefer California. Good references, experience on Simplex, Western Electric Sound, also Simplex Scope. JOIN DRIGGS, Fine Bluffs, Wyo.

PROJECTIONIST, DESIRES CHANGE, 11 YEARS' experience. BOX 854, MOTION PICTURE HERALD.

PROJECTIONIST, EXPERIENCED, EQUIPPED and experienced to do service work. B. S. degree in radio engineering. Go anywhere, references. ROBERT T. SMITH, 312 N. Central Ave., Chicago, Ill.

PROJECTIONIST—7 YEARS' EXPERIENCE Simplex 1400 and Western Electric. Excellent references. Anywhere. FRANK HULL, 16 Miller Ave., Providence, R. I.

SOUND ENGINEER AND PROJECTIONIST with connection with theatre circuit in maintenance engineer. Six years' with RCA and 3 years' with Epi. Can furnish unquestionable references. BOX 901, MOTION PICTURE HERALD.
HE CROONS A BOX-OFFICE TUNE!

GENE AUTRY

PUBLIC COWBOY NO. 1 OF THE SCREEN, IN A NEW SERIES OF 8 OUTDOOR ACTION MELODRAMAS WITH MUSIC AND SONGS FROM REPUBLIC

4 GENE AUTRY JUBILEES
1 PUBLIC COWBOY No. 1
2 BOOTS AND SADDLES
3 ROLL, WAGON, ROLL
4 The OLD BARN DANCE

4 GENE AUTRY MUSICAL WESTERNS
1 CALLING ALL COWBOYS
2 CALGARY OR BUST
3 SADDLE PALS
4 MAN from MUSIC MOUNTAIN
BEN BLUE and JUDY CANOVA
...just a couple of the stars in the big gag, gal and gaiety show of 1937.
U. S. SLEUTHS GUMSHOEING MOTION PICTURE INDUSTRY

TRADE ISSUES in Washington, New York, Cleveland, Toronto, Columbus, Milwaukee, Newark, Los Angeles, Kansas City, Boston, Philadelphia, Minneapolis and Birmingham.

17 PRODUCERS PURCHASE
63 ADDITIONAL STORIES
HE SAW THE YEAR'S BIGGEST HIT!

(Confidential wire to M-G-M Home Office)

"Caught sneak preview of 'Broadway Melody' at Long Beach last night stop Tremendous audience reaction stop Picture is two hours and twenty minutes teeming with entertainment stop The biggest show I have ever seen on celluloid stop Should be great money-getter and producer of real box-office draws for new names stop Powell never better stop Taylor swell stop Judy Garland, Sophie Tucker and George Murphy score star standouts stop Production has everything showmanship can offer."

24 sheet across America!

9,000 stands in 1,500 cities telling a waiting nation that the Big Show is coming!
It Just Can’t Be Beat! — By Warners Or Anyone Else! . . .
AS FRESH AS ‘42nd STREET’!
(And twice as big!)

AS DIFFERENT AS THE FAQ

DICK POWELL

VARS

“Love Is On The Air Tonight”
“Old King Cole”
“Have You Got Any Castles, Baby?”

“We’re Working Our Way Thru College”

“On With The Dance”
“Moonlight On The Campus”
“You’ve Got Something There”
ST 'GOLD DIGGERS'!
(And twice as funny!)

They're in pictures at last—so watch the film go by with more fun per frame than any musical that's ever gone thru your projector!

Don't Miss Warner Bros.' Straight-Shooting Message on PAGE 19
RELEASED SEPTEMBER 3RD

for your Labor Day weekend!

SONJA • TYRONE
HENIE • POWER

in

"Thin Ice"

20th's spectacular musical romance produced to give you the winner's share of that rich holiday business!
COUNTRY EDITORS

Pictures and their subjects have become so grandiose that it is inevitably with a trifle of timidity that anything less than cosmic idea should be offered for consideration by Hollywood. However, this bland August Sunday afternoon in the Silvermine valley comes a notion that there would be handsome screen opportunity in something pertaining to the country editor. He is a decided factor and figure in the life of this big America, and for the most part he is unsung.

The screen has done the handsome by the country doctor, most especially on the inspiration of the Dionne Quintuplets. And the screen is currently doing all manner of ornamental jobs of the biographical glorification of various great personalities. But somehow one does not discover attention to the glories, poignancies and dramas of the life of the great commonalty of normal folks.

So this is in nomination of the country editor, friend of the people and a pretty big important fellow in several thousand little towns.

This impulse arises from the editor’s customary Sunday afternoon examination of the outgoings of the diligent and rather analytical Mr. Charles M. White, correspondent for the New York Times on the Hollywood front, who remarks: “Checking over the pictures released in recent months, seventeen have painted reporters and newspapers as villains, five have treated the craft innocuously and two have made their journalists intelligent and gracious people. But the great majority have shown reporters and editors as crooked, unethical, heartless, boorish, drunken and corrupt fellows, ill-mannered and ill-tempered, with an exaggerated idea of their importance and their calling. The average columnist is always breaking up homes and romances...”

Mr. Churchill thinks it is a wave of attitude born of “Front Page.” Maybe it is merely the result of the simple fact that the ornery ones, the bad boys of journalism, are the conspicuous figures in the scene. Entirely well behaved, circumspect persons are not generally dramatic material, at least not obviously dramatic material, and that is what Hollywood and the customers of Hollywood are always seeking.

But among the heroes of America are the country editors, who have not as a class come to fame. Now and then one rises to eminence, like Ed Howe of Atchison and William Allen White of Emporia, but they are few among thousands of worthy journalistic servants of their communities.

There’s another phase of the notion, too. Just at the moment a scanning of the titles and promotions that decorate the motion picture horizon makes it apparent that Hollywood is putting higher and higher emphasis on world-wide and export values. It will be appropriate to suggest that the American market might respond to some intensive American attention. It is not exactly best served as an incidental fraction of the world screen.

TYPE JOB

Since Emile Zola lived and won his fame by words printed on paper, it is coincidentally appropriate that the motion picture’s attentions to him should include something in the order of typographical adventure.

Elements of special technical interest to all concerned with showmanship on paper have been presented in the display advertising heralding this week’s premiere presentation of “The Life of Emile Zola” by Warner Brothers. Most significantly and interestingly the copy and typography, breaking far from the worn routines of the amusements pages, have attained distinction and attention value by the pleasant device of relating themselves precisely to the screen material. A specimen advertisement, typical, is reproduced in this issue in the pages of the Round Table department.

It will be discovered that the French locale is implied by the typographical ensemble and a certain decor, rather more implied than expressed. Within the classic line border of the initial advertisement the type is Nicholas Cochin and Typo script, save in the lines presenting the name of Mr. Paul Muni and the title, which are in Georgian initials. To those with acute typographical sensitivity, the resultant design gives a feeling that nothing else would have been so satisfactory. Be it known that the Georgian is so new and uncommon that only one font is available in New York and that for the purposes of this advertisement it was necessary to have electro type duplicates of some of the letters made to set the lines required.

In limited compass, by explicit, restrained type on paper, an impression, a pre-evaluation of the motion picture, itself a most especial sort of production outside the cliches of “show business,” was conveyed to even the most unanalytical reader. That tends to be the nature of what is called advertising.

A touch of sardonic amusement is available, too, in evidences in the lay press that Warners’ advertising designation of the star as Mr. Paul Muni had impressed value. The motion picture can do with considerably more formal propriety of the same sort. Too much motion picture copy, as well as motion picture intercourse, is too damned familiar. A dash of dignity is good for the morale—and the box office. Keep them looking up when they buy.

A PLACE TO SAY IT

Here is an implied message of decided social responsibility for the motion picture institution in the fact that its influence on public opinion in the United States is to occupy an important part of the attention of the sessions of the 1937 Williamstown Institute of Human Relations at Williams College at the end of this month. Hollywood and the newsreels have been asked to represent themselves. The Williamstown Institute, which these several years has become a focus of expression of importance, is this season to consider the screen, the press and the radio intensively. It will be a spot of opportunity for a public relations job in behalf of the motion picture. The publicity of the occasion will reach sectors not commonly available to the industry. There is that about the national scene which suggests a job might well be done.
This Week

ERPI PLANS

The American Telegraph and Telephone—Western Electric interests are definitely considering the abandonment of theatre sound reproducing equipment sales and servicing. It was learned this week on excellent authority. (Pending is a Federal Communication Commission investigation of A. T. & T.'s activities in lines other than communications.)

Western Electric would continue to manufacture reproducers, but ERPI would merely act as a licensor, possibly selling territorial franchises both for equipment sales and servicing to exhibitors, to exhibitor groups, or to circuit interests. The major producer-distributor-circuit interests are known to have had the ambition for some time to control the tools by which their product is reproduced on their screens.

Another consideration is the turning over of the physical aspects of ERPI to the ERPI employees, a frequent practice by the Telephone Company, as in the case of A. T. & T.'s divestment of Graybar Electric. If this move is decided upon, ERPI's present executive and working staffs in all probability would become the owners, on a basis yet to be determined.

Still a third consideration is to sell franchises to the projector equipment manufacturers which, in turn, would set about making a combination film projector and sound reproducer in a single instrument, where two now exist.

Bids for ERPI now are being written by some prospective purchasers, including the major circuit interests.

The Telephone-Western Electric interests have had ERPI's disposal in mind for a long time, and is understood to have discussed the matter with Paramount circuit partners at their meeting in Florida last March.

While it is admitted that the nature of the divestment has not been decided, officials expect some development in that connection soon. ERPI's position in the studio sound recording business would remain practically unchanged, the company now acting almost solely as a licensor, with servicing done for the most part by producers' own studio technicians.

Wilcox Sails

Herbert Wilcox, London producer, sailed for England this week after conferences with RKO executives which indicate that he will produce four big pictures for the company in Britain during the coming year whose cost will aggregate around $3,000,000. RKO will release "The Rat," Wilcox film now in production in England.

The story appears on page 50.

Reciprocity in Quota

A reciprocity plan is incorporated into the British Government's proposals for the new Cinematograph Film Bill, presented to members of Parliament in the form of a "White Paper." The suggestion is made that if a distributor buys for not less than $100,000 the foreign rights for one market of a British film costing $112,500 for labour costs, he is to be credited with Quota coverage in England, of the same footage value. This provision would likely prove to be advantageous to several companies, writes Bruce Allan in analyzing the proposals. The analysis of the Government's proposals appears on page 78; the complete text of the "White Paper" starts on page 82.

More Earnings

The week's financial news concerning the motion picture and allied fields included earnings reports by RCA, Trans Lux and Sonitone, and dividend declarations by Columbia Pictures and Technicolor. The financial reports are detailed on page 92.

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Trade Practices

An open investigation has been launched in New York by the United States Department of Justice which is studying exhibitor complaints against distribution practices. At the same time, the fate of the exhibitors' "boycott" and "strike" against Paramount was placed in the hands of Federal Courts in Philadelphia and Minneapolis. The need of a "fair trade practice" agreement is felt by members of the Southeastern Theatre Owners' Association who have resolved that should no other action be taken they will sponsor the passing of regulating legislation for the industry.

These developments and others concerning trade practices are discussed in an article starting on page 13.

Northwest Record

An all-time record for net paid admissions in the states of Washington and Oregon was reported this week for the first six months of this year. Washington's 251 theatres sold upwards of eight million tickets, or six per cent better than the corresponding period in 1936. Oregon reports show that patrons spent more than five million dollars in the same period despite an average increase in admission prices of 25 cents.

Re-joins Co-op

The Wisper & Wetsman circuit, Detroit, rejoined Co-operative Theatres of Michigan, Inc., in one of the biggest surprises in local film circles. The circuit was expected to join in a new combine, composed of Allied and the American Theatre Science, but the shift was believed to have eliminated the formation of an opposition group. Wisper & Wetsman operate 12 theatres.

Cinecolor Expands

Planning entry into the color field this fall, Cinecolor, Inc., soon will start a $300,000 expansion program to erect a new laboratory plant in Hollywood. At present the plant is reported to be crowded to capacity with work on foreign distribution. The capacity of the new plant will be 2,000,000 feet a week as against 400,000 possible at present.

63 New Stories

Although the majority of the pictures to be released in the 1937-38 season were announced at sales conventions earlier in the summer, producers are continuing to purchase new stories to fill out their programs. A total of 63 purchases was made in June and July. The properties acquired included 49 originals, one play, two radio serials, six magazine stories, four novels and one newspaper serial. A list of the stories bought is included in an article on page 43.
Celebrated

Australia’s Stuart Doyle, having completed 25 years in the motion picture industry, commands the major attention of both editors and advertisers in the June 30th issue of Everyone’s, Australian film trade journal. A quarter of a century ago, in Sydney, the late J. D. Williams wanted a young man who could double in law and finance, to assist him in his motion picture enterprises. He selected Stuart Doyle, and it was Doyle who eventually built a vast theatre chain, the Chinese, the grandest continent. His most immediate interest today is a proposed structure housing two theatres, restaurants and many shops, in Piccadilly, London. The honor issue of Everyone’s publishes congratulations from film personalities throughout the English-speaking world.

Reviewers’ Problems

Influences being brought to bear upon preview critics in Hollywood to pronounce favorable verdicts upon pictures reached into new channels when a manufacturer of cosmetics invited the correspondents to take special note of “makeup which permits life-like flesh tones on faces of screen actors for the first time.” Ho, hum! The next note is not predicted in the item on page 35.

Production

The launching of eleven productions on the Hollywood sets and the completion of nine showed a slight increase in studio activity for the week. Among the pictures finished the Hollywood reviewers saw in David O. Selznick’s “Nothing Sacred” a bidder for particular note.

Casts and credits of the week’s pictures are on page 35.

Off to the Wars

The five American newsreels are again off to the warfront, this time to Northern China, marking the third consecutive summer bringing a major conflict.

At war, but witness with the cameramen, but the Japanese definitely are not, the cameramen report. The story of the American cameramen at the front is told on page 38.

For $2,000,000 Cash

A cash settlement of $2,000,000 was proposed by defendants—former officers facing the action of Paramount trustees for recovery of sums allegedly owed for mismanagement and excessive salaries during the defendants’ incumbency from the years 1927 to 1931.

Details of the proposal to settle the Paramount suit are contained in a news story on page 32.

RKO Hearings End

With testimony concluded on hearings of the Radio-Keth-Orpheum reorganization proposal, committee adherents are following the filing of a tentative report by Special Master Alger October 14th and hearings on that report set for November before Federal Judge William Bondy. Testimony of the special master, who at Altt Holdings from the Radio Corporation of America was denied admission on the ground that it was not pertinent.

Commence account of the final hearing on the RKO reorganization plan appears on page 42.

Klan Sues Warners

The Ku Klux Klan filed suit against Warner Brothers and Vitagraph, Inc., for $113,500 in Atlanta on Tuesday, charging infringement of its insignia and defamation in the film, “Black Legion.” The Klan is asking $250,000 in additional suit in five cities and an additional $100,000, claiming depiction of the Klan emblem in the film was violation of the 14-year copyright obtained on it in 1925 and that the remark of one character: “Are we in for another round of terror by a new Ku Klux Klan?” is libelous.

Radio Families

Statistics on the type of persons who make up the national radio audience, what time of day they tune in, and how long they listen are included in a book compiled by the Columbia Broadcasting System. It is of particular interest to the motion picture industry because it gives a clear picture, statistically, of the status today of the radio entertainment field which film exhibitors are fighting as competition.

Pertinent facts revealed in the book are included in an article on page 51.

Veteran

John A. Schwalm introduced himself to residents of Dayton, Ohio, on May 1, 1906 when he opened the Electric motion picture theatre in that city. His success in the exhibition field in the intervening years during which he built, bought and managed theatres throughout the state and in Pennsylvania has made him an outstanding representative of the industry in those territories.

Mr. Schwalm reminisces on his nickleodeon days in the story on page 49.

UA Rental Plan

The United Artists plan for rental of advertising accessories will be inaugurated August 23rd. Savings to exhibitors are claimed by the company to range from 35 to 50 per cent.

Items included in the rental program are given on page 70.

Maxwell Theatres

The Maxwell circuit in Great Britain is now 425 theatres strong, an increase of 42 houses in a year, as shown by the annual report of Associated British Pictures Corporation. Gross trading profit of the corporation was $6,329,145, which represented a gain of $1,796,735 over the previous year. This and other news of the British field is recorded at greater length on page 68.

Tax Battles

Campaigns against theatre taxation resulted in the defeat of a revenue measure considered by the city of Chicago and threatened bitter fights against imposts levied in Pennsylvania and up for popular referendum in Maine. The Chicago bill was killed in favor of a measure that will affect 100 other lines of business. Pennsylvania theatre operators, with Warner interest most prominent, have joined forces with merchants in their court fight to test the constitutionality of the state tax law. Similar cooperation is reported in Maine.

Digest of the tax developments of the week, with fuller accounts of the above, are found on page 42.
This Week in Pictures

Presumably for subtle suggestion that Republic's "The Sheik Steps Out" will be a homerun in the theatres, Ramon Novarro (right), the star, was posed with Joe DiMaggio, New York Yankees' outfelder who is leading the American League in the art of driving a baseball out of the park.

The president of the Motion Picture Producers and Distributors of America, on his midsummer visit from the place where motion pictures are paid for to the place where the money is spent, drops in on the set of B. P. Schulberg's "Blossoms on Broadway," Paramount release. With Mr. Hays are the principals, John Trent (extreme left) and Shirley Ross, and at the right Edward Arnold.

Realignment of motion picture activities of the Bureau of Foreign and Domestic Commerce places Nathan D. Golden in charge of a motion picture division in that unit of the Department of Commerce. Mr. Golden directed the work previously performed in this field as a function of the Electrical Division of the Bureau. The new Division will concern itself primarily with compilation and publication of reports on motion picture matters by Department of Commerce attaches in foreign lands.

The gentleman in the stovepipe hat is the original "Yes Man," Charlie McCarthy, radio dummy of Edgar Bergen's ventriloquist inventiveness, comes to the screen. Right to left: Charles R. Rogers, Universal's production executive; Mr. Bergen, Charles Himself, and John M. Stahl, director.
HIS Excellency the Governor of Bengal and his staff attend the command performance of "Crown and Glory," Paramount British Quota picture, at the Capitol theatre in Darjeeling, India. First row (I. to r.): Colonel Butler, military secretary; Mrs. Meiklejohn; Sir John Anderson, P.C., G.C.B., G.C.I.E., Governor of Bengal; Mrs. Davenport; S. Ganguli of Paramount; Khan Bahadur D. E. Avari, licensee of the Capitol. Second row: Mr. Larkin, I.C.S., Deputy Commissioner; Dr. Anderson, son of His Excellency; Lord Adare; Mr. Meiklejohn, I.F.S.; Mr. Davenport; N. Mohammad, manager of the theatre.

Simone Simon returned last week from a vacation in France, her first visit there since she was thrust into stardom. During her presence in Paris Twentieth-Fox took care of her in the Hollywood manner. The picture, taken at a party given in honor of Miss Simon, center, shows the generous Parisian idea of a cocktail.

With the Chinese-Japanese differences what they are—or are they?—American newsreels are returning to the wars for the third successive year. Here is Earl Nelson, manager of the Seattle Bureau of Paramount Newsreel, who sailed recently on the President McKinley to supervise coverage. A story on page 52 gives details.
UT of the bat came a designated par to which handicaps were fitted and that's how ten prize winners were born at the RKO Radio Pictures golf tournament at Fenway Country Club, White Plains, N. Y., last week. Jules Levy, vice-president and general sales manager, is at the microphone. The ten prize winners surrounding him are David Cannavan, Roger Murrell, Ralph Rolan, Ed. G. Lander, Harry Brando, Sam Rinzler, H. Rodner, Milton Cohen, S. Rosen and M. White.

L. B. Wilson, exhibitor, puts the radio at work for his theatres by operating his own station, WCKY, an NBC Blue Network outlet, at Covington, Ky.

Michael Balcon, named MGM producer in London, sailed last week to take over his new post. The first picture of the unit will be "A Yank at Oxford," starring Robert Taylor.
Scores of Secret Service Operations Reported Watching Distribution and Exhibition Practices; Complaints Studied

Official distribution circles in New York are aware that the United States Department of Justice has “planted” scores of secret service operatives throughout the entire country to gather information for possible wholesale investigations of trade practices in distribution and exhibition.

See Several Actions Coming

The Government’s “gumshoeing,” it is admitted, is expected to result in at least four or five federal court proceedings of major circuits and distributors, by the United States Attorney-General, under the Harrison and Clayton anti-trust acts, by mid-October, similar to the Department’s St. Louis suit of last year.

1. The United States Department of Justice covers the country with secret service operatives investigating distributor complaints against distributor practices, starting an open investigation in New York, which is expected to be followed by four or five court proceedings in “strategic” centers. In addition, Washington reported that the Justice Department was preparing for a “wholesale probe” of films and oil. In the same direction, Allied States held formal discussions with the Department at the Capital.

2. Federal courts in Philadelphia and Minneapolis were conducting hearings to decide the fate of the exhibitors’ “boycott” and “strike” against Paramount’s transferring six features from 1936-37 to 1937-38 contracts, and against the distributor’s rental terms for the new season.

3. The Southeastern Theatre Owners’ Association resolved, that, if distributors and exhibitors do not effect a “fair trade practice” agreement, or if the Federal Government does not presently enact a new NRA, the organization will sponsor the passing of regulatory legislation.

4. Independent Theatre Owners of Ohio, sponsors of the anti-Paramount “boycott,” opened a campaign for exhibitor support of the Hobbs Congressional resolution for a federal film investigation, at the same time admitting the organization had filed an “unfair trade practice” complaint with the Federal Trade Commission against Paramount.

5. The Federal Trade Commission in Washington was studying the complaint filed against Paramount by National Allied.


7. Independents in Canada were reported organizing for a governmental investigation of distributors and large circuits.

Federal Courts in Philadelphia and Minneapolis still hold the fate of the exhibitors’ “boycott” and “strike” against Paramount.

Paramount Pictures and defendant Philadelphia exhibitors went into Judge Oliver B. Dickinson’s United States District Court, on Wednesday, to argue over Paramount’s petition that a temporary injunction, granted August 2nd, be made permanent and so restrain independent owners of eastern Pennsylvania, against exhibitors in the Northwest, from proceeding with the “boycott” and “consumer’s strike” against the production of Paramount, as had been planned for one month starting August 1st.

Reserves Decision

Judge Dickinson reserved decision and ordered submission of briefs from both sides next week. The temporary restraining order continues in effect.

Ordinarily in matters and injunction proceedings, this nature these courts proceed as quickly as possible to a final decision, but because this appears to be a more complicated situation the court evidently feels it must have more information before passing judgment.

George Aarons, secretary and council of the defendant United Motion Picture Theatre Owners, was the only witness presented. Paramount’s counsel directing its examination to point out that the independents’ boycott was restraining the free flow of interstate commerce.

Drop Pickingtins Plans

Mr. Aarons testified that the exhibitors have discarded their elaborate picketing campaign and now seek only the right to lawful methods of persuasion, and to hold out on the signing of new Paramount contracts.

The entire issue was left by court in a nebulous state, with independents still buying or refusing to buy as they please.

The only definite answer given the court by the independents was that there will be absolutely no picketing of any form.

Reportedly upon advice of counsel, only a handful of independents were present in the courtroom, so as not to create the impression that the organization was acting as a single body in a conspiracy.

Paramount was granted a second temporary injunction against exhibitors in the Northwest, from engaging in a similar “sitdown” strike on Paramount pictures.

Official observers in distribution in New York predicted that if Paramount wins its petition for a permanent injunction in Philadelphia, and, later, in the northwest, damage suits against the defendant exhibitors will follow.

PHILADELPHIA attorney for Paramount, to interpret and clarify the language of the temporary restraining order, which had been translated to a preliminary injunction—cannot "picket" against Paramount, they have the legal right to "induce" fellow owners not to buy Paramount products. 

In no sense do the significant alterations in the order, however, result from the meeting between Judge Dickinson and Attorneys for the defendants and Paramount, but followed earlier clarification, both sides prepared to write their arguments for a hearing on Monday. This hearing was later postponed to Wednesday.

**HOUSE LIGHTS FAIL TO STOP AD BOOERS**

The sudden flashing on of boose lights failed to dampen the spirit of the members of the Society for Booing of Commercial Advertisements in Motion Picture Theaters. 

Some 200 theatres were reputedly committed in this territory.

Paramount was represented in the city by the law firm of Shearer, Byard and Trogdon.

Meanwhile, the organization in the other states where "stripes" were contemplated, were marking an advance on their campaigns, pending the outcome of the Philadelphia and Milwaukee court rulings.

It has been generally understood that Paramount will proceed similarly in the courts against any group of exhibitors engaging in open hostilities. The company cites the actions as a restraint of trade under the Sherman Act against conspiracies.

Paramount told the court in both instances that the boycott was planned on "a nationwide scale." "Bodily violence" to owners refusing to engage in the campaign was feared by Paramount, likewise "physical damage and destruction" to their theatres.

Allied Theatre Owners of the Northwest, led by W. A. (Picketing Al) Steffes, was assuring its members, via special bulletin, that there was no reason to get "panicky," because, "it is our contention you cannot breach a contract that has already been breached by the other side."

Allied, which, with some members, is a defendant in the Paramount suit, instructed exhibitors "to just continue to refuse them (playdates) and pay no attention whatever" to Paramount's letters threatening suit for breach of contract.

**Ohio Independents' Appeal**

The Independent Theatres Owners in Ohio informed its membership that Paramount's court moves in Philadelphia and Minneapolis were "admissions that the strike is effective."

"This battle will be won by toughening Paramount's vulnerable spot—its pocketbooks," added an Ohio Theatre Owners bulletin, which urged owners: "Don't weaken."

Meanwhile, official distribution circles in New York were telling that Paramount is finding no resistance in the Ohio territory when the "boycott" move originally started there. 

"We can hardly believe," was the official statement of the Theatres Association "that all companies who take unfair advantage of exhibitors by sales policies such as have brought on the present (Paramount) action should discontinue such unfairness, we do not feel that such boycott action would be proper for our association."

Meeting last Friday in Kansas City to decide on the Paramount issue, the KMTA unanimously went on record against "strikes" and "boycotts" in the settlement of "such differences."

Both the Department of Justice and the Federal Trade Commission in Washington were studying the Paramount situation.

**Southwest Owners Ask for Trade Practice Control**

Four resolutions pertaining to trade practices in the industry this week by the Southern Theatre Owners Association, through Milton Mood president; Mrs. H. T. Wood, secretary and the following exhibitors comprising the organization's resolution committee: Oscar C. Lam, chairman, Colonel Thomas E. Orr, Roy C. Martin, Howard Colson Sam Bosicky and Nat Williams.

"Drastic means," if necessary, were ordered to be taken to protect the public against the "evils" of forcing of short subjects and newsreels with feature contracts; so-called national sales policies; weekly payment plan for feature and short newsreels; "panicky," arbitrary requests of the number of days pictures are to be played; sales, booking and "dampening" of theatre shows; and arbitrating" of picture from one season's contracts to be resold at prices of 20 to 30 per cent below annual sales of other products, and "many other abuses too numerous to mention."

In the second resolution, the STOA protested the high rentals of sound and also protested "theatres and exhibitors making calls upon distributors either to make all trailers or else allow National Screen Service to make trailers.

The organization "calls upon and demands from each producer and distributor to forthwith withdraw their present practice of charging distributors either to make all trailers or else allow National Screen Service to make trailers."

"The organization calls upon and demands from each producer and distributor to forthwith withdraw their present practice of charging distributors either to make all trailers or else allow National Screen Service to make trailers."

Ohio asks for Film Investigation by U. S.

An open campaign to enlist exhibitors' support for a federal investigation of the motion picture business was launched last Thursday by the Independent Theatres Owners of Ohio, headquarters in Columbus, and original sponsors of the present Paramount "strike."

The "motion picture business today is absolutely dominated and controlled by the five major producers of motion pictures, namely—Loew's, Warner Brothers, Twentieth Century-Fox, RKO and Paramount," charged the Ohio unit in a bulletin sent to members and the press.

"Their busines methods with the independent exhibitors are ruthless and, as an evidence of the sales methods of one of these companies, I (P. G. Wood, ITOO secretary) refer you to a complaint filed against Paramount with the (Continued on following page, column 3)
EXHIBITORS TOLD OF SALES TERMS

(Continued from preceding page)

Federal Trade Commission by our national organization, under date of July 22th, from which you will learn of the gross fraud perpetrated on thousands of exhibitors throughout the country.

"Therefore, Mr. Wood's bulletin concluded, "of which this is the "A" which exhibitors of the country, I sincerely trust that you will register with Congressman Hobbs, author of House Resolution No. 160, and with all members of the House Rules Committee, your desire that the resolution (calling for a federal investigation of the industry) be adopted immediately."

\[\text{Wisconsin, Michigan and Ohio, Cite Sales Terms}\]

With members generally engaged in studying new sales terms of distributors, the Independent Theatre Protective Association of Wisconsin and Upper Michigan, with headquarters in Milwaukee, and the Independent Theatre Owners of Ohio forwarded this week analyses of what exhibitors might be expected to get from all companies in the line of product and contractual terms.

"What You Might Get," is how the Wisconsin ITPA introduces its analysis of 1937-38 product and terms, as follows:

"From Metro—A higher film bill for the 1937-38 program because it is asking more "A" picture prices this season than last season; Naturally, what you pay for the additional "A's" will boost your film rental higher.

4 at 40 per cent
16 in A group
12 in "B" group
Balance "C""

"From 20th Century-Fox—66 releases—four of them Will Rogers re-issues. For the 12 top pictures, you will be asked to double the average of last year. For instance, if your average price per Fox picture last year was $50,00 this year you will be expected to pay $100,00 for each of the 12 top pictures, and $50,00 for each of the others. This, of course, spells an increase of $50,000.

"From RKO—56 features are announced. Four with Ginger Rogers, and Astaire-Rogers release, and one by Astaire as a solo-star, two by Hephburn, etc.

"From Columbia—52 pictures—asking an increase.

"From Universal—50 pictures—3 with Deanna Durbin are announced. Asking an increase.

"From Warners—60 pictures—probably no increase over last year.

"From United Artists—To release 36—reported asking for an increase.

"From Paramount—Suggest you take your stockings down. After all, they're still yours and you might want to use them in the future. The film companies do not play the role of Santa Claus."


describes terms

Ohio's ITO, under instructions by Mr. Wood, is publishing a bulletin in which it describes 1937-38 contract terms as follows:

MGM

"Metro is asking 40 per cent for four pictures, and has 16 "A" pictures, 12 "B's" and the balance "C's." It is asking no increase, but is putting out more "A's" than last season and less "B's." Naturally the price asked for the additional "A's" will bring an exhibitor's film bill with Metro higher than it was last year.

TWENTIETH CENTURY-FOX

"20th Century-Fox is asking for its 12 top pictures, double the average of last year. Not double the price, understand, but double the average. It was this same way:—If an exhibitor paid $100 for each of the 12 "A's" last year and $50 each for the other 48, his total film bill would be $1,600. That makes an average of $60 a picture. Thus this year, he would be expected to pay $120 for each of the 12 top pictures and $60 for each of the other 48.

RKO

"RKO has not as yet announced its sales terms but it is expected it will ask the same deal as last year.

WARNER-FIRST NATIONAL

"Warner's are asking the same terms as last year.

UNIVERSAL

"We understand Universal will ask an increase.

COLUMBIA

"Columbia will ask a rental increase.

UNITED ARTISTS

"United Artists is asking for an increase.

PARAMOUNT

"Exhibitors generally having decided to lay-off Paramount, it is unnecessary to devote any space to this company's 1937-38 lineup."


canadian exhibitors talk

of film investigation

Distributors in New York heard this week that the Canadian government may be asked to investigate trade practices of distributors and large circuits. The Independent Theatre Association of Ontario, in Toronto, is reported to have been asked by the Quebec Allied Theatrical Industries to join in a move to force an adjudication of exhibitors' grievances, after reported efforts to iron out difficulties failed.

\[\text{Divorcement Bill is Lost in Seven States}\]

Allied's campaign against distributor-circuit trade practices, via state bills outlawing circuit operation from distribution, was temporarily halted with the adjournment of state legislatures. Measures designed to bring about such divorce were introduced in eight states during the legislative sessions just ended and were enacted in one, North Dakota, a recapitulation completed by the M. P. P. D. A. on Saturday showed.

\[\text{Committee Favors Probe of Radio}\]

The Senate interstate commerce committee approved, before adjournment Wednesday, Senator Wallace White's resolution for the long agitated congressional investigation of the radio business to be conducted by the Interstate Commerce Commission. Under the resolution, the probe would investigate the impartiality and fair practices of the Federal Communications Commission, the question of geographical distribution of broadcast facilities, consolidation of radio interests outside the public welfare, and kindred matters.

Managers appear at film hearing

(Continued from page 13, column 1)

against distributors and major circuits sufficient to keep three operations busy at all times in the Attorney General's office in its examination.

"The Department of Justice in Washington is gathering a mass of data on methods of operation in the film industry which might prove highly valuable should the determination be reached," Henry Decker, "Brooklyn theater manager," reported Francis L. Burt, Motion Picture Herald correspondent at the Capital on Wednesday.

"This present drive against the oil industry, however, indicates that in that trade, at least, complaints have been sufficiently solid in basis to enable the government to bring suits without relying primarily upon the complainants for supporting testimony," added Mr. Burt.

"Chillidless, Allied Product, Norman Yamin, president; Abrams F. Myers, general counsel, and Max Levinson, New England exhibitor, had a "long" conference this week with Assistant Attorney-General Robert Jackson, in Washington, presumably in connection with Allied's complaint against Paramount. In addition, Mr. Myers submitted additional 'exhibitor' to the Federal Trade Commission to support Allied's Paramount complaint filed with that department.

The practically open Justice Department investigation in New York being conducted by Assistant Attorney-General Hickey, resulted in the hearing this week of Henry Raudel, Brooklyn and Long Island exchange manager for Paramount, and Lilian Bergson, Paramount branch manager for Brooklyn. Max Hickey, Warners' manager for Warners; Sam Lefkowitz, Warners exchange office manager; Arthur Greenblatt, assistant to George Weeks, general manager of sales for GB Pictures, and Roy Hasen, eastern division sales manager for Warners.

Hubert Harrington, United States Assistant Attorney-General at Newark, N. J., also has held film hearings, with attorneys from Paramount, MGM, Warners, Columbia, RKO and Gaumont. At a hearing in New York and New Jersey sales executives to furnish data pertaining to clearance and zoning in the Jersey territory.

The Brooklyn case is reported to involve a complaint by A. H. Schwartz's Century Circuit, with Al Howell, of Hoyvell, McChesney, Clark and Kipp representing Century, I. Levinson is attorney for Warners in the discussions, Louis Phillips, who represented Paramount in the St. Louis case, repeating in the Brooklyn matter, while Louis Nizer this week postponed a planned vacation to Hawaii last Saturday to represent RKO.

The Slouars Circuit also is mentioned along with RKO and Loew's as the reported subjects of Century's grievances of a nature concerning clearance, zoning and product supply. In Newark, the Mosque theatre is said to be the complainant.

Manager arraigned

Accused of violating a recently adopted Ohio law granting equal civil rights to Negroes, in the operation of all public accommodation facilities, Norman Linz, manager of the RKO Capitol, in Cincinnati, was arraigned in police court. Hearing was adjourned until September 1st.
HERE is a formula which, when properly applied, presages—or so Hollywood believes—a successful motion picture. Its principal components are: a good story, a quality cast, skillful direction and intelligent production. RKO-Radio is compounding these elements into its screen version of the Broadway stage play, "Stage Door."

Thematically the photoplay deals with the drama, romance, humor, ecstacy and tragedy of girls who hitch their wagons to the star of theatrical fame. It crystallizes the struggles of twenty girls, rich and poor, talented and otherwise, all aflame with the desire to succeed. The spotlight is focused most sharply upon two. One thinks her millions can buy stardom. The other relies upon her talents. In contrast to them are a gold digger who exchanges virtue for wealth, one doomed to failure who takes her own life, a hard boiled chorine who stops at nothing, a dancer who plays up to the right persons, and others who suffer and starve with a smile for their art. All are types found in a cheap theatrical boarding house.

The play was written by Edna Ferber, who, in addition to many other screen credits, helped adapt "Dinner at Eight," and whose novel was the basis of "Come and Get It," and by playwright George S. Kaufman, a collaborator on "Dinner at Eight" as well as an associate in the preparation of "The Royal Family of Broadway," several Marx Brothers pictures, "Riffraff" and the forthcoming "First Lady." Although screen play credits have not yet been fully determined, Anthony Veiller, Morrie Ryskind and Gregory LaCava, who also is directing, have had fingers in the pie.

Katharine Hepburn and Ginger Rogers are co-starred. A few words may be appropriate in regard to Miss Hepburn’s attitude toward her present assignment. Since "Little Women," and with the exception of Alice Adams," she has appeared either as the suffering woman or in costume pictures. This time her role bears a marked resemblance to the one she had in "Morning Glory," which won her the 1933 Academy Award. A realization has come to Miss Hepburn that her popularity has ebbed; also has come a determination to recoup her lost prestige.

Miss Rogers has a comedy part. Except in one sequence, she does not dance.


In this case more than ordinary importance is attached to the director. Among his many outstanding accomplishments Gregory LaCava numbers "My Man Godfrey," "The Affairs of Cellini" and "Private Worlds." A participant in preparation of the script, Mr. LaCava is noted for the liberties he takes with originals. "Stage Door" will be no exception. Little will be left of the stage play other than characters and locale. An entirely new plot has been conceived and developed in the LaCava manner.

Production backgrounds, the quality of which is reflected in the accompanying illustrations, are the Footlights Club, a night spot, a producer’s office, a dancing school, a Park Avenue tea room, a Broadway theatre, and the playboy producer’s pent house. Gowns worn by the stars and featured in the miniature fashion show were designed by Muriel King, Van Nest Polglase and his associate, Carroll Clark, created the settings. The musical score was composed by Rob Webb.

The release date will be approximately October 1st.
CAST OF "STAGE DOOR"
MAKEUP ARTISTS ACCUSE IATSE OF INTERFERENCE

Hollywood Local Says Union Blocked Contract Calling for 10 Per Cent Pay Raise

A working agreement among all American Federation of Labor theatre unions remained in the formative stage this week as the makeup artists' Hollywood local of the Painters' Brotherhood charged the International Alliance of Theatre Stage Employees with interfering with a contract approved by the producers.

Under the contract, the artists were to receive a 10 per cent increase in salary, but when the producers temporarily rescinded the new wage scale, the makeup men called a meeting to consider adoption of one of three courses of action—a strike, the calling in of labor conciliators, or the seeking of a restraining order against activities of the IATSE. It was decided, instead, to continue negotiations with the producers.

George Browne, IATSE president, and the main figure behind the move for the labor combine which would take in the entire amusement field, is scheduled to resume conferences on the plan in Hollywood with Kenneth Thomson, head of the Screen Actors Guild, after the general executive board of the IATSE meets for a two weeks session in Seattle on Sunday.

Actors Contact Locations

The Screen Actors Guild, having delayed putting a closed shop into effect in the eastern studios, concentrated its efforts in Hollywood by contacting all location spots outside of the 300 mile radius in which the Guild shop is mandatory. The plan was undertaken when the Guild expressed fear that producers would evade paying the Guild scale by making pictures outside of the 300 mile limit.

Omaha's exchange union suffered two setbacks. M. G. Rogers, head of Film Transport, flatly refused to sign a closed shop agreement for his drivers, and Paramount declined to negotiate a demand that any pay increase be made retroactive to the date negotiations started.

Members of the Oklahoma City Film Exchange Employees Union having rejected an agreement reached three weeks ago, home office representatives were to meet in New York this week with George Snodgrass, president, and Paul Kearns, vice-president. Exchange unionization was started in New York.

Cleveland Campaign Planned

The Cleveland Exchange union is planning a drive to add all theatre maintenance men and electrical engineers to its membership. With wage scales and working agreements with national distributors agreed upon, the union is now negotiating with independent exchanges. Wages in these cases, J. K. Johnson, president, said, will be based on the quantity of material handled.

In connection with a drive to unionize projectionists in the New York metropolis area, officials of Local 306 predicted union membership will be employed in all theatres by September 1st. A contract establishing a 30-hour week with a minimum salary of $51 a week was signed with the Manhattan Circuit, Inc. The terms represent more than a 50 per cent reduction in working time and a 150 per cent increase in salary, union executives said.

Increases in projectionists' salaries are being asked in Tacoma, and in three houses at Alliance, Ohio. A new contract for operators in Chicago is expected to be discussed within the next two weeks.

Janitors' Union Contracts

A scale of wages and working conditions to be submitted to all exhibitors in the Philadelphia area was approved by Local B 100, an IATSE affiliate, at a midnight session Monday. The scale is designed for all workers from assistant manager to porter.

Ray Carroll, speaking for the Detroit Theatres and Amusement Janitors Association, announced contracts have been signed with virtually all theatres in the territory.

The Committee for Industrial Organization has moved to organize theatre employees in all New Orleans houses.

The American Federation of Musicians will turn to motion picture theatres next in its drive to open employment opportunities for musicians, Joseph N. Weber, president, said Sunday at a regional conference of Pennsylvania and Delaware musicians' locals. However, he said, there will be no regimentation of musicians in studios.

In this connection, the National Association of Broadcasters forwarded letters to broadcasters charging the AFM was using "an approach that is not a fair one."

W. L. Edison Is Dead; Held Radio Patents

William Leslie Edison, 58, second son of the late Thomas Alva Edison, died Tuesday at his home near Wilmington, Del.

Mr. Edison studied for five years at his father's factory laboratory and later established an experimental radio station at Centerville, Del. He held many basic patents on radio devices, and chief of his inventions was the multiple use of radio tubes. His widow survives.

UNION DRIVE RAISING WAGES $2,000,000

The unionization of exchange employees will cost the industry an estimated $1,500,000 to $2,500,000, it is calculated in an informal survey by distribution executives.

The aggregated raise thus ranges from four to nine per cent, being 10,000 exchange employees with an annual payroll of $27,500,000 prior to organization by labor.

Executive Shakeup
At National Seen As Convention Ends

Coincident with the opening of the second annual convention of National Theatres at the Hotel Broadmoor, Colorado Springs, on Tuesday was the suggestion that several important executive changes would be made following the conference. The moves have been contemplated for some time and are to become effective shortly, reports say.

Sypros Skouras, executive vice-president of National, opened the box, arrived with the demand that theatres keep pace with the "new day" which has developed in production as a result of increased production costs. Production budget of Twentieth Century-Fox has increased more than $2,500,000 in six months, he said, citing color, new equipment, higher salaries, increased numbers of stars and bigger stories and bigger writers" as causes of greater expense.

André Schenck, in charge of roadshows for the circuit, urged a return of roadshows and concerts, the decline of which he blamed on film theatres.

Telegrams were read from Adolph Zukor, Paramount; Darryl Zanuck, Fox, and Ned Despiner, RKO. Sidney R. Kent, president of Twentieth Century-Fox, was unable to attend the meeting on Thursday.

About 100 representatives from all over the country attended the three-day meeting which chief purpose was the formal announcement to attendees of the contracts negotiated for the Skouras houses of National Theatres for the coming season. Opening session was marked by addresses and inspection of exhibits of General Electric and Electrical Research Products, Inc.

All major product deals have been closed with the exception of United Artists. Negotiation on this deal have been under way for several months and are expected to be concluded with the return of Mr. Skouras, William T. Powers, Edward Zabel and Mr. Schenck to New York.

Representing the New York home office were the Mesers, Skouras, Powers, Zabel and Schenck, and J. W. Newfield, Irving Barry, Jack Edmondson, Frank S. Irby, Harry Cox, Allan May and John Healy.

Reserve Ruling On Sex Picture

Judge Samuel Mandelbaum reserved decision on the motion brought by Jewel Productions, Inc., to enjoin the government from intervening with the exhibition of the film, "Mysteries of Sex," Austrian-made feature which it has imported.

The original German version of the film, which deals with rejuvenation and the ability to change sex by surgery, was passed by customs officials last December. The negative with French dialogue was seized by customs officers when it was up for admission to this country last February.

Warner Managers Meet

Managers from 39 Warner Brothers theatres in the District of Columbia territory went to Washington Tuesday morning for their annual meeting with John J. Pastre, general zone manager, and other executives at the zone's offices in the Earle Building. Robert Smeltzer, mid-Atlantic district manager, outlined production plans. An outing followed on Wednesday.
Come To The TRADE SHOWDOWN

AUGUST 23-24


WARNER BROS.'

FIRST PRODUCTIONS FOR 1937-1938...
See it
AUGUST 23-24
Play it in
OCTOBER

Warner Bros. Will Show You Why

PAUL MUNI

in

"THE LIFE OF EMILE ZOLA"

"... is going to make one of the season’s outstanding commercial successes!"—M. P. Herald "... is Warners supreme effort to garner with one picture virtually all of the next Academy Awards!"—M. P. Daily "... is destined for B. O. approval of the most substantial character!"—Variety "... is one of the greatest pictures ever seen!"—Wm. Boehnel of N. Y. World-Telegram "... is one of the greatest pictures yet to reach the screen!"—Louella Parsons, Universal News Service "... is the greatest picture ever made!"—Harry Neimeyer of St. Louis Dispatch.

With GALE SONDERGAARD • JOSEPH SCHILDKRAUT
GLORIA HOLDEN • DONALD CRISP • ERIN O'BRIEN MOORE
HENRY O'NEILL • MORRIS CARNOVKY • LOUIS CALHERN

Directed by WILLIAM DIETERLE
Screen Play by Norman Reilly Raine, Heinz Herald and Geza Herczeg
Story by Heinz Herald and Geza Herczeg—Music by Max Steiner

$2-Top at the Hollywood, N.Y. Right Now!
DICK POWELL
and
FRED WARING
And His Pennsylvanians
Will Demonstrate with Words and Music
That the Absolute Tops in Singing,
Dancing Entertainment Offered Anywhere Is

VARSITY SHOW

With TED HEALY • PRISCILLA LANE • ROSEMARY LANE
WALTER CATLETT • JOHNNY DAVIS • BUCK and BUBBLES
Directed by WILLIAM KEIGHLEY
Screen Play by Jerry Wald, Richard Macaulay, Sig Herzig and Warren Duff, From
an Original Story by Warren Duff and Sig Herzig
Finale Created and Directed by Busby Berkeley
The songs, Have You Got Any Castles, Baby • Old King Cole
You've Got Something There • On With The Dance • Moonlight On The Campus
We're Working Our Way Through College • Love Is On The Air Tonight,
by Dick Whiting and Johnny Mercer

See it
AUGUST 23-24
Play it in
SEPTEMBER
You’ll Witness the Evidence That Makes Him the Biggest Male Name in Pictures When You See

ERROL FLYNN

In Modern Dress—In a Daring, Different, Made-to-Measure Romance!

"THE PERFECT SPECIMEN"

by the Author of "It Happened One Night", with

Joan Blondell

HUGH HERBERT • ED. E. HORTON • DICK FORAN
BEVERLY ROBERTS • MAY ROBSON • ALLEN JENKINS

Directed by MICHAEL CURTIZ
From the Story by Samuel Hopkins Adams
Screen Play by Norman Reilly Raine, Lawrence Riley,
Brewster Morse, Fritz Falkenstein

A First National Picture

See it
AUGUST 23-24

Play it in
OCTOBER
BETTE DAVIS
Gives a Totally Different Performance, Miles Ahead of Anything She Has Done to Date

with

HENRY FONDA

in

"THAT CERTAIN WOMAN"

and

Anita Louise · Ian Hunter · Donald Crisp

Written and Directed by EDMUND GOULDING
Music by Max Steiner · A First National Picture
For Immediate Release

Kay Sings! Kay Dances!
Kay K.O.'s Preview Critics in Her Most Exciting Role Since "House On 56th Street"!

KAY FRANCIS

in "CONFESSION"
with
Ian Hunter
Basil Rathbone

JANE BRYAN • DONALD CRISP • MARY MAGUIRE
Directed by JOE MAY
Screen Play by Hans Rameau
Adaptation by Julius J. Epstein & Margaret LeVino
A First National Picture 1936 • 37 Production
You’ll Meet the Super-Pixilated Musical Twin of “Mr. Deeds” When

“MR. DODD TAKES THE AIR”

By the Author of “Mr. Deeds Goes To Town” and Starring the Sensational Singing Favorite of That Famous Sunday Night Program

KENNY BAKER

And FRANK McHUGH • ALICE BRADY
GERTRUDE MICHAEL • JANE WYMAN
A MERVYN LEROY PRODUCTION

Directed by ALFRED E. GREEN

4 Songs, “Remember Me?” • “Am I In Love” • “Here Comes The Sandman” “The Girl You Used To Be” by Warren and Dubin

Screen Play by William Wister Haines and Elaine Ryan
From Story by Clarence Budington Kelland
A First National Picture
1936 • 37 Production

For Immediate Release
See it
AUGUST 23•24
Play it in
NOVEMBER

LESLIE
HOWARD
and BETTE
DAVIS

Come out of "Human Bondage" with **"A Great
Comedy That Won't Fail to Score as One of
the Season's Outstanding Box-Office
Triumphs," Assisted by

OLIVIA
DEHAVILLAND

in
"IT'S LOVE
I'M AFTER"

With PATRIC KNOWLES • ERIC BLORE • GEORGE BARBIER
Directed by ARCHIE MAYO
Screen Play by Casey Robinson • Story by Maurice Hanline
* Variety Daily
Sensational New Slant on Newspapers by One of America’s Top Female Reporters—from the Makers of the Greatest Newspaper Drama of ’Em All, “5-Star Final”!

“BACK IN CIRCULATION”

Has Already Received “Must See” Raves From Every Coast Paper!

Pat O’Brien
Joan Blondell
Margaret Lindsay

Directed by RAY ENRIGHT
Story by Adela Rogers St. John • Screen Play by Warren Duff

See it
AUGUST 23–24
Play it in SEPTEMBER
IT'S A GREAT START FOR THE NEW SEASON!

And It's Our Way of Showing in the Surest Language You Know that

WARNERS HAVE THE GOODS and WARNERS HAVE THE PROOF

Go on with the greatest in history... Next Page!
ERROL FLYNN and OLIVIA de HAVILLAND in THE ADVENTURES OF ROBIN HOOD in TECHNICOLOR

CLAUDETTE COLBERT and CHARLES BOYER in TONIGHT'S OUR NIGHT Based on the sensational stage hit TOVARICH
BASIL RATHBONE • ROLAND YOUNG • ANITA LOUISE

CAROLE LOMBARD and FERNAND GRAVET in FOOD FOR SCANDAL A Mervyn LeRoy Production with ETHEL MERMAN FRANK SHIELDS

DICK POWELL, FRANCES LANGFORD BENNY GOODMAN and HIS SWING BAND in HOLLYWOOD HOTEL with GLENDIA FARRELL • FRANK McHUGH • HUGH HERBERT TED HEALY AND 3 STOOGES

SUBMARINE D-1 The "Ceiling Zero" of the seas by "Zero's" author!
PAT O'BRIEN • GEORGE BRENT WAYNE MORRIS DORIS WESTON FRANK McHUGH

EDW. G. ROBINSON BETTE DAVIS ERROL FLYNN in THE GAMBLERS To be directed by Max Reinhardt with BASIL RATHBONE

KAY FRANCIS and MIRIAM HOPKINS in THE SISTERS with JANE BRYAN
Adapted from the best-seller by Myron Brinig that set a new dramatic standard!

GOLD DIGGERS IN LONDON Big new "Gold-diggers" show, ten time faster and funnier!
Starring DICK POWELL • JOAN BLONDELL IAN HUNTER • HUGH HERBERT • JANE WYMAN LEE DIXON

BETTE DAVIS and GEORGE BRENT in VALLEY OF THE GIANTS in TECHNICOLOR

...And Many, Many Others Over Here!
GOLD IS WHERE YOU FIND IT
In TECHNICOLOR
Starring
GEORGE BRENT
OLIVIA de HAVILLAND
CLAUDE RAINS • DONALD CRISP • MARGARET LINDSAY

PAUL MUNI
Will give you all the far-reaching romance of "Anthony Adverse" plus his incomparable dramatic force as the star of PANAMA CANAL

ERROL FLYNN
and
OLIVIA de HAVILLAND
in
SISTER ACT
with
ANITA LOUISE • MARGARET LINDSAY • GLORIA DICKSON

KAY FRANCIS
in
FIRST LADY
with
PRESTON FOSTER
ANITA LOUISE • WALTER CONNOLLY • VICTOR JORY
VERREE TEASDALE

BETTE DAVIS
in
JEZEBEL
Based on the powerful stage success — it's a dramatic natural for Bette and a grand new Academy Award role!

WARNER BAXTER
in
CASINO
A musical idea as big as "42nd Street" with the same stars!
GEORGE BRENT • JOAN BLONDELL
PATRIC KNOWLES
GLENDA FARRELL
ALLEN JENKINS AND OTHERS

WHITE BANNERS
follows "Magnificent Obsession" and "Green Light" in the big-hit parade by the nationally celebrated best-selling author, Lloyd C. Douglas!

EDW. G. ROBINSON
DICK POWELL
in
AND IT ALL CAME TRUE
The prize-winning story by famous Louis Bromfield, with HUMPHREY BOGART
GLORIA DICKSON

SWING YOUR LADY
From the big comedy hit, with
PAT O'BRIEN
JOAN BLONDELL
HUMPHREY BOGART
WEAVER BROS. & ELVIRA

EDW. G. ROBINSON
in
CHALKED OUT
From the play by Warden Lewis E. Lawes with
PAT O'BRIEN
HUMPHREY BOGART

CAMPUS SCANDALS
with
HUGH HERBERT
FRANK McHUGH
And a tremendous line-up of musical talent being tested! Songs by Warren & Dubin

KAY FRANCIS
in
YOU'RE ALL I WANT
with
IAN HUNTER
PATRIC KNOWLES
Actually written especially for the star by Katherine Brush, favorite author of America's magazine reading millions!

14 Added Stars! . . . 29 Directors! . . . 47 V
ALCATRAZ ISLAND
First and only inside story of America's world-feared Dungeon of the Damned, backed by a gigantic Cosmopolitan newspaper campaign!

GINGER ROGERS
And the pick of Hollywood's big musical names, in ON YOUR TOES
Rodgers and Hart wrote it—New York held it for a year!

BOY MEETS GIRL
The most publicized play of the decade—after 2 roaring years in New York!

BRIAN AHERNE and OLIVIA de HAVILLAND in THE GREAT GARRICK
A Mervyn LeRoy Production with EDWARD EVERETT HORTON LANA TURNER • HENRY O'NEILL • LIONEL ATWILL

KAY FRANCIS and THE MAUCH TWINS Billy & Bobby in A PRAYER FOR MY SONS
Based on Hugh Walpole's latest and greatest story.

JEAN ARTHUR and GEORGE BRET in THIS WOMAN IS DANGEROUS
Written by Donn Byrne and ready for early production!

EDW. G. ROBINSON in A SLIGHT CASE OF MURDER from New York stage success with PAT O'BRIEN BILLY MAUCH HUMPHREY BOGART

THEY WON'T FORGET
A Mervyn LeRoy Production with CLAUDE RAINS GLORIA DICKSON EDWARD NORRIS OTTO KRUGER

YES, MY DARLING DAUGHTER
On Broadway since last February and sold out a month in advance right to this very day!
Starring OLIVIA DE HAVILLAND LUCILLE WATSON

3 Pictures Will Star the MAUCH TWINS BILLY and BOBBY The First of Which Will Be PENROD AND HIS TWIN BROTHER Adapted from the story by Booth Tarkington

3 Pictures Will Star HUGH HERBERT The First of Which Will be SH! THE OCTOPUS with ALLEN JENKINS

3 Pictures Will Feature The Further Adventures of TORCHY BLANE Starring GLENDA FARRELL The First of Which Will be TORCHY BLANE THE ADVENTUROUS BLONDE

At the World's Biggest Studio!
You’ll See It on the Screen
AUGUST 23-24

GREATER THAN EVER!

(More signed contracts than ever, too!)
THE CUTTING ROOM

Ali Baba Goes to Town
(20th Century - Fox)
Comedy

When a man goes very seriously about the business of making a screen comeback the chances for an exceptionally worthy piece of entertainment and commercial material are more than favorable. The occasion assumes an aspect of greater importance when it is noted that Darryl F. Zanuck has taken personal charge of the project.

The making the comeback is Eddie Cantor, appearing for the first time in 18 months, since the termination of his one picture a year arrangement with Samuel Goldwyn. His history on the stage, air, and in pictures is well known.

For story—a story never meant very much in a Cantor picture—he simply brings the New Deal to Bagdad. It’s only a peg on which to hang vivid suggestions of comedy romance, eruptive humorous melodrama and startling action; merely the front for desert backgrounds of panoramic sweep, for spectacle, tempest pageantry, exotic dances. A strong cast assists the star.

The story is a product of the combined imagination of Melville Winkler and Gene Fowler. The first two recently did "History is Made at Night" and "You Only Live Once." Among Fowler’s credits are participation in "Love on Fire," and "Nancy Steele is Missing." Adaptation was by the team of Harry Tugend and Jack Yellen, who did "Oklahoma," "The Wizard," and "Watusi Up and Live." Music and lyrics were provided by Mack Gordon and Harry Revel, long-recognized as the radio’s better musicalists. In dances were handled by Sammy Lee, "Pigskin Parade" and many Will Rogers and Shirley Temple films bespeak David Butler’s ability as a director.

For supporting cast the picture will offer a long list of names, June Lang is just out of "We’re Dilly Winklers," and Roland Young is featured in the current "Topper." Singing Tony Martin has been featured in many pictures, "You Can’t Have Everything" being the latest, and Louise Hovick made a promising screen debut in that picture. Douglass Dumbrille is in "The Firefly." Alan Dinhart scored in "This is My Affair," as did John Carradine, who also was seen in "Ramona" and "The Garden of Allah." Other important players are Virginia Field, Dick Whittington, "Loves of London" for this company, and Sidney Fields, heard on the Cantor broadcasts.

Release date: October 1st.

Western Gold
(20th Century-Fox - Principal)
Action Melodrama

This production promises to be a new type of outdoor adventure picture. Harold Bell Wright story, adapted by Earle Snell and Forrest Barnes, is a western in which historical fact and fiction are blended. Though alive with suspense laden action, it is not a western cluttered up with land-grabbers, cattle rustlers, bewildered and bewildered school teachers and wild riding posses which indulge in the hackneyed cliff hanging activities.

But there is, featured in the story which should develop those fundamentals of entertainment appreciated by the grown-up and juvenile followers of adventure films. Although romance and comedy are included, the yarn concentrates on melodrama. In the dark days of the Civil War the North is on the verge of panic because there is gold to back up greenback currency. Eastern bound stages are looted daily of their loads of precious metal. President Lincoln assigns G-man of the ’60’s to break up the bandit gang. He does so in a novel but approved manner. Plenty of thrills will be included and there also will be moments of musical interlude.

The star is Smith Ballew, featured in the Shell Chateau radio hour and seen once previously on the screen in "Palm Springs." It might be noted that Mr. Ballew will find his proper groove as a screen personality in this type of entertainment. Heather Angel (in "Last of the Mohicans") is featured in the feminine lead and the support is composed of experienced western actors.

Release date: August 27th.

Park Avenue Dame
(Columbia)
Mystery, Melodrama, Romance

While the elements common to mystery, melodrama and romance films are being incorporated into this subject, certain twists and departures are expected to give the production a character all its own. Two murders are committed. The finger of circumstantial evidence points at an innocent girl. A man, who really has no business to do so, interests himself in her case. Eventually romance complicates the case. A surprise conclusion suspicion is removed from the girl and all menaces to her romance are removed when the killer is slain by the brother of the man he murdered.

The story told is by Robert Shannou, who adapted "Racketeers in Exile" for Columbia and was joint author of MGM’s "Moonlight Murder." The screen play is by Michael Simons, who lists among his credits "Venus Makes Trouble" and was a collaborator in adapting "Girl of the Ozarks.

Fay Wray, currently in "It Happened in Hollywood," and Richard Arlen, now in "Artists and Models," are the stars. Supporting cast names are the familiar Thurston Hall, Raymond Walburn, Gene Morgan, Mary Russell and Marc Lawrence, with the newcomers Wyn Snell and Scott Colton.

Direction is in the hands of Albert S. Rogell, who made "Grand Jury" for Radio and "Romancing Judy" for Columbia.

Release date: September 2nd.

Big City
(MGM)
Melodrama

No conventional story of a metropolitan community will be told in this production, no gaudy story of the silk and satin side of life. Rather, the theme throws the spotlight on the tenement districts to reveal the raw but human drama of simple life.

An immigrant girl, married to a taxi driver, becomes the innocent victim of a war being waged by rival taxicab organizations. Accused of murder, she is hidden by her friends. But when she learns the efforts to protect and keep her under cover are dissipating her friends’ resources, listed are willingly given up to her. As she is about to be deported, her husband uncovers evidence that bars the real murderers.

The theme is big and potent, and with all MGM’s names being given star status for play, it is being produced on a scale commensurate with its importance. Exploitable as is the theme, so are the cast and the creative organization assigned. The director is Frank Borzage, who is weaving into the production much of the quality which he placed "Humoresque," the first "Seventh Heaven," "Song of Songs," and "The Great Lady." The story is by Norman Krasna, whose credits include "Four Hours to Kill" and "The Great Zeigfeld" and "The Great Earth," and "Sing, Baby Sing.

For stars it will present Luise Rainer, of "The Great Zeigfeld" and "The Great Earth," and Sigrid Gurie, whose work in "San Francisco," "Labeled Lady" and "Captains Courageous" has lifted him into the top player bracket. The featured support cast lists Charlie Grace, Bill Beecher, Alice White, Eddie Quillan, Whitley, Regis Toomey, Victor Varconi, William Demarest, Guinn Williams, Oscar O’Shea, John Aylward and Richard Lane.

The film’s climactic sequence will present a host of athletic notables who can be talked about. Among the ring stars, Jack Dempsey, Jimmy McLain, Jackie Fields, Jim Jeffries and Maxie Rosenbloom; wrestlers Man Mountain Dean, Don Matua, Gus Sonnenberg, and Johnny Doyle; boxers Jim Wycoff and Jim Thorpe; football player Cotton Warburton and polo player Snowy Baker.

Release date: September 5th.

Merry-Go-Round of 1938
(Universal)
Comedy-Romance

While the title might suggest this production is a topical revue, such is not the case. Although a brief musical content is included, the story basically is comedy romance. Melodramatic in its early chapters, the story quickly turns to comedy. The theme concerns the experiences of four vaudeville actors who find themselves the foster-fathers of an orphan girl. Having two objectives, one to bring the girl’s love affair to a successful conclusion, the other to obtain a moving picture contract for themselves, they succeed in both a manner that should result in desirable entertainment and at the same time provide ticket selling materials.

The production is being made under the guidance of B. G. D’Selvy, who, during his term at 20th Century-Fox, turned out "Captain January," "Poor Little Rich Girl" and "Sing, Baby, Sing." The director, Eddie Buzzell, recently did "As Good as Married," and "Lucky Girl." It will be released under the World Wide Circuit.

An interesting departure has been made in casting. Although Mischa Auer, Alice Brady and Louise Fazenda, all of whom have done well for themselves in current films are featured, three not unknown but nevertheless unfamiliar personalities on the screen, Jimmy Savo, Bert Lahr and Billy House, have important roles. Two comparative newcomers, John King and Joy Hodges, carry the romantic section. Direction will be provided by Dave Appolton and his orchestra.

Release date: Not determined.
MOTION PICTURE HERALD

AUGUST 14, 1937

MPPDA AIDS BRITISH IN TITLE REGISTERING

System in General Is Similar to American, Says Fay W. Allport, Home

After seven months in England, Fay W. Allport, head of the title registration department of the Motion Picture Producers and Distributors of America, returned this week and reported the British film industry has set up a title registration organization that differs on only three points with the unit operated by MPPDA.

Mr. Allport, while assisting the English producers to model their organization after the one over which he has charge, invited them to submit proposals for a working arrangement between the two countries' title offices. However, Mr. Allport said, they were unable to agree upon any plan. Each time a proposal was advanced it was discussed and looked upon by some as detrimental to their interests.

The difficulty arose from the fact there is a wide difference in the number of titles handled by the two offices. Mr. Allport said. As matters now stand, Mr. Allport's invitation remains open and until a plan, agreeable to both offices, is put into operation, Mr. Allport and Neville M. Kearney, head of the British film producers' group, probably will act as a committee to iron out any difficulties or confusion arising from the duplication of titles.

While patterned after the MPPDA title department, the British organization differs in that:
1. Titles lapse after one year unless renewed.
2. Fees are charged for the registration of titles.
3. The organization does not exercise any moral supervision over the titles registered.

The first difference is generally considered an improvement over the United States plan, as it tends to prevent the "freezing" of titles. A similar plan is expected to be adopted by the MPPDA this fall.

The charging of fees in England is done on a graduated scale which, Mr. Allport said, averages about ten shillings for each title. The assessment tends to cut down the number of titles registered, Mr. Allport believes.

Although the new office does not pass upon the moral suitability of titles, it "of course would not register anything outrageous," Mr. Allport said. However, generally speaking, he continued, moral supervision is left up to the censor board.

Mr. Allport sailed for England last January after the Film Producers' Group of the Federation of British Industries asked for assistance in the setting up of a title organization. He returned on the Queen Mary Monday.

New Short Wave Service

A new short wave service in six languages to Europe, South and Central America and parts of the world has been placed in operation by the National Broadcasting Company over its short wave station WJAXL at Bound Brook, N. J. The short wave schedule will be on the air from 9 A.M. to 1 A.M. daily and will carry NBC sustaining programs.

Promotion Project Operated

A film promotion project is being operated in small communities throughout California and Oregon by the newly organized Community Film Producers. The company makes two-reel films of the various cities. They are played at community theatres with local merchants paying the cost.

Davidson on World's Fair Staff

Sid Davidson, eight years with Warner Brothers and recently director of exploitation and advertising sales manager, has resigned to join the 1933 World's Fair in a promotional capacity. His successor has not yet been named.

It's Prof. Mickey Mouse, Ph.D., D.F.; Elected to School Film Program

Mickey Mouse soon will join the faculty of the nation's public schools. His value in pedagogy has been acknowledged by a group of educators who approved his inclusion in the school film program of the Motion Picture Producers and Distributors of America.

Dr. Karl W. Bigelow, professor of education at Columbia University, who is working with the committee appointed by the MPPDA to pass upon pictures suitable for showing in the country's schools, said that the educators had been impressed with the pedagogical virtues of the Disney cartoons.

"We have come to the conclusion that Disney is the Aesop and Fontaine of the twentieth century," he said. "His films present in elementary form problems of human relationships which little children can easily grasp and discuss together. We are prepared to introduce Mickey into the public schools."

OLD OKLAHOMA HOUSE BECOMES STOREROOM

Operated for more than 40 years with stock, vandevile, and, more recently, with motion pictures, the Folly Theatre in Oklahoma City has been closed. It will be completely re-modeled and then used as a storeroom for general mercantile business.

Closing of the house, which was one of the Standard Theatres, resulted in the transfer of D. L. Johnson, manager, to the Warner, which has taken over the 15-cent field formerly played to by the Folly. Paul Townsend, who managed both the Warner and the Liberty, will continue as manager of the latter house.

Interior Department Asks Bids

The Department of the Interior has invited bids on laboratory work on department pictures during the fiscal year ending June 30. The work involves printing and developing of films, making of titles and the like. Specification blanks may be obtained from W. B. Fry, purchasing officer of the department.

Lightman Buys House

M. A. Lightman, an executive of the Motion Picture Theatre Owners Association, has purchased the Lindell Circle theatre, in Memphis, for approximately $60,000. Mr. Lightman, a Paramount partner in Malco Theatres, explained the transaction was a personal purchase made to himself and associates in Malco.

Close Music Deal

Victor Schertzinger, director of "Something to Sing About," Grand National musical starring James Cagney, has made arrangements for the Schirmer Music company to publish the songs. The score was composed by Schertzinger.

"U" Signs Three Actresses

Universal has signed Margaret Sullivan, who extended the contracts of Barbara Read, who will appear in "Merry-GO-Round of 1938," Ella Logan, who will appear in "A Young Man's Fancy," and Nan Grey, who has been assigned to "Youth Marches On."

MGM Signs Writers

Four writers have been signed by MGM. They are: Henry F. Messelwit, Arthur Calder-Marshall, John V. Baines and Frederick Stephani. The studio has also signed Shepard Stratudwick, actor, and Charles D. Hall, who will join the Roach lot as art director.

National Screen Opens Iowa Branch

National Screen Service will open a branch in Des Moines this week. Chick Friedman is the company's representative in that city. The Iowa territory previously had been served from Chicago.

THE HOLLYWOOD SCENE

Production Up

With another month underway, Hollywood started 11 productions and finished nine. Except in one case where the effort promised more than a sure fire hit, any consideration of whether the possibilities are not entirely remote that the picture will be out of the ordinary, the activity is comparatively small. Among the pictures expected from the other side of the ledger, one of the nine definitely is in the big picture classification.

MGM launched two pictures. In "Blonde Dynamite," which Milton Carruth is directing, William Gargan, Dorothea Kent, Nan Grey, Noah Beery, Jr., and Eddie Roberston will be seen. The cast of "The Westland Case" includes Preston Foster, Carol Hughes, Barbara Pepper, Astrid Allwyn, Frank Jenks, George Meek, and Roland Drew. Christy Cabanne is directing.

Paramount Starts Two

Two pictures also started at Paramount. The second production for Fanchon, sole woman producer in the major field, and following her comparatively successful "Turn Off the Moon," is "Summer Romance." The cast will include Betty Grable, Eleanor Whitney, Larry Carlin, Johnnie Borgnine, Lyle Ericson, Ben Blue, The Yacht Club Boys, and the Casanova trio, Judy, Ann and Zeke, which made a distinct impression in "Artists and Models." The George Artzinaud is the director. The other picture is the "Bulldog Drummond," in which John Barrymore, Louise Campbell, John Howard, E. E. Clive, Regina Deneen, and Carl Norden are in the cast, Murray Kinnam and Michael Whelan, who were featured in the yet unreleased "Bull-dog Drummond Comes Back." Louis King is directing.


Maury Cohn started "Roaring Six Guns" with Kermit Maynard, Mary Hayes, Slim Whitaker, Sam Flint and Earl Hodges as principals.

For Columbia release, Larry Darmour began work on "River of Missing Men." Jack Holt and Wynne Gibson are started, supported by Henry Gordon, Jack LaRue, William Talkevich, William Pawley and Arthur Hohl. Lewis D. Collins is directing.

James Dunn Returns

RKO Radio's "Love in a Basement" will bring James Dunn back to the screen, in company with Whitney Bourne, Chester Clute, Franklyn Pangborn, Sally Ward, Joan Woodbury and Tom Kennedy. Lew Landers, who was in charge of operations on Radio's "Flight from Glory" and "Without Orders," is directing.

Last of the newly started pictures is Warner's "Holiday Hotel." Having overcome consid-erable difficulty in clearing the title, the studio's casting difficulties were partially alleviated when Dick Powell, Johnny Davis, Frances Langford, Benny Goodman and his orchestra, Ted Healy, Alan Mowbray, Hugh Herbert, Mabel Todd and William Tabbert were assigned. Bushky Berkeley will direct.

Probably no one will be willing to argue that Selznick-International's "Nothing Sacred" is not the cream of the completed pictures. The stars in the picture are Carole Lombard and Fredric March, and David O. Selznick is producing the picture.

One of the completed productions is Universal's "Midnight Raiders." Produced by Barney Sarecky and Ben Koenig, and directed by Ford Beebe, it will present Noah Beery, Jr., Catherine Hughes, Larry Blake and Ber-nadene Hayes in the principal roles.

Grand National completed the Zion Myers-produced and Victor Schertzinger-directed "Something To Sing About." It will present James Cagney, Emyl Dawn, James Newill. 20th Century Fox's release "War's End," which DWAYNE's Principal Productions finished "Western Gold," Smith Ballew is the star, Heather Angel the leading lady.


"Wayne and the Murphy" was finished. The principals are Roland Regan, Mary Maguire, Donald Crisp, Edmund Gough, David Newill, Mabel Vue, Myrl Williams and Henry Otho. B. Reeves Eason directed.

High Pressure

In devious ways sly influences are being brought to bear upon producers to get them to favor favorable verdicts upon the pictures they are invited to inspect. By train and plane they are taken to far corners of California and neighboring states, to San Francisco, Oakland, Santa Barbara, San Diego, San Bernardino, and Tucson, Arizona. They are complimented and shown with all the memories. They are the lions of the hour. Nothing is too good for them. One producer recently had the habit of phoning reviewers upon their return home, inquired if they liked a comedy, melodrama, mystery, spectacular musical, or whatever the film might be, and saying that if they didn't like the special brand of entertainment being offered, he would prefer it if they stayed away. His purpose was to inspire reviewers to outdo themselves in proving that they liked the brand of picture he was previewing.

All critics are given preferred seats, right in the midst of the previewing studio's claque. Unless a guest sits up in the gallery or away down front, he can't help, unless he be made of sterner stuff than most, but be impressed by the romanesque of applause that greet even the most insignificant critics in the leader. The reviewers are winked and dined until some of them have become convinced that Hollywood is the worst place in the world to hold a preview. (The rest of them love it.)

All this is nothing but a procedure against which the veteran cinema reporter has developed a defense, but a new technique was introduced in the instance of a recent preview. From a cosmetic manufacturer came a wire requesting that special note be taken, in a Technicolor picture, of "makeup which permits lifelike flesh tones on faces of screen actors for the first time." The sender would be "deeply appreciative" of anything favorable that might be written. The same preview provoked a wire from an agent announcing authorship of the music used in the two big sequences and saying that the sender was appreciative of "a weather eye open" for the efforts of his clients.

It is futile to predict what new wave will be next attempted.
'Doc' Willat Dead; Pioneer Producer

Organized Independent Motion Picture Company; Helped Develop Technicolor Process

C. A. Willatowski, well known in the motion picture industry since 1905 as "Doc" Willat, died in Los Angeles this week, a victim of pneumonia, in his 88th year. Mr. Willat had had under his management at various times such celebrities as Mary Pickford, Owen Moore, Thomas H. Ince, Jack Pickford and King Baggott.

Although he achieved his greatest success in the production field, Mr. Willat began as an exhibitor in New Britain, Connecticut, in 1905. He remained there only one year, however, and then joined Vitograph.

Three years later, in 1909, he organized the Independent Motion Picture Company for Carl Laemmle and became general manager. While the title was authentic in those days, Paul Gulick, publicity director for Universal, pointed out, the general manager's work consisted of washing floors, answering the telephone, and serving as messenger in addition to producing pictures.

It was under Mr. Willat's supervision that IMP made its first production, "Hiawatha".

Legal entanglements with the Motion Picture Patents Company developed and IMP prepared to produce its pictures elsewhere. It was for this purpose that "Doc" Willat was sent to Cuba to make all necessary arrangements for production there.

Attended Veterinary College

However, 1911 found Mr. Willat back in New York and reorganizing the New York Motion Picture Company, of which he became general manager. The company produced 101 Bison, Keystone, Kay-Bee, Broncho and Domino brands of pictures.

The title of "Doc," which clung to him throughout his career, was believed to have been given him originally after he had attended Harvard Veterinary College at Boston.

He was born in Detroit, November 22nd, 1878. His early education was obtained in public schools at Stamford, Connecticut, and DeLand, Florida. Later he attended John B. Stetson University at DeLand, and a business college at Atlanta. Then followed the course at the veterinary school.

Experience Not Required

Although "Doc" Willat's younger brother, Irvin, had had no stage or motion picture experience, the elder Willat did not consider this a requisite and while with IMP he installed Irvin as a director. Irvin Willat directed a number of pictures, including "Behind the Door," "Back to God's Country" and "Submarine." In 1930 he became a free lance director and this year, says the International Motion Picture Almanac, he directed "Old Louisiana" for Crescent.

After three years of association with New York Motion Picture Company, "Doc" Willat ventured into business for himself. He built the Willat studios and laboratories at Fort Lee, New Jersey, and operated them from 1914 to 1916.

He also contributed to the development of the Technicolor process.

The Diamond Ring Episode

One of the numerous incidents told of Mr. Willat's association with the picture industry is recounted by Terry Ramsaye in "A Million and One Nights," the trade magazine of the motion picture industry. It is described as a huge diamond ring of which Mr. Willat was the proud owner, and Mr. Ince, who was a director for Mr. Laemmle's company.

Mr. Ince, hearing that Adam Kessel was prepared to employ an able director at a good salary, borrowed Mr. Willat's prized ring. While applying for the position, Mr. Ince sat opposite Mr. Kessel and rested his chin on his hand, thus giving Mr. Kessel ample opportunity to study the dazzling diam-

ond.

Mr. Kessel offered the $60 a week Laemmle director $100 a week, but Mr. Ince calmly refused it and ended the con-

ference. A few days later Mr. Kessel hired Mr. Ince for $150 a week and the diamond ring was returned to its owner.

Charles Romano

Charles Romano, actor, died of a heart attack at his home in New York. Mr. Romano, who was 38, was rehearsing in "Virginia," a legitimate production to open in New York shortly. Among the plays in which he had appeared are "Romance," "Seventh Heaven," "The Doctor's Dilemma" and "Berkeley Square." He is survived by his widow, appearing on the stage under the name of Mary Ricard, a daughter and sister.

Anne E. F. Horniman

Annie Elizabeth Fredericka Horniman, 76, one of the founders of the famed Abbey Theatre in Dublin, died Friday at Shere, Surrey, England. One of the greatest finan-

cial angels in the English theatre, Miss Horniman financed Shaw's first big success, "Arms and the Man," furnished the capital for the Abbey Theatre which gained world renown, and operated the Gaiety theatre, Manchester, from 1908 to 1921.

William N. Tullock

William Newton Tullock, 57, former manager of the Wanda theatre, Sanford, N. C., died last week of a heart attack at his home in that city.

Famous Players Convention

Famous Players Canadian Corporation will hold a three-day convention of all its theatre managers in Toronto, starting August 23. Distributing executives from New York will attend. J. J. Fitzgibbons and Ben Geldsae, chief booker and film buyer for the circuit, were in New York this week negotiating new product deals. They return to Toronto on Saturday.

Stephen K. Duros Dies; First Columbus Exhibitor

Stephen K. Duros, 43, founder of the Nickelodeon, first motion picture theatre in Columbus, Ohio, died at his home in that city after a brief illness.

In addition to the Nickelodeon, he was operator of the Pastime, Dreamland and Empress, all in Columbus, and was a founder of the local motion picture operators' union. Surviving are his wife, mother, two sisters and two brothers.

Lady Tree

Lady Tree, famous actress of the English stage for more than fifty years and more recently motion picture actress, died Saturday at the age of 72 at the University College Hospital, London. Her last important appearance was in the English film, "Henry VIII." Other pictures, all of British manufacture, in which she appeared include, "Such Is the Law," "Wedding Rehearsal," "Early to Bed" and "The Girl from Maxim's."

H. Calvin Ford

H. Calvin Ford, former theatre owner, died at his home in Springfield, Mass, after a two months' illness. He owned the Majestic theatre, now the Palace, and built the Capitol which he operated for many years.

Rites for G. M. Townsend

Funeral services were held for George Marvin Townsend, 28, former booker for the W. S. Butterfield circuit, who died suddenly at his home in Detroit last week. He is survived by his widow, a son and brother.

James Dugan

James Dugan, assistant director for MGM, died of a heart attack last week at his home in Hollywood. He had been at work on "Navy Blue and Gold," a football story.

C. W. Schwartz

C. W. Schwartz, 53, business manager of the stagehands union in Toledo, was drowned in the Maumee river this week. Mr. Schwartz, who was also an employee of the Palace Theatre, joined the union, and had been in ill health for some time.

Rites for C. F. Scares

Funeral services were held for C. Paul Scates, manager of the Intermountain Theatres, Inc., in Salt Lake City last week. Mr. Scates had once been manager of several theatres in Montana and Idaho.

Settle Guaranty Suit

Out of court settlement ended the suit of Guaranty Liquidating Company against Mascot Pictures Realty Company, Republic Pictures, Nat Levine et al., with agreement by Republic to pay the rental increase for the balance of the five-year contract. The suit charged failure in obtaining a lease and transfer by Mascot to Republic and asked $100,000 damages.

Jay Emanuel Acquires Two

Jay Emanuel is assuming operation of two theatres, the Ralh, in Reading, and the Fulton Opera House, in Lancaster, the former in partnership with Mrs. Finch. Mr. Emanuel will also open the Dewey theatre, in South Philadelphia, end of the month.
“Stella Dallas” Film Wrings Heart Strings

Barbara Stanwyck Proves Superb in Tender, Beautiful Story That Depicts Mother Love

By WILLIAM BOHNER.

A good cry is relished now and then by the hardest-hearted of critics, and tears are plentiful in the talking-picture version of “Stella Dallas,” at the Radio City Music Hall. Lest you gather, however, from this introduction that the film is one long soliloquy of pathos, let me put you straight at the very outset.

Having a special fondness for this famous sob story—he considers the silent version the best film he has ever made—Samuel Goldwyn has endowed it with a superb cast that includes Barbara Stanwyck, Anne Shirley, Barbara O’Neil, Alan Hale and John Boles, and under King Vidor’s restrained and sympathetic direction, it emerges a tender, gently pathetic, curiously touching film.

A Story of Mother Love.

Frankly, “Stella Dallas” is the sort of film that could very easily have resulted in a cheap, sentimental assault on the heart strings. A story of unselfish mother love, it could have been ruined by a less sensitive director than Mr. Vidor. But he has done a fine job of directing, and the incidents lose none of their effectiveness and the characters become real human beings, experiencing genuine emotions.

That doesn’t mean, however, that Mr. Vidor hasn’t the courage of his sentiments. He never loses sight of the fact that the strength of “Stella Dallas’” lies in its emotional appeal and that it is so constructed that tears and a lump in one’s throat are always present. He puts over every poignant moment with devastating effect but never in a sappy manner.

Briefly, the story of “Stella Dallas” is the story of the futile efforts of a husband to convert his coarse, crude wife into a suitable daughter and how, when he fails, he leaves her, only to learn in the end the full meaning of her great love for their daughter when he gives her up to the care of the woman with whom her husband is really in love. Her happiest moment comes when, standing in the rain, she sees her child happily married.

Her Acting Is Superb.

Having always felt that Miss Stanwyck would prove herself one of the screen’s finest actresses if given half a chance, this department is happy to report, that in “Stella Dallas” Miss Stanwyck turns in a sensitive, beautifully shaded characterization and that there are moments of uncommon beauty in her playing.

No less superb is little Anne Shirley, until now so unappreciated by the public and not too much to the studio, RKO-Radio Pictures. Miss Shirley is little short of magnificent as the daughter, and for the fact that she will henceforth probably be a star in her own right she should give thanks to Mr. Goldwyn for choosing her for the role, and to Mr. Vidor for guiding her through it in such a masterful manner.

Excellent, too, are Alan Hale, Barbara O’Neil and John Boles, all of whom made “Stella Dallas” a film of warm, tender emotion. Few persons who see it will care to admit that it made them cry, but anyone who can truthfully say that it failed to affect him is a better man than this impassioned reviewer.

and RINGS UP NEW ATTENDANCE RECORDS AS WELL!
The New Talkie

Mr. Goldwyn Presents AnotherWinner,
Beautifully Acted 'Stella Dallas.'

By EILEEN CREELMAN.

Since Samuel Goldwyn produced it, the perfection of "Stella Dallas" is not unexpected. Mr. Goldwyn produced the silent version. He has made also this talkie, a poignant drama that keeps always clear of the maudlin. The Music Hall is showing one of the year's finest pictures. "Stella Dallas" is a drama of mother love, both comic and moving. It might easily have emerged as an effective bit of sentimentalizing. Mr. Goldwyn and his director, King Vidor, have been too shrewd for that. The production is always in excellent taste.

It has, for one thing, exactly the right cast. Barbara Stanwyck is one of those actresses, undoubtedly capable, pleasant to look upon, and gifted with a rare sincerity, who has never gotten quite the part she needed. She has it now, and she makes the most of it. This is an outstanding performance she gives, completely convincing, tender, amusing, without a trace of mawkishness.

"Stella Dallas" is a grand part anyway, the role of a mill worker's daughter who sets her cap for a gentleman and catches him on the rebound from a broken engagement. The marriage works out badly, as it must in spite of Stella's many awkward efforts and Stephen's determined patience. Stella's success is too much for her. She cannot conquer her love of loud, flamboyant, her liking to alienate humor, her tendency to alienate humor, her friends. Although the marriage breaks up, neither Stephen nor Stella lose their affection for Laurel. It is in deep love for that small daughter, who is just like her father, which teaches Stella that she can never teach Dallas. She tries to make the child happy. Everything she does is wrong until that last sacrifice in which she gives up the only thing she really loves. Laura her self, she pictures ends on a note of triumph through the rain after watching her daughter's wedding through a window. Co-stars with John Boles in "Stella Dallas," at the Music Hall.
YEAR'S FINEST PICTURES" ROLLS UP GROSS IN MORE THAN TWO YEARS!

From the first thirty minute ticket check (when more than 5,000 admissions were sold in record time) until this ad went to press, "Stella Dallas" is sending the Radio City Music Hall attendance figures into the smash brackets!

GOLDWYN presents

TELLA DALLAS

with BARBARA STANWYCK

JOHN BOLES • ANNE SHIRLEY

ALAN HALE • BARBARA O'NEIL • Written by Olive Higgins Prouty
Dramatization by Harry Wagstaff Gribble and Gertrude Purcell
Directed by KING VIDOR • Released thru United Artists

"Superb. It will record smashing box-office records from top to bottom." — Hollywood Reporter

"Includes all the very necessary elements for a great popular success." — Red Kerr, Motion Picture Daily

"It will certainly be regarded as one of the year's finest films." — Associated Publications

"Has Goldwyn touch that packs them in at the box-office." — Morning Telegraph
The sixth day starts off again at a smash pace—4879 tickets sold in first thirty minutes!

They're standing 10 deep in back as ticket booths continue to sell against a packed house!

The first show breaks...thousands pour out and yet eager thousands pour in to get their share of this great entertainment!

Is there no stopping this pushing, pulling throng? We're $875 ahead of the record figures of last Friday!

Who ever thought we'd pass the 15,000 admission mark so early in the day...c'mon "Stella"!

How that girl draws them in! We're now $1105 ahead of Friday...whew...sorry to sign off—but this ad must go to press!

Samuel Goldwyn's

STELLA DALLAS

Held Over 2nd Week Radio City Music Hall!
ASIDES and INTERLUDES

QUITE VERSATILE, those WPA Federal Writers in New York. Not content with the task of compiling a bibliography of the motion picture, they turned to a survey of "Italians in New York," and, "Armenians in Massachusetts."

Now, always on the alert for something fresh, they are digging into the history of censorship—but very early censorship. Running back into the archives as far as 1457, they found that in the early days of censorship the decrees of the rulers of Scotland forbidding all citizens from playing golf. The law was enforced, and strictly, not to ease the lot of the golfer, but to embolden "prophets who were thereby emboldened to commit the most unhallowed of villainies."

That master of the subtle art of exploitation, W. P. (Bruce Machiaveli) Stearns, of United Artists in Kansas City, says he is going to put the local Loew's Midland theatre all over the map. Noted for his ingenuity in drawing fresh from adversity, he has seized upon the grasshopper plague as opportunity. He is making arrangements to hang banners on local hop-pers, head them outward from the city, and spread the fame of Loew's Midland to Colorado, Nebraska, Illinois and Arkansas.

The Delaware, Lackawanna and Western Coal Company, the new radio sponsor of "The Shadow" serial, is offering exhibitions booking Grand National's "Shadow" series for a free ton of "Blue Coal," presumably to be given away to the public. Some enterprising exhibitor will try to make the ton last longer by giving away one piece of coal every third Tuesday when he plays a "Shadow" installment.

Lou Mills, running the Dixie theatre at Ollie Hill, Kentucky, related to J. A. (Soley-on-Sound Corporation) Tanney the recent incident at his theatre when one of the pictures which he exhibited featured a scene showing Richard Dix at a murder and Dix announcing: "We will bury this martyre to the cause next Sunday afternoon at two o'clock—everybody meet me here."

And, to help Lou Mills, promptly, at two o'clock on the following Sunday afternoon, a native Kentucky hillbilly, his rifle and the remembrance of children appeared at the Dixie theatre, took in the show, and, afterwards, complained to Mills because there was no funeral.

Insofar as Twentieth Century-Fox and Darryl Zanuck are concerned, the name of Gypsy Rose Lee passed when she affinityed herself to a Zanuck contract. The 20th Century-Fox people make it very clear that in the hereafter, Gypsy Rose would be known only as Louise Hovick, her real name.

"You Can't Have Everything," first motion picture to include Gypsy Rose, opened last week at the Rivoli, theatre on Broadway. And, as promised, there was nary a mention on the marquee or lobby displays of the "strip-tease" cognomen. Instead, the out-front was given attention to, "Louise Hovick—Guess Who?"

The death last week of A. Edward Wuppermann, brother of the motion picture's Ralph and Frank Morri (their real name is Wuppermann), resurrects the story about the Wuppermann family and Angostura Bitters. A. Edward Wuppermann was president of the Angostura-Wuppermann Corporation which manufactures the bitters. Before him, the Wuppermann's mother was president for a long spell. A native of Angostura, daughter of Angostura has been in the family for years—but not a member has ever known the formula for making the bitters. That has been a secret to all save one person at time for some 113 years.

Dr. Johann Gottlieb Benjamin Siegert, an army surgeon stationed in Angostura, Venezuela, first brewed the stuff in 1824. The formula was passed on to the Siegert family and, every year, Dr. Alfredo Halo Siegert, grandson of the original, visits the United States, to lock himself up in the Angostura-Wuppermann plant and prepare the annual supply.

Sign-of-the-Times, as reported by the New York Telegraph:

A man walked into the elevator of the old Palace Building on Broadway the other morning.

"Floor please?" asked the operator of the lift.

"Gimmee the keith floor," the passenger replied.

"Listen, buddy," retorted the operator, "you've either got the wrong company or the wrong year."

Walter Hartwig is presently in Ogunquit, Maine, conducting the "Manhattan (Broadway) Theatre Colony" at the Ogunquit Playhouse, in a series of summer stock revivals. Last week Mr. Hartwig's performance was of "Boy Meets Girl." Program credits included the following:

Veinian Blinds by courtesy of Sanford Awning Company, Sanford, Maine.
Wheel chair by courtesy of York Hospital, York, Maine.
Marinett's Kit by courtesy of Elizabeth Olson's Beauty Shop, Ogunquit, Maine.
Cigarettes for "Boy Meets Girl" by courtesy of Philip Morris Company.
X-Ray Plates by courtesy of York Hospital, York, Maine.
Second Wheel Chair by courtesy of Goodall Memorial Hospital, Sanford, Maine.

Motion pictures were used during performance, by courtesy of Quickie Publications, Rockefeller Center, New York.

PURCELL, OKLAHOMA, population 2,817, sent Rene Stone to Hollywood for a film career, and neither RKO, nor any other producer is going to put his face on the cutting-room floor without hearing about it from Purcell.

Mrs. Pearl Dooley, owner of the 400-seat Dooley theatre in Purcell, has been publicizing Rene Stone around the countryside as one of the young actors who would get their first break in RKO's "New Faces of 1937." No cabin along the river was without information about Purcell's own Rene.

Then came the print of "New Faces" to the Dooley theatre, announce to his wife Rene, Mrs. Dooley, perturbed, investigated, and discovered that the face of Mr. Stone had been cut from "New Faces" and was depressing at that very instant on the cutting room floor at the Radio studio.

Mrs. Dooley took Western Union pencil and wrote a long and lucid telegram to Ned Depinet, RKO chieftain, to the effect that Hollywood, Will Hays, RKO, Sam Erskin and even Joe Breen might know what kind of entertainment the country at large might want, but each and every one of them was totally ignorant of what Purcell in particular wanted, pay, demanded—Rene Stone.

Quickly came a reply telegram from Mr. Depinet, explaining that he had instructed the Hollywood studio to pick up Stone's face from the cutting room floor and send it directly to Mrs. Dooley. She received the little coil of celluloid, had it cut into "New Faces," and no one in Purcell ever knew that Rene Stone made his cinema debut by way of air express.

The "oldest living Californian" never appeared in a motion picture, never saw the inside of a motion picture studio.

Mrs. Caroline Foote Griffin, who treked to California with her parents in 1857, seventy years before Darryl Zanuck, married an outpost army officer and later tended sheep and worked in Goldwyn Studios, is dead in Los Angeles at the age of 82.

Not long ago, Mrs. Griffin proudly claimed the title of the "oldest living Californian." Kit Carson himself—inspiration of many a western "thiller"—guided Mrs. Griffin's father's wagon train over the last miles from Salt Lake to Colton, California, she said.

Philip de Schacht, Motion Picture Herald correspondent in Amsterdam, interrupts his latest letter of motion picture correspondence to announce his marriage, on July 27th, to Miss Jeannette Bartel's.

And now United Artists' publicity department Ripples the tale about travelers returning to Singapore after having penetrated Negri Sembilan in the Federated Malay States rubber jungles, and discovering, standing in a Hindu Temple's "place of honor," a statue—of Mickey Mouse. "Large crowds file before him on every holy day," said the press blur—probably Hindu exhibitors praying for better rentals.

Hollywood now is said to be the place where the stars of today used to go into the studio commissary with no money and a big appetite, and now go in with lots of money and no appetite.

By JAMES P. CUNNINGHAM
RKO REORGANIZATION TESTIMONY CONCLUDED

Objections to Special Master's Recommendations Will Be Heard in November

Emergence of Radio-Keith-Oppenheim from the long drawn out differences over reorganization was in sight this week with the conclusion of the taking of testimony on the special master's recommendations of Mr. Alger who will file a tentative report on the plan October 14th in federal court. Final action is expected in December, following a hearing in November before Federal Judge William Bondy at which time objections to the special master's recommendations will be heard.

Indications were that the report of the special master would recommend modifications or additions to the plan as now conceived. In the opinion of Mr. Alger, to H. C. Rickaby, attorney of Atlas Corporation, advocate of the plan, that he "may decide to butcher the plan" so that "nobody will be satisfied".

The special master ruled against the admission of testimony concerning the purchase in 1935 by Atlas Corp. from Radio Corporation of America of one-half of the latter's holdings of RKO securities for $5,000,000, with an option to purchase the remainder at $6,000,000 before 1938 on the ground that it was irrelevant to the proceedings.

Arthur Berenson, attorney for a group of Boston stockholders, opposed the ruling, stating that the sale involved approximately $30,000,000 worth of securities and debentures for about one-third of their value and the circumstances of the sale warranted investigation. The securities in question are said to include 1,211,463 shares of common stock and $9,786,655 in RKO debentures.

At a hearing last week, Joseph Cohen, representing the stockholders, charged fraud in purchase of RCA holdings by the Atlas Corp. and doubted the good faith of the latter company in proposing the plan. Mr. Cohen claimed that Atlas and RCA between them hold 84 per cent of the debentures and 48 per cent of the stock of RKO.

**Wilcox Sails, With RKO Deal Set for Signing**

Herbert Wilcox, London producer, sailed for England on the Queen Mary Wednesday with the understanding that he will probably produce four "A" pictures a year in Britain for RKO, each costing $750,000, two of which will be in Technicolor. Mr. Wilcox arrived in New York two weeks ago for discussions with RKO executives Leo Spitz and Neil E. Depinet relating to a production tieup and indications are that agreement has been reached.

At the same time it was announced that RKO will release "The Rat," a Wilcox venture now in production in Denham Studio, England, which will co-star Ruth Chatterton and Alan Malbrook, male lead opposite Anna Neagle in "Victoria the Great." "The Rat," a story of an uncrowned king of the underworld, was written by Ivor Novello, English playwright and actor.

Although "meeting of the minds" had been reached on the Wilcox-RKO production plans, it is understood that formal signature will not take place until September when Mr. Wilcox will return to attend the American premiere of "Victoria the Great" at the Music Hall, New York. The picture is set for September release.

On his return here, Mr. Wilcox is expected to resume conferences with Paramount with regard to a production deal similar to that discussed with RKO during his stay. Mr. Wilcox was in concave with Barney Balaban, president of Paramount, and John W. Hicks, foreign manager, but details of the subject occupying them were not disclosed.

**To Decide Stage Awards**

Geoff Kaufman, Burns Mantle, John Golden and Frank Crowninshield have been named by Sidney Howard, president of the Dramatists Guild, to award the John Golden Fellowships. The awards are of $1,000 each to young, promising dramatists.

**Art Group Chosen**

The Ways and Means committee of Charleston city council will recommend the Dock Street theatre be operated for two years by Carolina Art Association. The theatre is to open in November and the contract with the art group would carry a provision that it must raise $12,000.

**Militant campaigns against taxation affecting exhibitors resulted in the defeat of a measure considered by the Chicago city council and opened a bitter fight against the Pennsylvania and Maine import taxes with exhibitors in both those states joining the crusades of chain stores and others affected by the tax measures. The Pennsylvania measure, supported by the insurance industry, was defeated for constitutionality and the Maine bill carried up for popular referendum August 16th.

The three per cent amusement levy proposed in the formation by actors and radio stars of personal holding companies and other evasive devices.**

Free Shows ITPA

The prevalence of weekly shows sponsored by merchants in more than 80 Wisconsin spots has led the Independent Theatres Protective Association to warn exchanges that if they continue to furnish films for such purposes it will advise its members to boycott those exchanges.
Universal and MGM Lead in Purchases with Ten Each; Only One Play Acquired in Two Months

Although most of the stories for the 1937-'38 season were decided upon before the sales conventions earlier in the summer, producers were busy purchasing material to fill in the uncompleted parts of their programs.

In the last two months, 17 producers bought a total of 63 properties, Universal and Metro-Goldwyn-Mayer sharing the lead with the acquisition of ten each. Eight of Universal’s six and MGM’s purchases were original stories. Universal also bought a magazine story and one novel, and MGM a radio serial, one magazine story and two novels.

The two-month period brought the sale of only one play, “Howdy, Stranger,” which was purchased by Mervyn LeRoy for a Warner Brothers picture.

Sources of Supply

The sources of supply for the other properties were: Paramount, seven originals, one newspaper serial and one novel; Columbia, four originals; Twentieth Century-Fox, five originals; and two magazine stories; Warner brothers, two originals; RKO Radio, four originals and one magazine story; Monogram, three originals; Grand National, two originals; Samuel Goldwyn, two originals, and Selznick International, B. J. Jones, Maurice Conn, Walter Wanger, Republic and Principal Productions, one original each. In addition Selznick International acquired the screen rights to a magazine story and Republic, the motion picture rights to a radio serial.

The titles of the 63 properties bought by producers together with all available production credits are as follows:

Across the River, original by Edward T. Lowe and Gladys Unger, bought by Paramount to star Anna May Wong. Robert Florey will direct.

A Time to Die, original by J. C. Hawks, bought by Monogram.

Angel of Broadway, original by Russell Birdwell, bought by Selznick International for release through United Artists.

Argentine Love, an original by Joseph N. March and Philip MacDonald, bought by Paramount to star George Raft. Robert Florey will direct.

At Your Service Madame, an original by Albert Cohen and Hans Kraley, bought by Grand National as a starring vehicle for Anna Sten. The picture will be produced by Eugene Frank.

Aunt Emma Paints the Town, original by Harry Hervey, bought by Maurice Conn.

Novel for Young Star

Baby of the Family, novel by Pamela Harris, bought by Universal to star Deanna Durbin.

Big Dyna, will produce.

Big Town Girl, original by Frances Whiting Reid, bought by Twentieth Century-Fox.

Black Trouper, original by George Wagner, bought by Universal. Mr. Wagner will

YEAR’S COMPARISON OF STORY PURCHASES

Month |
<table>
<thead>
<tr>
<th>Originals</th>
<th>Books</th>
<th>Plays</th>
</tr>
</thead>
<tbody>
<tr>
<td>August</td>
<td>43</td>
<td>25(a)</td>
</tr>
<tr>
<td>September</td>
<td>30</td>
<td>12(b)</td>
</tr>
<tr>
<td>October</td>
<td>26</td>
<td>11(c)</td>
</tr>
<tr>
<td>November</td>
<td>16</td>
<td>10(d)</td>
</tr>
<tr>
<td>December</td>
<td>31</td>
<td>12(e)</td>
</tr>
</tbody>
</table>

1937

January, 55 23(f) 15 92

February  | 42    | 17(g) | 9 68

March     | 42    | 16(h) | 5 63

April     | 25    | 11(i) | 8 44

May      | 42    | 10(j) | 9 61

June      | 28    | 8(k)  | 1 37

July      | 21    | 5(l)  | 0 26

TOTALS FOR 12 MONTHS

(a) Including 5 published magazine stories.
(b) Including 7 published magazine stories.
(c) Including 5 published magazine stories.
(d) Including 5 published magazine stories.
(e) Including 5 published magazine stories.
(f) Including 3 published magazine stories.
(g) Including 1 published magazine story.
(h) Including 4 published magazine stories.
(i) Including 1 published magazine story.
(j) Including 7 published magazine stories.
(k) Including 1 published magazine story and

(m) Including 59 published magazine stories.

Babes in Arms, original by Forrest Brown, bought by Universal to star Buck Jones.

Boy of the Streets, original by Rowland Brown, bought by Monogram as a starring vehicle for J. C. Hawks. Brooklyn, will write the screenplay and Howard Hawks will direct.

California, original by Grover Jones, bought by Walter Wanger, for release through United Artists.

Canned Goods, originated by Joseph Montague, bought by Warner Brothers.

Cape to Cairo, original by Harold Nicholson, bought by Monogram.

Cry in the Skylabber, original by Norman Springer, bought by Paramount.

Dreadnaught, written by John C. Herndon, bought by RKO Radio to star Doug Nicholls. Mr. Nicholls will write the screenplay and Howard Hawks will direct.

Eddie, original by Grover Jones, bought by Mervyn LeRoy, for release through United Artists.

Fannie, originated by Josef Stein, bought by Warner Brothers.

Gang Busters, original by Philip Lord, bought by MGM.

Heaven on Earth, original by Harry Selby, bought by Samuel Goldwyn, for release through United Artists.

Howdy, Stranger, played by Robert Stack and Louis Pelletier, purchased by Mervyn LeRoy as a starring vehicle for Kenny Baker, for release by Warner Brothers.

Juggernaut, The, original by Robert Carson, purchased by William Wellman, bought by MGM to star Edward G. Robinson. John Lee Mahlin will do the screenplay.

Ladies in Love, original by Vera Caspary and Bradford Ropes, bought by Republic.

Little Lady, original by Sophia Claugh, bought by Universal to star Deanna Durbin.

Love Songs, The, radio serial, purchased by Republic. Sol Siegel will produce the picture as a 15-chapter serial.

Louisiana Expedition, original by Carroll Young, bought by Principal Productions, as a starring vehicle for Smith Ballew. It will be released through Twentieth Century-Fox.

Love on Parade, original by Emanel Manheim and G. Carleton Brown, bought by RKO Radio.

Author To Adapt Story

Lucky Day, magazine story, written by F. Hugh Herbert, bought by Universal. Mr. Herbert will do the script adaptation.

Mad Miss Mentor, The, originated by William Collier, bought by RKO Radio to star Pedro S. Berman production. Arthur Kober will write the screenplay.

Man from Bar 20, The, original by Clarence E. Mulford, bought by Paramount for production by Harry Sherman as another in the Hopalong Cassidy series of films.

Miss Me, Pame, A., magazine story published in Saturday Evening Post, written by William C. White, bought by MGM.

Miss Reader, original by Dario and Dorothy Farilla, bought by Columbia.

Merry, Merry Maiden, magazine story to be published in Cosmopolitan, bought by Selznick International for release through United Artists.

Novels Bought

Millie Inc., novel by Tisha Naomi, purchased from Paramount to Leo McCarney.

Mongrel for Money, novel by Carol Lynn, bought by MGM.

My Dear Miss Aldrich, original by Herman Mann, bought by MGM. Edna May Oliver and Janet Beecher will have leading roles.

Natchez Trace, The, original by Lee Freeman, bought by Principal Productions as a starring vehicle for Smith Ballew, for release through Twentieth Century-Fox. Gus Meins will direct.

Nutmeg Tree, The, original by Margery Sharp, bought by MGM.

Outlaw of Big Bend, original by J. Benton Cheney, bought by Republic.

Passport to London, original by Hilda Stone, bought by Twentieth Century-Fox for production under the supervision of Sol W. Wurtzel.

Prize Girl, original by Booth Tarkington, bought by Universal to star Deanna Durbin.

Magazine Serial Acquired

Professor Broadway, magazine serial, written by Charles R. Wylie, bought by Twentieth Century-Fox.

Roaring Six Guns, original by J. Benton Cheney, bought by Columbia.

Rock of ages, original by John Jacques and Ceci Jaccard, bought by Grand National as a starring vehicle for Tex Ritter.

Smith, Captain, originally by Frances Noyes Hart and Charles Grayson, bought by Universal as a starring vehicle for Hope

(Continued on following page, Column 2)
South Carolina Newspaper Cites Growth Of Local Theatres As Favorable Sign

Motion pictures "are the most extensive, artistic and indelible means to impress young minds with the master spirits of literature, art and history," according to the Columbia (S. C.) State, daily newspaper, which editorialized this week on the increase of Columbia’s film theatres, registering "a quite a number of pleasurable additions to the city’s progress," as follows:

"1. It is proof positive that our population is growing.

"2. Further proof that the increase means more money to be spent for recreation, information, up-to-dateness.

"3. Therefore, a better humored, a more intelligent, a more up-to-date citizenry.

"4. The extension not only of entertainment or amusement, but of educational, economic and scientific information.

"5. A refreshing environment inviting us during a great part of our waking hours.

"6. An added artistic embellishment to the city’s interior and exterior decoration.

"So habituated have we become to the movies that we often forget the part they play in life," adds the newspaper in its lead editorial for the day. "Aforetime, when we wanted to see famous people or take a look at London, Paris, Rome and Shanghai, we had to go there or be satisfied with a diminutive print. Now in our picture palaces we sit down and have them come to us. Motion pictures are the offspring of science through some of the finest minds the world has known. They bring to us the world’s best thought, the most famous events, the sublimest scenes.

"Viewing the matter still more broadly, the reasonable hope has already been expressed that the motion picture theater will be one of the ultimate factors in developing and establishing the international understanding and good will that all nations yearn for but at times such as the present seem far from attaining."

RKO Radio Holds Golf Tournament

More than 50 prizes were awarded to golfers at the RKO Radio Pictures’ 16th annual tournament at Fenway Country Club, White Plains. Milton Berle and Jules Levy were masters of ceremony at a dinner on the club terrace after the tourney. First prize winners were Dave Canavan, Roger Marrel, Ralph Rolan, Ed G. Lauder, Harry Brandt, Sam Rinzheimer, H. Rodcher, Milton Cohen, S. Rosen and M. White. (Picture on page 12.)

Award Approved In Roxy Claim

Settlement for $760,000 of the $1,177,400 claim of the Roxy Theatre gold noteholders’ protective committee against Fox Theatres Corporation has been approved by Special Master Courtland Palmer in a report filed in United States district court. The claim is based upon a 1927 contract between Halsey, Stuart & Company and Fox Theatres Corporation in which the Fox Theatres agreed to repurchase all gold notes at par with accrued interest if Halsey, Stuart sold $2,500,000 of the notes.

Two Regional Meetings Planned by Monogram

Two regional meetings were to be held this week, the first in New York, Saturday and the second in Chicago, Sunday. The New York session will be at the exchange and will be attended by sales forces from Philadelphia, Washington, Boston, Pittsburgh, Albany and Buffalo. After the two meetings, individual sales sessions are planned in the southern, western and northwestern territories.

Trans-Lux To Build Another

The trans-Lux newsreel circuit will build a new $80,000 theatre at Lexington Avenue and 22nd Street, New York. The contract has been awarded to Rheinizon Construction Company.

Universal Gets Contract

The Interstate circuit of theatres has signed a contract with Universal for the company’s entire 1932-38 lineup. The agreement was reached in Boston and covers 24 cities in Massachusetts, New Hampshire and Connecticut. Universal was represented by James B. Grainger, general manager of distribution, and the circuit by Edward Arsen, treasurer, and Ted Fleischer, chief booker.

McCoy Joins Monogram

Tim McCoy, for some time appearing with Ringling Brothers, has signed with Monogram Pictures for a series of westerns. Tom Keene, another western star, also signed with Monogram as did William Nigh, director, whose first assignment will be "Telephone Operator."

Deaf Request Silent Films

The National Association of the Deaf, in convention at Chicago last week, discussed a resolution to request motion picture producers to produce a few silent pictures each year.

Boston Newsreel Theatre Sept. 1st

The first newreel house in the business district of Boston will open September 1st. It is the Strand, and will feature short subjects as well as newreels.

Sokal Joins Columbia

Heinrich Sokal, who has been producing pictures abroad, has been signed as producer by Columbia.

63 Stories Bought For New Pictures

(Continued from preceding page)

Hampton. The authors will do the screen adaptation.

Stevie Hat in the Summer Time, A, original by Harry Candel, bought by Paramount.

Sudden Bill Donan, original by Jackson Gregory, bought by Buck Jones.

Sweet Land of Liberty, original by George Bradshaw and Joseph Bigelow, bought by Samuel Goldwyn, for release through United Artists.

Swing, Er, Susan, original by Philip Wylie and Laurence Schwab, bought by Twentieth Century-Fox.

Another for "Hopalong"

Tex, original by Clarence Mulford, bought by Paramount for production by Harry Sherman as part of the Hopalong Cassidy series.

Thank You, Mr. Moto, magazine story published in the Saturday Evening Post and re-published in book form, written by J. F. MacGowan, bought by Twentieth Century-Fox.

They Knew What They Wanted, original by Vera Caspary, bought by Paramount.

This Is My Affair, original by Matt Taylor, bought by MGM. Will be produced by Michael Pessner and directed by Errol Taggart. Donald Henderson Clarke and James Edward Grant will write the script.

Throughout the Nation, original by J. Walter Rubin, bought by MGM. Mickey Rooney, Edna May Oliver and Lewis Stone are to have leading roles. Mr. Rubin will direct. Lawrence Hazard did the adaptation.

Tibber Araban Knights, original by Joseph Montague, bought by Warner Brothers.

Two Wise Guys, original by Jack Neville, bought by Monogram. Picture will be filmed under the title "The Girl Next Door."

Untitled Original, by Marion Ainslee, bought by RKO Radio, to star Fred Astaire and Ginger Rogers with Andro S. Berman as producer.

Vanished Miniature, the, novel by Dr. Erich Kastner, bought by MGM.

West of Broadway, original by Monroe Shaff and Joe Hoffman, bought by Columbia.

Youth Marches On, original by Elliott Gibbons, bought by Universal, for production by Joseph Pasternak.

Martin Davis Buys Two Theatres

R. E. Martin and Rufus Davis, operators of the Martin Davis theatres in Georgia, Alabama and Florida, have purchased two theatres in Panama City, Florida, from J. E. Churchwell. The circuit already operates one theatre in Panama City.

Incorporate in Delaware

Republic pictures Corporation of Delaware has been formed, listing capital of $100,000. Also formed is G. F. Rinaldi Amusement Company, amusement parks, with a listing of $6,000.

Kandel Gets Rights

American distribution rights to "Puppet Love," a two-reeler produced in France, have been acquired by M. J. Kandel, president of Ideal Pictures.

Edmund Goulding, director and writer, has signed a new contract with Warner Brothers under which he will make at least four pictures.
Producer after producer has been announcing that henceforth all pictures will be shot in **COLOR**!

...... take a peek at what started all the shooting!!
WARNER BAXTER
JOAN BENNETT

in
"Walter Wanger's Vogues"

HELEN VINSO• MISCHA AUER • ALAN MOWBRAY • JEROME COWAN
MARJORIE GATESON • DOROTHY M'NULTY • ALMA KRUGER • POLLY ROWLES
and those WALTER WANGER MODELS "THE MOST PHOTOGRAPHED GIRLS IN THE WORLD"

original screenplay by Sam and Bella Spewack • Directed by IRVING CUMMINGS • Released thru United Artists
"Walter Wanger's Vogues of 1938"

... preceded by the greatest publicity campaign ever given a motion picture will be backed up with unprecedented national advertising and ready-made tie-ups arranged to break locally when and as you play this Biggest of All Money Attractions
Ohio Theatre Manager Recalls Years as Nickelodeon Operator

John A. Schwalm Known to Ohioans as Exhibitor 31 Years, from Song Slide Days

by E. H. MAYER

To Ohioans who recall with nostalgia the early years of the century the name of John A. Schwalm is identified intimately with what to them were the screen's first manifestations just as the same name and the same man represents to their minds today the motion picture in its most modern dress.

Not a native of the state, having been born and having spent his youth in Pittsburgh, Mr. Schwalm gave Dayton its first motion picture theatre, the 96-seat Electric, in 1906. Since the flowering of that first venture he has remained continuously and successfully in the exhibition field as an independent and circuit operator, and he is now the manager of the Rialto, leading house in Hamilton.

The veteran showman's story of the acquisition and operation of his first theatre and the industry in general, which encouraged him to continue the career he had chosen, constitutes an interesting cross section of the history of the early days of the electric. Born in Pittsburgh 64 years ago last April 15th, Mr. Schwalm began his business life as a window glass worker and his flair for organization and executive work was given early scope through his election as an officer of a Knights of Labor union and through activity in municipal politics.

Persuaded to reminisce the exhibitor continued in his own way: "It was during noon hour that I discovered a window in the condition of a show. I opened it, and eventually stopped at a vaudeville show which had been opened by Harry Davis on Smithfield Street, between Diamond and Fifth Avenue. It was the only one in Pittsburgh.

The place had the unheard of number of 300 seats, showed pictures continuously and charged 12 cents. The show I sold lasted 12 minutes. I intrigued me. I noted the business was growing, and I felt it had possibilities. That's when it was that bug bit me.

"One day while I was standing in front of this 'mammoth' theatre, a schoolmate, C. S. Reddleder, happened along. We discussed this amusement novelty. That discussion was the turning point of my life. We both agreed that if Davis could put it over so could we, but where to start was something else again. We considered locating in Pittsburgh, but decided another location without competition would be better.

$1,900 for Remodeling

"After considerable thought we decided on Dayton, Ohio, where we had heard no regular show of this kind existed. So in March of 1906 we leased a building at 40 East Third Street in Dayton which we remodeled into a 96-seat theatre with an area of 20 by 64 feet, at an expense of $1,900, and named it the Electric. This was the only 'straight' theatre in the town.

"We opened the Electric May 1, 1906, showing the same film for a week at a five-cent admission. Our product being purchased from the Pittsburgh Calcium Light Company, on which Richard Rowland, now a producer, was president. Our film rental was $35 a week but we never knew what we were to get until the film arrived. Then we could have signs and banners painted which constituted the bulk of our advertising. Occasionally a traveling promoter would happen along with an 'outstanding' attraction such as 'White Slave Traffic,' 'The James Boys' and similar spectacles.

"The Electric possessed the first Powers projection machine in Dayton and operated on a grind policy from 8:30 A. M. to 11 P. M. The operator was paid $15 a week, the cashier $7, the doorman $10, and the janitor $7. As for music, 'there just wasn't any. All we gave them was pictures, although we occasionally did spread ourselves by looking in a song slide.'

Saturday Gross $178

"Mr. Schwalm explained the venture ran about a 'red' during the first summer. 'But when the parks closed, that was a different story,' he added. 'Business began to pick up in September and by early December we were making a profit of $200 weekly. I remember one Saturday in particular we took in $178. That was one of our really big days.'

"Early in 1907 Mr. Schwalm opened the Victor with 350 seats in Reading, Pa., the first five cent theatre there. This house was later sold to Carl and Schad, who subsequently became big operators in Reading and later sold out to Wilmer and Vincent for nearly $1,000,000.

"In the same year he opened the 300-seat Dreamland and the Bijou with 550 seats in South Bethlehem, Pa., and the Jewel, an upstairs house, in Easton, Pa., for which the first floor was used as a lobby. In all these houses the admission was five cents.

Color Feature Shown

"Resuming his story the exhibitor said: 'Disposing of our interests, we went back to our first love, Dayton, where we leased the old Beekel Hall, a second floor location which we remodeled into the Jewel. Here we really went to town. Adding two acts of vaudeville, we raised our admission to five and ten cents. We found we could get by with this and later we advanced it to ten and 20 cents. However, we gave the city the first honest-to-goodness amateur shows and, what's more, we inaugurated talking pictures. We had a company of four men and three women who stood behind the screen and 'talked' the pictures from their own scripts, which were prepared at previews.'

"In 1908 Mr. Schwalm bought a hand-colored print of the 'Passion Play' from Richard Rowland for $400. This was rented throughout eastern Pennsylvania for $20 a day over a long period after which it was sold back to the distributor for the original purchase price.

"The showman's next venture, after disposing of his Dayton house, was to form a partnership with John H. Broomhall of Ohio. They built the Theatertorium in Richmond, Ind., in 1908, a 300-seat house. The following year they built the Jewel in Hamilton, O., the beginning of the Jewel Photoplay Company. In 1914 the Jefferson, in Hamilton, was acquired. In 1918 they bought the Regent in the same city and in 1920 they converted the St. Charles Hotel into the present Rialto. On the death of Mr. Broomhall some years ago Mr. Schwalm took over his share of the company.

"The Jewel and the Regent have since been converted into business properties. The Jefferson was destroyed by fire. Mr. Schwalm operated the Rialto as an independent house until it was taken over by Public and later by the present lessees, Southco, a Paramount subsidiary.

"Although he attends to every detail of the Rialto in a supervisory capacity, Mr. Schwalm is a city councilman, leader of the Butler County Democratic Committee, a director of the Chamber of Commerce, of a building and loan company and of the Anthony Wayne Hotel, just until the Rialto became part of a theatre circuit, he was a director of the Independent Theatre Owners of Ohio. He is the owner of a summer hotel in New England and of the bus terminal property in Hamilton. Known by his first name to nearly every resident of the city and popular because of his personality and character, he is a golf enthusiast, a baseball fan, and the father of two boys, both college graduates, and a daughter whose graduation from college he will attend next year.
There’s Double Feature Problem, Increased License Fees and Projectionists’ Demands

by WILLIAM F. CROUCH

in Chicago

The advent of fall will see three sizeable battles being fought on the Chicagoland film front. The issues coming up for debate and decision are the following:

Double features.
Increased license fees for theatres.
Increased wages for motion picture operators.

The matter of double features probably will be the first to arise this fall in the theatre-playing area of Chicago. Four years ago the public voiced such protests through newspapers, clubs, associations and other media that theatremen returned to the single feature. At that time Balaban & Katz advocated the single feature.

This year the B&K circuit is on the other side of the fence. Having started duals last fall when all other circuits and most independents hoped to maintain single features, B&K continues to emphasize the double feature and is arranging to continue using that policy.

Admission Tax Tabled

The many conferences between theatre owners and city officials over license fees and other matters of ordinance eased up this week as theatre executives and city aldermen sought vacation lands. Last week an ordinance drafted and ready to be voted upon was tabled abruptly and referred to a subcommittee of the city finance committee.

This ordinance was an amusement tax proposal which called for a tax of one cent on all theatre admissions of 16c to 32c, two cents on tickets from 30c to 75c, three cents on tickets from 75c to $1, and over that amount four cents a ticket.

Alderman B. A. Cronson moved to eliminate the tax on tickets less than 30 cents, saying that the children of the city would be the most affected. Alderman John F. Healy commented that the small theatre owner would be the hardest hit by any tax of this type and that it would lead to the higher theatres driving out the small fellows.

The proposal thereupon was set aside. Other plans for the raising of more than one million dollars in the amusement industry will be the order of the day in the coming weeks, it is learned, so that the small theatre owner will not be too hard hit.

Having granted city employees a ten per cent wage increase starting October 1st, the city council finds it necessary to raise more than $3,000,000 to meet the budget deficit this wage increase will cause. Hence the proposed raise in theatre license fees.

The third major problem to greet the theatre owner this fall will be an expected demand for higher salaries for projectionists.

Last year the Chicago operators union asked for a 20 per cent increase. This was not granted, however, and it is thought likely that the operators again will seek a pay raise, feeling that this year they may have a better chance of getting it.

The current contract expires August 31st, and negotiations for a new agreement are expected to get underway this week. Just what demands the union will make at the first meeting have not been disclosed but it is learned from an authoritative source that a wage increase will be sought. The average wage for operators in Chicago is said to approximate $97 a week, exclusive of overtime.

Last year theatremen refused to give the union a pay increase because operators’ salaries had remained at a high level during the depression and because many of the men drawing the paychecks had hired substitutes to work for them most of the time and thus had lowered the standard of operation. Theatremen executives say that conditions have improved but little.

Contrasted with these issues are prospects of the biggest corn crop in years, with increased attendance and construction of additional theatres indicated.

CAPA Honorary Members

Joe E. Brown and Rubinoff were elected to honorary membership in the Chicago Amusement Publicists association (CAPA) at a meeting last week in the CAPA clubrooms in the Sherman Hotel. Both men are here for personal appearances. Brown is broadcasting baseball games over WJJD and Rubinoff appeared on the Grant Park musical program last Friday.

B & K Twin Fiesta

Balaban and Katz will hold a dual celebration next month for the Will Rogers theatre, its newest house in Chicago, and the Central Park, its oldest Loop house.

Fathers and Sons Day

The fourth annual Motion Pictures Fathers and Sons Day will be held August 29th at the Uptilers Club, Hollywood. Arrigo Landau has been elected chairman of the Sons’ Executive Committee and has named Richard Lundau, David Weisbart, F. Maury Grossman, Gerald Brandt and Burton Lewis as his co-workers. A baseball game is the order of the day, which last year was won by the fathers’ team, made up of Groucho Marx, Sam Briskin, Joe E. Brown, the Ritz Brothers, Charles R. Rogers and Eddie Cantor.

Negotiations for the acquisition of seven houses in the New York area are underway by Harry Brandt who plans to add the theatres to his circuit by next week.

New Dubbing Plan To Void Subtitles

A synchronized dubbing process designed to eliminate the use of superimposed titles, by substituting a foreign-language sound track to correspond with the lip-movements of the original tongue, is claimed by Language Synchronizing Patents Company, of New York, and is being demonstrated to export managers of large distribution companies at Hotel B&K.

Under the process, a new sound track is said to be dubbed in such a way that the translated dialogue may be synchronized with the lip-motions of the original, thereby permitting use of the original print and eliminating the need for re-make, it is claimed. Choice of words in phrasing the translation so that they match the “appearance” of the original is called the key to the idea. Timing is measured by running the dialogue across a screen in the manner of a “galloping” electric sign and matching foreign syllables with the speed and outline of the language which is to be translated.

The fact that most countries require that dubbing be done within their own boundaries makes the process of greater interest to export managers in Spanish-language areas, where such restrictions are less stringent.

Local circuits having theatres in neighborhoods with a high foreign population are also expected to be interested in the idea. At the same time, if the idea measures up to the claims of its sponsors, it is expected to increase the market for foreign films in this country with English dialogue supplied by American actors supplanting the title system.

The cost of the new sound track ranges from $3,000 to $5,000 per feature.

The process was developed by Michael Hoffman, a former orchestra leader and theatre operator.

Movietone Editor Touring

Making a tour of the world to acquaint himself with his associates in Movietone News, Harry Guinness, editor of Australian Movietone News, is in New York to observe home office operation.

RKO Signs Ruby Keeler

Ruby Keeler has signed with RKO to appear in two pictures a year. Her first will be “Love Below Freezing,” which Pandro S. Berman will direct.
CBS ANSWERS EXHIBITOR FIGHT WITH OPTIMISTIC ANALYSIS OF RADIOS USE

Ownership of Radios Listed By States with Percentages

Three Out of Four Families in Largest Cities Hear Programs on the Air Daily, Says Columbia Digest

Almost three out of every four families in the largest cities of the United States are listening to their radios every day and in smaller communities the percentage is even higher, according to "Radio in 1937," a book published by the Columbia Broadcasting System.

Although the book was not compiled for the purpose, it provides for motion picture exhibitors a rough picture of radio's inroads and radio broadcasting by film stars, a clearer picture of the construction, statistically, of radio in United States. The data include all of the 25,000 population and over, nine out of ten of all families in all income groups open their homes wide to radio. The statistics, gathered from all parts of the United States, also reveal that 90 per cent of all homes are equipped with radios. The percentage of radios in homes located in communities of various population sizes are:

Over 250,000.......................... 92.4%
25,000 to 250,000.................... 90.8%
10,000 to 25,000...................... 91.8%
2,500 to 10,000....................... 88.8%

In commenting on the ownership of radios by income levels the book points out:

"Today, in communities of 2,500 population and over, nine out of ten of all families in all income groups open their homes wide to radio. Radio scales all fences; gets into all homes.

And to prove this, ownership of radios by income levels is listed. The statistics show the income levels and the percentage of homes owning radios as follows:

"Over, $5,000, 98.6 per cent; $2,000 to $5,000, 98.6 per cent; and $1,000 and under, 81.1 per cent.

While theatre audiences draw their audiences from all income levels, radio, the book states, "all but completely wipes out distinction between mass and class circulation."

The percentage of homes owning radios in the four time zones, eastern, middle, mountain, and Pacific, as also is listed. The greatest percentage, 91.3 per cent, is in the Pacific zone which also is where the production center of the motion picture industry is located. Ranking second with 90.7 per cent is the eastern zone which is the most thickly populated and thus has more motion picture theatres than any of the other sections. The mountain zone is third with 89.7 per cent and the central has 88.8 per cent.

For all zones there is an average of 5.1 hours of daily listening among radio owners. The eastern leads with 5.2 hours while the other average hours are, 5.1, Pacific; 5.0, central, and 4.9, mountain.

As for the age and sex of the radio audience, the statisticians drafted a chart giving percentages for morning, afternoon and evening programs.

\[\text{Male}\]
\[
\begin{array}{c|c|c|c|c|c|c|c}
\text{Time} & \text{Over 18 Winter} & \text{Winter} & \text{Summer} & \text{Over 18 Summer} & \text{Under 18 Winter} & \text{Under 18 Summer} \\
\hline
\text{Morning} & 22 & 21 & 27 & 24 & 13 & 16 \\
\text{Noon} & 12 & 10 & 18 & 14 & 9 & 10 \\
\text{Night} & 12 & 10 & 18 & 14 & 9 & 10 \\
\end{array}
\]

\[\text{Female}\]
\[
\begin{array}{c|c|c|c|c|c|c|c}
\text{Time} & \text{Over 18 Winter} & \text{Winter} & \text{Summer} & \text{Over 18 Summer} & \text{Under 18 Winter} & \text{Under 18 Summer} \\
\hline
\text{Morning} & 20 & 19 & 25 & 22 & 12 & 15 \\
\text{Noon} & 10 & 9 & 17 & 14 & 9 & 10 \\
\text{Night} & 10 & 9 & 17 & 14 & 9 & 10 \\
\end{array}
\]

\[\text{Combined}\]
\[
\begin{array}{c|c|c|c|c|c|c|c}
\text{Time} & \text{Over 18 Winter} & \text{Winter} & \text{Summer} & \text{Over 18 Summer} & \text{Under 18 Winter} & \text{Under 18 Summer} \\
\hline
\text{Morning} & 21 & 20 & 26 & 23 & 13 & 15 \\
\text{Noon} & 10 & 9 & 17 & 14 & 9 & 10 \\
\text{Night} & 10 & 9 & 17 & 14 & 9 & 10 \\
\end{array}
\]

It is interesting to note, the book states as comment on the chart, "the large percentage of men who listen morning and afternoons (as well as evenings). In millions of homes, radio continues as a family medium throughout the day."

The greatest number of average hours of daily listening by the size of cities is 5.7 hours and is recorded from cities with 10,000 to 25,000 population. Other average daily listening hours and the population of the cities in which they occur are 4.5, 250,000 and over; 3.5, 25,000 to 250,000; and 1.5, 2,500 to 10,000.

Offices have been opened adjacent to the Film Building in Cincinnati by Maurice Chase, who recently acquired the Imperial franchise.
Newsreels Rush Creezes to China; 2 Reported Failed

The American motion picture newsreels have gone to war again. For the third consecutive year, the summer has brought a war, and with it invasion of cameramen are recalling their staff cameramen from vacations half way round the world, rushing them to the front on 24 hours’ notice. Last year it was the outbreak of war in Spain between Retans and Spaniards that brought the newsreels out of their summer idleness in Italy and set out to conquer Halie Selassie and his Abyssinia. This year it is the un-official war between Japan and China, expected to be the most difficult from a coverage point that the American newsreels have yet encountered.

Paramount has at the front Henry Kotani, manager of the Paramount Japanese reel; A. T. to date the Chinese staff, and Earl Nelson, of the Seattle office, en route.

Charles E. Ford, editor of Universal News, dispatched Howard Winter, cameraman, to China, last week, aboard the S. S. President McKinley, sailing from Seattle. He will work at the front with George Kranzuk, Universal’s cameraman in China.

Bonnie Powell, Far East supervisor for Fox Movietone News, reported arrested by the Japenese authorities. Retan cameraman, J. Y. T. Wong, has been handling the coverage for his company with a reciprocal arrangement with the Japanese News agency. Kai-Shek, as manager, and a staff of their cameramen worked under Mr. Powell.

Other companies reported preparations underway.

Censorship Is Eased

At the beginning the Chinese censors were particularly strict. After constant complaint, Mrs. Chiang Kai-Shek, wife of the Chinese War leader, and a Wellesley college graduate, interceded for them. As a result, they obtain tighter control of the situation the newsreels report they are meeting a growing obstacle in Japanese censorship. General agreement is quoted that the Japanese military authorities, and working conditions for the cameramen are very strict. By using a Japanese cameraman in the work along with the Retan, Paramount reduced its problem.

Paramount has published large stocks of negative, and has been handling the coverage for his company with a reciprocal arrangement with the Japanese News agency. Kai-Shek, as manager, and a staff of their cameramen worked under Mr. Powell.

Other companies reported preparations underway.

Paramount Adds 400 Houses to Its Circuit Since ’35

Four hundred theatres have been added to the Paramount circuit since the company’s reorganization in 1935. Total theatre affiliations for Paramount now number about 1,400. At the time of the reorganization the circuit list 1,035 theatres owned or controlled by it or subsidiaries, in a report filed with the Federal court.

Paramount’s present theatre holdings are about 400 fewer than the peak year, 1931, when it operated 1,790 houses. During the reorganization, about 800 theatres had been dropped by sale, lease, cancellation of leases or lapses of operating agreements.

The basic operation since 1935 is laid to management of the larger circuits by operating agreements with Paramount. Following are the estimated totals of theatres added to these circuits: Interstate Circuit, Hobart, 40 theatres; E. I. Sparks, 20; A. H. Blank, 35; M. & P. New England Theatres, 30; B. & K., 25; Wilbur-Kindsey, 30; Lucas & Jenkins, 15; Saenger, 40; Minnesota Amusements, 20; Malco, 20; Comerford, 12; miscellaneous, 100.

MGM Hires Cartoonists

Cartoonists are being signed at a rapid rate for the new MGM cartoon unit, now being built at a cost of $200,000 and scheduled to open on August 16. Fred C. Quiby, in charge as chief for the subject for the company, is interviewing and signing artists and technical talent.

Projection Book Issued


Two Millions Offered to End Paramount Suits

A proposal for a $2,000,000 cash settlement of the recovery actions brought by the Paramount trustees against former officers of the company has been made by Shadrack Griffis, chairman of the executive committee of Paramount.

Mr. Griffis will submit the proposal to Arthur Ballentine, counsel to the Paramount trustees, in London this week with the possibility that it may be acted upon within the next few days.

The actions were brought by the Paramount trustees in 1934 and seek recovery of salaries paid former officers “in excess of a reasonable amount” and also the return of sums alleged to have been lost through the redemption by the company of guaranteed stock repleinagreements entered into during the years 1927-31 for purposes of expansion.

The proposal for a settlement by the 24 defendants would aggregate payments of about $2,000,000, it is said. If the plan is approved in principle by the trustees, discussions would have to be held as the trustees are said to insist upon one lump payment while some defendants favor staggered payments over a number of years. In addition, the trustees may object to the settlement on the ground that it is inadequate.

Under the tentative agreement, associates of Loew’s, Loeb, are to pay $500,000 while other defendants, including Adolph Zukor, Sidney R. Kent, Sam Katz, Jules E. Brulatour, Frank A. Bailey, and the estate of Emil Sauer, would pay proportional sums totaling over $1,200,000, it is reported.

Selznick Men Shifted

Selznick International has promoted Mason Liston from location manager to unit manager. The move was made by D. W. “Ivan” Selznick, then in charge as chief for the company, to become assistant film editor on the same production. Hal C. Kern, film editor-in-chief for Selznick, is forming the largest Technicolor stock library in the world with 65,000 feet already assembled.

Texas Circuit Adds Four

Interstate Circuit, largest group in Texas, has acquired four additional theatres, giving the circuit a total of 122 houses. The Texas and Adjie, both in Arlington, were purchased outright recently. The Palace and Plaza, in San Marcos, were taken over under a partnership arrangement with its former owner, F. W. Zimmerman, who will continue as manager.

F & M Adds Script Department

Fanchon and Marco has added a department to its New York agency for the handling of radio and film scripts. The move was the result of interest by advertising agencies that radio scripts will not be considered unless direct rights have been assured.
NOTICE!
The best short subject ever made is the trailer for "Broadway Melody of 1938".
The trailer on “Broadway Melody of 1938” is being booked by showmen as part of their program and is being advertised just like a Short Subject. It was produced from an original script and made at the M-G-M Studios just like a full-length feature. On the next page is the scenario itself!
That hand I'm... the dancier among and Sophie. You'll and why... Right This life an ROOMS")

"THE PRESS AGENT"

This is a montage of a little of everything that goes into the daily life of a press agent. The montage closes with a stock shot of a big city room... over which is superimposed the floor dial of an elevator showing the elevator's rise from ground level to the eighteenth floor. Just as the montage ends we dissolve to the doors of the elevator and ROBERT TAYLOR exits and walks across the office building hall to a door.

(He approaches the door on which is lettered: "EDITORIAL ROOMS")

Taylor goes through the door into a reception room where we find HELEN TROY at a switchboard:

TAYLOR:
I'd like to see the motion picture editor... if you don't mind...
The girl is all a'twitter—she has an idea... and yet...

TROY:
Why certainly, mister... Gee... Why... Right through that door... Gee... But you look like Robert Taylor...

TAYLOR:
I am Robert Taylor.

(He starts through the door on which is lettered "MOTION PICTURE EDITOR") Beyond Taylor we see the editor at his desk. This is an ultra modern office—class written all over it... Smartly-framed pictures of film stars adorn the walls.

EDITOR:
Bob Taylor! Well... This is something... Usually we fellows have to chase the stars... Now... You turn Press agent!

TAYLOR:
Bill... It's like this... I'm so enthusiastic about "Broadway Melody of 1938"... It's so chuck-full of entertainment...It has so many great players... That I've asked permission to tell theatre-goers... Through your newspaper... That it's the greatest musical M-G-M ever made...

BILL:
That's fine... But... Show me!

TAYLOR: (Opening a brief case... takes a picture from it... and tosses it atop the Editor's desk.)

(As Taylor tosses the still... we cut to a close insert... in action... of Taylor's hand completing the toss... and the still in full view hitting the Editor's desk. This still is an actual blown-up frame of the scene we are going to reveal. The camera tracks down on the still until it fills the screen.)

(Over this still we hear Taylor off-screen:)

Here she is! The Queen o' Taps... ELEANOR POWELL... And with her George Murphy... My rival for Eleanor's affections... I'm not doing so well in my pursuit of Eleanor... But... George is "feelin like a million!"

(Here the still comes to life... and Eleanor and George do a bit from "Feelin' Like A Million").

TAYLOR:
Here's another picture...

(Now he tosses another still upon the desk... and off-screen we hear Taylor:)

Ever hear of Judy Garland?... You'll be hearing plenty about her from now on. And that grand trouper who needs no introduction... Sophie Tucker. The man with the lolly-pop is Barnett Parker... among the funniest! Sing, Judy, Sing!

(Still comes to life and the three sing a bit from "EVERYBODY SING")

TAYLOR: (Excitedly)
That's enough, Judy, we have other pictures to show.

(Taylor picks up the picture... and tosses another still on the desk... this time he places the still upright against a desk lamp... and we truck up on the insert from the eyes of the Editor)

TAYLOR: (Over still truck-up)
Three guesses—but you'll only need one of them! It's lanky, loose-jointed Buddy Ebsen... danzier than ever—

(After Ebsen does part of the routine... we "freeze" the action... and Taylor picks up still... puts it away... and removes four or five stills from the brief case one at a time tossing them on the desk...)

TAYLOR:
You'll never forget Robert Wildhack... The "Snorer" of last year's "Broadway Melody"! Here's Charley Grapewin—he's always good for a laugh—Billy Gilbert "stops the show" every time he's on... And here now... I've got so many pictures I almost forgot Robert Benchley. Hold on there "Snorer" I'm going to give you all a chance!
Today again! I'm you and who dressed with George but You That's "Your Bob the Hold Editor Charles Bob giving But (Still comes to life for telling-off scene)

EDITOR: Okay, Bob! What about Charles Igor Gorin—I understand M-G-M has a great new singing find in this young man!

TAYLOR: Right you are! Take a look!

(Still comes to life for a bit of the song in the Barber Shop)

EDITOR: And isn't Willie Howard in it?

TAYLOR: I'll say he is ... But who's the press agent ... You or me?

EDITOR: Okay ... I'm back in character. But you've got me talking about "Broadway Melody"

TAYLOR: And now just a peek and that's all ... The big number ... "Your Broadway and Mine". Eleanor Powell tapping ... George Murphy dancing ... Sophie Tucker torching ... Charles Igor Gorin and Judy Garland singing ... Buddy Ebsen shuffling ... and the Whiteway Beauties in Cellophane—well—see for yourself.

(Editor)

What a show ... I'd call it next year's biggest musical ... Today!

TAYLOR: And you're not wrong ... That's what everybody's going to say about "Broadway Melody of 1938". See you opening night!

EDITOR: Thanks, Bob! I've got enough material for eighteen front page banner lines.

TAYLOR: (As he exits from the door ... with editor slipping paper into typewriter ...)

What do you mean eighteen banner lines ... I'd say a hundred and eighteen!

(As Taylor exits he bumps hang into Sophie Tucker ... dressed in the smart suit she wears in the "EVERYBODY SING" number. She ... too ... is carrying a brief case ... just about to enter the Editor's office!)

TAYLOR: What ... You, too!

TUCKER: (With a big take ...)

Scooped ... again!

(Fade out)

At the end ... to sock home the title and the cast—

Title cards reading—

TITLE—1:

IT WILL SET THE PACE FOR FIVE YEARS TO COME

TITLE—2:

"BROADWAY MELODY OF 1938"

TITLE—3:

COUNT YOUR LUCKY STARS

TITLE—4:

ROBERT TAYLOR
ELEANOR POWELL
GEORGE MURPHY
Binnie Barnes
Buddy Ebsen
Sophie Tucker
Judy Garland
Charles Igor Gorin
Raymond Walburn
Robert Benchley
Willie Howard
Charley Grapewin
Robert Wildhack

TITLE—5:

"BROADWAY MELODY OF 1938"

A Metro-Goldwyn-Mayer Picture—Directed by Roy Del Ruth

You've read the copy! NOW SEE THE TRAILER! A GREAT ADVANCE PLUG FOR M-G-M's "BROADWAY MELODY OF 1938"
HEAR BILL TO OPEN AIR TO ALL VIEWS

Three measures designed to insure greater freedom of speech on the air have been introduced in Congress, under the sponsorship of the American Civil Liberties Union, by Senator Lewis Schwellenbach, of Washington.

According to the Liberties Union, "the bill would, in principle, extend to controversial public issues the same guarantees of fair treatment as the law now requires for political candidates." Specifically, the measures would obligate radio stations to set aside regular periods for uncontrolled discussion of controversial issues on a non-profit basis and would give equal time to the various exponents of such issues.

A campaign is being undertaken to urge civic, educational and religious support of the bill which is expected to be given a public hearing at this session of Congress.

New Comerford Theatre

Comerford Amusement Company, with headquarters in Scranton, has awarded a contract to Penn-York Utilities Corporation, Scranton, for erection of a modern theatre in Wilkes-Barre to cost $350,000 or more, including equipment.

Equity Reinstates Oakie

The suspension of Jack Oakie and five other actors by Actors' Equity for failure to join the Screen Actors' Guild has been lifted following payment of fines. The other reinstated actors are Robert Warwick, Lloyd Nolan, Frederic Santry, Harvey Clarke and Lucien Littlefield.

Skouras To Take Seven Soon

Skouras Theatres are expected to assume management of seven of the late Jack Springer's theatres on upper Broadway, on Labor Day, with indications that RKO may acquire a partnership in the deal. Included in the group are the Symphony, Beacon, 77th Street, Stoddard and Thalia.

Would Extend Name Bill

A bill introduced in the Massachusetts legislature, which would compel public performers to use their real names, will be pushed for similar introduction in all state legislatures and in Congress, Francis X. Coyne, author of the bill, declared this week.

Des Moines Wins Contest

Monogram has announced that Des Moines is the winner of the company's nine week sales drive, with Denver and Chicago taking second and third prizes. Another campaign, similar to the one just closed, has been launched.

Academy Appoints Fuld

Jack S. Fuld, formerly exploitation man for a number of large companies, has been appointed New York representative of the Players' Directory Bulletin of the Academy of Motion Picture Arts and Sciences.

FIFTH FILM EXPOSITION IS OPENED IN VENICE

Dozen Prizes Posted, with Cup of Nations as Grand Award; Annual Event Started in 1932

by VITTORI MALPASSUTI

in Rome

The Fifth International Cinematographic Exposition of Venice opened on Tuesday of this week, offering the public 28 evening performances of selected motion pictures and the same number of daytime showings.

In selection of the product for exhibition, the committee took its cue from the introduction to the rules and regulations of the Exposition, as follows:

"The aim of the Exhibition is publicly to recognize and award prizes to those cinematographic works which aspire to true expressions of art, without any prejudice of nationality or of doctrine. The hospitality of the exhibition, as respects cinematographic art of every school and of every country, is such as to exclude from its manifestations any political interference."

The Prizes

The following prizes are being vied for:

1. Mussolini Cup for the best foreign film.
3. Cup of the "Ministero della Cultura Popolare" for the best foreign director.
4. Cup of the "Ministero della Cultura Popolare" for the best Italian director.
5. Volpi Cup for the best actor.
6. Volpi Cup for the best actress.
7. Cup of the "Direzione Generale per la Cinematografia" for the best staged subject.
8. Cup of the "Istituto Nazionale Luce" for the best operator.
10. Cup of the "Istituto Internazionale per la Cinematografia Educativa" for the best scientific film.
11. Cup of the "Direzione Generale per il Teatro" for the best cartoons.
12. Cup of the Nations for the best picture shown as world's premiere.

The Cup of the Nations may be given to a film which already has taken some other prize.

These prizes will be awarded by an international jury composed of four members designated by the International Film Chamber and by the Delegates of the Nations not belonging to the Chamber, of four Italian members and three independent experts, under the chairmanship of the president of the exhibition.

Nobility may be a member of the jury who is in any way, directly or indirectly, interested in industrial or commercial cinematographic concerns.

The exhibition also will have this year a new theatre for the daytime shows, which in this way will be placed upon the same level as the night performances, which again will take place in the Gardens of the Luminous Fountains, by the sea.

In 1932 it first was decided to entrust to the Venice Biennial International Exhibition of Arts the task of selecting and pre-
MOTION PICTURE HERALD

August 14, 1937

SHOWCASE REVIEWS

Suns at Sea

(Paramount)

Drama

The more or less obvious first thing for a showroom to do toward selling his picture to the public is to list in large and far flung letters the names Gary Cooper, George Raft, Henry Wilcoxon, Frances Dee, Harry Carey and other members of the cast a feature like this may be called "hot" in the given locality. Important next steps are to describe the production as big, long in preparation, with three in subject and shot. Historically predicated and, above all, as a melodrama, since the big scene to which all others lead up is strong stuff, deliberately and directly, adroitly, delivered.

The story is an original by Ted Lesser based on a century-old incident wherein a supposed slave trader riding a passenger train — which is wrecked, takes charge of an overcrowded lifeboat and saves some of the panic stricken survivors by doing away, by drowning and pistol fire, with the remainder.

Henry Hathaway, director, has counterbalanced the sombre sacrifice which is the picture's chief theme, by dwelling interminably on humorous incidents and developing individual characterizations. The screen play by Grover Jones and Dale Van Every capitalizes nineteenth century behavior consistently. There is a brief sequence early in the picture showing brutality practiced by slave traders, but the subject is dealt with by conversationally thereafter. Production is on a lavish scale.

See at the Paramount theatre, Los Angeles. The picture may have been impressively directed during the screening, and had more than the usual amount of things to say about it, both ways, afterward.

W. S. WATKINS


CAST

"Nugie" Taylor — Gary Cooper
Paula — George Raft
Margaret — Frances Dee
Lucien, Tarryton — Henry Wilcoxon
Captain of "Wildfire" — Harry Carey
Babie — Olympe Bruna
George Martin — Robert Lowery
Brown — J. E. McManus
Porter Hall — Robert Frazer
Woodley — George MacEwen
Tim — Virginia Weidler
Gaston De Bastonet — Joseph Schellhardt
Captain Desma —uncredited
Turnmaker — Louise Littlefield
Viola — Dorothy Appleton
Pecora — Tally Marshall
Smith — Stanley Fields

Flight from Glory

(RKO Radio)

Melodrama

Last October RKO-Radio released "Without Orders," an aviation melodrama. Though listed in the Class B division, "Without Orders" proved a better attraction in many theatres, especially the smaller houses, than many Class A films. In the case of "Flight from Glory," which, following its preview, RKO-Radio attaches proudly are announcing as one of its B group, there is a distinct possibility that history will repeat itself.

Directed by the same man, Lew Landers, an interesting story surrounds "Flight from Glory." Allotted a minimum budget, with for the most part only stock company players assigned to the cast, the film, over the objections and much to the amazement of several departments closely akin to production, was made in twelve days. For a large studio this record of minimum hours spent is practically a miracle. Much as Landers' scripted other than his insistence that the story could be told in two sets, an exterior and an interior, bothered them more.

But it has been done, and the best jury that anyone can get to do a verdict, a preview audience in which the high budget executives and stars were conspicuous by their absence, considered the film worthy entertainment.

With all the players delivering commendable characterizations, the melodrama is a non-formula aviation story. Ellis runs a flying freight service in the Andes Mountains. The planes he flies are the leftovers of pilot Smith, Hanson, Jones, Hilton and Old Timer, realize that only by death may they expect to escape from serfdom under Ellis. To barsen Delgado come grounded flyer Wilson and his wife, Lee, to have their illusions of "orchids and moonlight" quietly shattered. As, one by one, several of the pilots fly to their death, the romantic side of the story, involving Lee, Smith and Hilton, settles into a concerted effort to get a woman of a place where no woman should be. Hilton's sacrifice of his life galvanizes Wilson into action. Luring Ellis into a plane, he gives him a taste of the terror known to the unknown faces. Commencing suicide, he leaves Ellis to his own fate. The ending has Smith and Lee starting both.

As the preview audience considered it, the entertainment provided in this picture was right where it belonged—upon the screen. Cognizant that inequities which had been ignored, the audience at times was noticeably bored by the excessive dialogue, but the sensational flying more than made up for this shortcoming.

Previewed at the Alexander theatre, Glendale — Gus McCarthy.


CAST

Smith — Chester Morris
Lee Wilson — Whitney Bourne
Ellis — Oskos Stevens
Hanson — Benay Von Veh
Hilton — Douglas Walton
Old Timer — Eddie Murphy
Molly — Rita LaRoy
Pepl — Fasha Khan

Sea Racketeers

(Republic)

Action Melodrama

The United States Coast Guard's constant war on smugglers provides the background of "Sea Racketeers," which Republic apparently has made an effort to lift above the ordinary classification of action melodramas, by virtue of new story angles. The picture has much to offer to satisfy those fans who crave blood and thunder, yet it is designed to draw, also, those who like comedy and music with their screen gore and fights.

Marquee names are lacking, although the top players, Weldon Heyburn and Jeanne Madden, are supported by Weldon Wilmarth, Dorothy McNulty, J. Carroll Naish, Syd Saylor, Lane Chandler and Bryant Washburn, all well known to current screen filmgoers as prominent appearances.

Weldon Heyburn and Warren Hymer are seen as "Jim" and "Spud," members of the Coast Guard, who room together. They are confronted with the problem of finding out who is smuggling furs into the United States. Jeanne Madden, as "Pat," of whom "Jim" becomes enamoured, is a jazz singer driven by Dorothy McNulty, song-dance girl on the gambling boat, as a dancer-singer in the boat's revue. "Pat" is used as a dupe in the smuggling racket by "Durant," head of the smugglers, and in a series of rapid-fire events, the Coast Guard wins out, smashes the ring, "Jim" gets "Pat" and "Spud" gets "Toots."

Previewed at the Forum theatre, Los Angeles. A crowded house greeted this one loudly. Apparently the picture is overlooked to some extent, so well that succeeding lines were lost in the laughter.

VANCE KING


CAST

Jim — Weldon Heyburn
Pat — Jeanne Madden
Spud — Warren Hymer
Toots — Dorothy McNulty
Durant — J. Carroll Naish
Fleming — Raymond Closter
Maxwell Gordon — Charles Tomlison
Weasel — Syd Saylor
McGrath — Lane Chandler
Missie — Benny Burns
Turk — Ralph Sanford
Lew — Don Rowan
Mr. Crane — Bryant Washburn
Skipper — Skippy

Love Under Fire

(20th Century - Fox)

Comedy-Romance

In adapting this British stage play the Twentieth Century-Fox production crew again has followed that peculiar formula which, when previously used, has resulted in acceptable entertainments. The way back to the audience's heart is by when they look at their screen entertainments undoubtedly will notice many faults and incongruities. Those, however, who go to thea-
THE OLDEST CIVILIZATION ON EARTH gives you the picture of the age for up-to-the-minute promotion campaigns.

THE GOOD BOOK for "THE GOOD EARTH"

Reports from the first Pop Price engagements show exceptional use of the tried and proven promotion in this 38-page Manual. Get it from your M-G-M Exchange today and reap the rewards of live-wire showmanship.

[Hold-overs just announced: PITTSBURGH; SALT LAKE CITY; BUFFALO; WASHINGTON, D.C.; LOS ANGELES playing 2nd week at two theatres day and date. More on the way!]

Take our tip! ‘Good Earth’ demands extra time!
out complication. A vaudeville booking agent, with the reluctant aid of his partner and through a publicity hoax which is the picture's only departure from a straight departure, builds for himself a reputation as a psychic, the Master Mind, and as such quickly acquires a following of millions of credulous newspaper readers to whom he gives homemade personal advice.

A powerful gangster sees in this a fertile field for gaining access to part of the psychic's fan mail, to the writers of which he sells stock with the supposed recommendation of the Master Mind. The booking agent, with his psychiatrist knowledge, attempts from the name to destroy his reputation as a charlatan by making an incorrect prediction. He fails to prove the correctness of every detail. Warned by the gangster, gun in pocket, that he cannot escape, the Master Mind sets about in simple solution of his difficulties which earns him the respect and, it is to be supposed, the love of the newspaper girl in the case.

Depending as it does on cast and treatment rather than on story or situations for comedy values, the action is benefited by the supporting work of Raymond Walburn and Robert Armstrong, both experienced in existence and though there is realism and adventure their interest serves to intensify the humorous motivation.

The first day audience at the Rialto Theatre, Thursday afternoon, was large and sufficiently to justify the comedy classification.—J. D. I.


•••


It Can’t Last Forever (Columbia) Comedy

Comedy. In the present offering, has followed what recently has amounted to a Hollywood trend by introducing Ralph Bellamy, known to audiences as a sober and dependable leading man, but his desire to give him a vehicle fast moving enough to serve as a fair test of his capabilities.

But the much talked about and apparently unwarnted introduction of vaudeville and radio performers whenever the moment in the plot develops to use them, complicates the story, which, as the Columbia makes its way for a degree not quite balanced by the compensatory utility of the device as exploitation.

Melodrama, suspense and love interest we present in their proper amounts, according to formula, in the story, which is otherwise with
PREPARE YOUR HOLD-OVER ADS NOW!

A tip to all theatres based on the first Popular Price engagements!

"The Good Earth" is a positive extended-run hit. Hold open plenty of extra time!

P. S. Thanks Los Angeles; Oklahoma City; Mountain, Michigan; Salt Lake City; Alexandria, Minn; Buffalo; Albany; Pittsburgh and others for those swell campaigns. We're gratified that our 38-page Exploitation Manual of tried and proven Roadshow campaigns is proving so helpful.
that bloots out the landscape; all these are finely shown, and are a very important part of the picture. Fascinating also is the authentic picturesque, folk life; the small "kirk" the cliff-top discussion of community problems, the roped descent of those cliffs in search of stray sheep. The romance is set with the oceanic seas. Rich character study also is there; few more impressive scenes have been filched from the Elder’s round of the isle; the neighbors to his home are Betta. John Laurie as the Elder, Finlay Currie as the landlord’s agent, Belle Chrystall and Niall Macginnis, are all magnificently inspired.

It is less a plaything than a social document, but, wherever there is a welcome for the serious presentation of real life in its most elemental aspects, "The Edge of the World" can, by special handling, probably be made an attraction of a very uncommon kind. It is emphatically for himself, for it falls into no recognized categories.

"Viewed at a trade show at the London Hippodrome. The reaction varied, but it was significant that applause was loud for some of the outstanding pictorial effects. All recognized the plot and the action — and a problem. — BRUCE ALLAN, London.

Produced by Joe Rock Productions. Distributed in England by Motion Picture Exhibitors (Distribu-

CAST

James Gray — Finlay Currie
Andrew, his Son — Mait Macginnis
The Lord — Michael Powell
The Laird — Campbell Rothen
The Beadle — George Shelley
Peter Manson — John Laurie
Ruth, his Daughter — Belle Chrystall
Robbie, his Son — Eric Berry
Joseph — John Pettie
Kewen — Alastair Purves
And all the People of the Island of Foula

Paradise Isle

(Monogram)

South Sea Romance

An authentic South Sea setting and a cast composed principally of natives lend charm to this story of the romance of a native girl and a white man in the tropics. The story is slow and doleful, and possible plot developments are discarded in favor of what is practically a straight story of a simple love relationship. An outstanding pictorial strength in a certain strength in the telling of it and it is greatly enhanced by its picturesque setting. It is an un-
assuring production that merits favor in many situations.

Based on the magazine story "The Belled Palm," by Allan Vaughan Elliston, the picture stars for the first time the native girl, Movita, who is remembered for her performance in "Mutiny on the Bounty." Warren Hull plays the blind man who falls in love with Movita. William Davidson figures prominently in the proceedings, as does George Piltz, a native, as a suitor of Movita.

"Kennedy," a painter who has lost his sight and is en route to Java to see a specialist, is shipwrecked. Washed ashore on the island of Samoa, he is discovered by "Ila," a native girl. The girl nurses him back to health. "Kennedy" is resentful of her attention, preferring to brood in solitude, but gradually he comes to depend on her and in time he realizes he loves her. "Ila" meanwhile has found a pearl with which she hopes to pay for an operation on his eyes.

"Huns," a local chieftain, tries to pose as the specialist and obtain the pearl. The beachoimer tries to double-cross "Huns," but is killed in a fight. "Tono," in love with "Ila," hoping that once "Kennedy" sees again he will leave the island, sets out for the specialist. The operation is successful. "Kennedy," realizing his love for "Ila," is all-important and he returns to her.

"Received in projection room in New York. — P. C. HEBB, Jr., N.


Ila — Movita
Kennedy — Warren Hull
Tono — George Piltz
Heoner — William Davidson
Coxon — A. Poli
Steinmeyer — Pierre Watkyn
Barker — Russell Harlan
Baxter — Russell Sampson

Cobsek

(Amikino)

Melodrama

A program note for this dramatization of Honoré de Balzac’s novel of the early 19th century Parisian money-lender, whose single obsession was the power over human souls which he derived from gold, refers to a stray quotation from Karl Marx in which the author of "Das Kapital" used the French writer’s phrase "Cosi, Poco Cobsek," as a symbol of pre-
datory usury. From this the note infers that the story is a history of the origins of "what is now known as the banking industry."

Beyond the picture itself is less a case against the capitalists than a com-

petent and realistic psychological study of a man whose picture is slowly and slowly restricted by fate, and irony for the most part is carried out faithfully in action and direction by the Moscow Art Theater. But the photographs, lighting and makeup frequently fail to reach the standard of technical progress evidenced in other Soviet productions. The story is realistic and unromantic, and the melodrama unfolds the story of how the money lender — dark and devious methods gatherers — forced the hands of large and desperate methods out of his hands. He controls the lives of half of Paris, rich and poor. A young law clerk whom he befriends becomes entitled to handle his legal business for him, and a countryman, yielding to the demands of his lover, forges his husband’s signature to notes. Contradictory facades in the money-

lender’s career are emphasized by his friendly attitude to the country folk and his de
caracterization of his unhappy wife before she ruins him. At length the miser dies miserably, a tiny shaft of light through his last written in, in the dollars of living gold which he tries to grasp. The young lawyer as executor of the estate sees his oppor-

tunity.

"At the Cameo theatre, New York, a mid-

afternoon audience seemed impressed by the picture, but withheld their applause for the Souris newsreels which followed. — JAMES D. IVANS.

A Mehlbrahm production from the novel by Honore de Balzac, "Docteurville," is presented by Amikino. Directed by Konstantin Eggert, musical score by S. V. Shirai, scene design by A. P. For estier. Dialogue titles superimposed in English. Run-
ing time, 74 minutes.

CAST

Cobsek — Leonid Leonidov

Dorothy — N. O. V. Serey jena
James — T. N. Kondrakov
Money-lenders:

V. V. Serov — M. V. Velkov
Jigonet — O. N. Abdulov
Queen — E. V. Lyapunova
Court of Restaunt — K. V. Eggert
Countess Anastasia of Restaunt — E. N. Gogolova
Count Maxime de Treilles — M. M. Sadovsky

Fury Over Spain

(Modern Films)

War Scenes

A propaganda picture, produced under the supervision of the propaganda offices of the Confederation National de Travail (National Confederation of Labor) and the Federation Anarquista Iberica (Spanish Anarchist Fed-

eration). Filmed in the government’s subject cation, a series of scenes depicting the horror and de-

struction of war, with sound of machine gun, rifle and cannon fire. A narrator describes the happenings from a Loyalist standpoint.

Scenes of the Loyalist army firing upon the Rebels are preceded by others depicting the adicaption of Alphouse and mass meetings in squares. After the outbreak of war, the mobilization of the Loyalist forces is shown.

Buenaventura Durruti, Loyalist general, is the central figure in the picture. He is shown repeatedly as he prepares his followers for battle. Numerous shots of the fighters coming together, and the fight included, along with innumerable scenes of bullet-riddled houses, shattered buildings and slain soldiers strewn out in the foreground and fields. "Fury over Spain" cannot be classified as entertainment for a motion picture theatre.

Previewed in a New York projection room before its opening at the World Theatre. The small group that witnessed the pre-showing accepted the film without comment. — R. A.

Produced by Spanish Film Co. Distributed by Modern Film Corporation. Photographed and recorded in Spain by Administration for Foreign Relations. Directed by Ge- schick und Antonio Garcia, Composition and text by Louis Aragon. Running time, 55 minutes.

Action for Slander

(London Films-United Artists)

Protein Melodrama

Suspense value is to be found in this story of a man, unjustly accused of cheating at cards, who is driven into hiding and finally brought to a decision to end his own life by a "whispering campaign." The action which he finally takes to rehabilitate himself leads to one of those court climaxes popular with producers and the audience. With its topicality and the moral grandeur is excellent in a technically first class British effort.

Described, the exploitation values, in the theme of a life ruined by immuno, in the
MOTION PICTURE HERALD

August 14, 1937

fact that a poker game is replayed in court in order to demonstrate that cheating was technically impossible. The evidence shows that the situation that the action for slander is really a life and death matter, the plaintiff having decided to shoot himself if he loses.

Major George Daviot’s wife Ann leaves him, owing to signs of a liaison between him and Josie, wife of his fellow-officer Captain Bradford. At a country-house party Daviot is accused of cheating at poker by a drunken fellow-guest. The charge is supported by Bradford in revenge. Daviot is asked to resign from his club and his rank. He is about to shoot himself when his wife persuades him, for her sake, to take action for slander. In court Bradford is charged to show exactly how Daviot cheated. When it is proved that he could not have been manipulating the cards, Daviot wins his case.

When Alah and his wife arrive at the court scene, despite the fact that the judge is brilliantly portrayed by Morton Selden as an eccentric, is not completely convincing, but the atmosphere of suspense has been admirably maintained up to that point.

The principals are Clive Brook, Ann Todd, Margaretta Scott, Francis Sullivan, Arthur Margenot, Ronald Squire and Anthony Holles.

It was an audience success at the trade show at which Holleys theatres showed the story, a value obviously gripping.—BRUCE ALLAN.

Porky’s Railroad (Vitaphone)

Very Good

A very entertaining “Looney Tune” cartoon, this subject has Porky the pig as the old and faithful engineer on the railroad. Advised by the usual sequence that his services are no longer required and chagrined by the remarks of the engineer of a streamlined train, Porky challenges him to a race. The junk heap that his railroad engine is no match for the streamlined engine but an enraged bull of service and Porky wins the race, is reinstated and becomes engineer of the streamlined.—Running time, 7 minutes.

Bone Bender Parade (20th Century - Fox)

Excellent

Wrestling a few years ago was on its last legs until the producers decided that something must be done. What was done is answered in this subject, a compilation of newsreels taken of a number of bouts. The boys put on a show and what a show. Wife Ann is the center of the physical conflict, the picture will afford many a laugh. Produced by Truman Taylor. Edited by Lew Lehr. Running time, 10 minutes.

Pictorial Review, No. 2 (Vitaphone)

Of interest

The latest Pictorial is a varied and interesting collection of news items and special features. A little girl, trained by her father, has mastered most of the shots in golf and is well on her way to becoming an expert. Another girl, a baby genius, answers questions with accuracy that would do credit to an adult. In the special feature field we see the intricate and highly specialized work of the studio sound department. Directed with skill and the various steps in the painting of a mural as depicted by Dean Cornwall. Narrated by Howard Clancy.—Running time, 20 minutes.

Hollywood Screen Test (Universal)

Interesting

As the title suggests, this picture is a behind-the-scenes exposition of the steps taken in preparation for a screen test. A test director (Charles Brokow) sees a stage performance of a future star. He invites her to try out for motion pictures. Miss Hughes is coached in motion picture technique, re- hearses a scene from a picture she has seen, and is directed by a hairdresser, a wardrobe mistress and a make-up man. The test is made with Cesar Romero playing opposite Miss Hughes. Of course, after it is screened in the projection room, Miss Hughes signs a contract. Running time, 20% minutes.

The Paper Hangers (Educational)

Terry-Toon

In this animated cartoon a pig is the paper hanger with two dogs and a rooster as helpers. They go through the motions of the job. Cat to paper and paint her house. One dog is used as the brush, the other as the roll on which the paper is wound, and the rooster stands on the desired sign. Everything is going smoothly when two kittens decide to have a little fun. In a short time the house is a mess and when Mrs. Cat rushes out the nag and his helpers while the kittens innocently look on. Running time, 6 minutes.

It May Happen to You (MGM)

A Crime-Doesn’t-Pay Number

A virile expanse of the racket of rustling stolen and spoiled meat into city butcher shops serves as exciting material for the latest “Crime-Doesn’t Pay” number. Audience attention is bound to be riveted to the screen during the two reels of fast paced action. The plot is straightforward, but the script is shrewdly written with a clever use of suspense. Production, direction and acting are of the first order. J. Carrol Naish plays the chief mobster whose conniving leads to the climax in the movie. The material makes excellent screen entertainment for the adult audience, but not for the middle matinee show.—Running time, 21 minutes.

Vitaphone Broadwayites (Vitaphone)

Vaudville Reel

A “Big Time, Vaudville” production,moderately entertaining, is a melange of acts including song, dance, comedy and acrobatic maneuvers. Appearing in the subject are La Varre, Mrs. Haas, Fred Bryant, Ann Sothern, Mrs. Haas, Mary and Avery, song and dance team; Medley and Dupree, comedy, and the Merrell Abbott Dancers. Running time, 10 minutes.

Pot Luck (Educational)

Entertaining

An entertaining song and comedy subject nicely put together, this picture also introduces some promising young talent. Father pays a call to the tax bureau seeking a reduction of his assessment. To convince the tax collector of his abject state, Father invites the collector to dinner. When they arrive at his home Father is amazed to find a row of butlers and maids awaiting him. His three daughters had arranged everything. Between courses the two older daughters dance and sing while the youngest provides some merry conversation and comedy. Other entertainers are provided. The cast includes Douglas Leavitt, Durfee Alexander, Stanley and Elaine, Russ Brown, Gail Baer, Nona Jean Walker, the Three Rhythm Girls, and Andy Anderson’s Orchestra. Running time, 11 minutes.

Alpine Cabaret (Universal)

Musical

In honor of Roscoe Ates, who is mistaken for “Simon Simon,” champion mountain climber, a series of musical acts is presented in a mountain inn. Fox and Lai do a Swiss folk dance, while Ginger Scott, imitating Martha Raye; the Paul Florenz Girls dance; Campbell’s Beaux and Belles harmonize, and Marguerite still keeps her supposed mountain cabin entertained by sitting on her lap. But when the innkeeper announces that “Simon Simon” is to climb the highest mountain in the Swiss Alps the next day, Roscoe Ates unbuttons his fur coat and reveals he is “California’s best life guard.” Running time, 10 minutes.

Wayward Pups (MG M) Splendid Cartoon

Some decidedly comic and clever cartoon business has been drawn to picture the events that befall the two playful pups when they venture beyond the protecting walls of their kennels. Their companion with a racacious dog catcher is the customary cartoon animation whose barks are aligned with sequences wherein the doggies carry off a giant sized bone from under the protesting nose of a man who is a surprised, a bemused, a delighted footprint to watch. A “mammy” cat whose fertile heart becomes softened by the plight of the pups adds milk to the fun. The many laughs should be appreciated particularly by all puppy owners.—Running time, eight minutes.

Wife Insurance (RKO-Radio)

Comedy

A well intentioned but not generally successful comic effort has been manufactured to show the woes and worries Leon Errol suffers under the influence of an insurance policy. Offering but a thin line of resistance to the cloying persuasions of his wife (Kitty McHugh) and the henchmen of his insurance agency which apposes the schemes of his wife and his conduct in the home, he is ignorant and a simpleton to an absurd degree. The wife, however, is determined to obtain the insurance of her husband and to prove to him, with the aid of her various tricks, that her influence and her will are very powerful in the matter of getting him to do what is expected of him. The wife wins, and the effects of this are to see a change in Leon Errol, which is a happy one. Running time, 10 minutes.

Montague The Magnificent (Educational)

Good

The adherents of the Bert Lahr school of humor need no fear that the master is letting them down. The latest of the comedian’s efforts is typical. Lahr is employed top a department store in the comedy office. When a customer complains the manager calls in Lahr and fire him, which is a surprise to the customers. Adopting the name of “Montague,” Lahr enters a phoney screen contest and wins it, paying a sum of money to the store’s woman in law (Dot Farley), Leon allows himself to be examined as a candidate for a policy. Unknown to himself, Lahr is put to the test, and when he spits his spouse putting some of his coffee, he very gallantly suspects the little woman of plotting to do away with him for his high premium. The customary bit of misunderstanding, general confusion and gun play complicate the remaining business. Somehow or other, the plot unravels satisfactorily for all those concerned but not, it is feared, for the audience.—Running time, 16 minutes.
—and all over the map! . . . Smash openings followed by unheard-of following days! . . . SAN FRANCISCO reports: "All opening-day records exceeded. Unable handle crowds." . . . NEW ORLEANS: "Opening bigger than last Astaire-Rogers. Business phenomenal." . . . WASHINGTON: "Big. Crowds lined up both sides of street. Looks like highly successful extended run." . . . YOUNGSTOWN: "Opening broke record. Second day bigger than opening." . . . And those reports are typical of the word flashing in from PITTSBURGH, CINCINNATI, COLUMBUS, CLEVELAND, CHICAGO, ST. LOUIS, PORTLAND, SPOKANE . . . and a dozen other key spots . . . with more big first runs ready to open to the big money this week!
The Bluebook School

ANSWER TO QUESTION NO. 80

Bluebook School Question No. 80 was: (A) Name and explain three principal speaker troubles. (B) What precautions are needed in speaker transmission and supply lines? (C) What is meant by "poling" speaker units?


H. B. Smith replies to Section A as follows: "Open circuiting or burn-out of speaker leads renders speaker inoperative. Open circuiting may be caused by vibration opening one or both of the flexible leads to the coil, usually at the point where solder connection is made, in which case resoldering will effect remedy. Open circuiting may also be due to a coil being off center and by vibration gradually wearing away the insulation. This is rare however, as such a defect would ordinarily make itself evident at once in the form of a rattle, hence would be located and remedied before serious damage was inflicted. A speech coil may be burned out because of moderate but long continued overload, particularly where low frequencies are involved. Also, it is impossible that heat emanating from the field coil might aid in burning out a speech coil, or in loosening the cement fastening of speech coil to the diaphragm.

"The diaphragm is the most delicate part of a loudspeaker. Subject to continuous strain, it may become bent or warped, or it may lose its elasticity, whereupon rattle and raspy sound may result at certain frequencies."

W. H. Edmonds answers Section B thus: "Speaker and transmission lines must be of sufficiently heavy wire to carry current without appreciable loss in the case of the field supply line. The voice coil line must offer low resistance and be adequately shielded. If the voice coil line be incased in BX, it (the BX) must be bonded to ground every two or at most three feet in order to insure against induction of 60 cycle hum in the speech circuit. Conduct, preferably grounded at both ends, is far the best protection for the speech circuit. Necesssary cables connecting terminal box to speakers should be of the coaxial type and be shielded and direct as circumstances will permit. If they can be shielded, so much the better.

S. Evans and C. Rau say, "In connecting speakers into transmission lines, it is highly important that their impedances be properly matched, since any mis-match will cause production of poor quality sound. Precautions therefore should be taken in replacing speakers (especially if one of different make or type is to be introduced) that their impedance be adjusted to exactly match those already in use."

J. R. Prater says, "Speaker transmission lines must have exact impedance match or both volume and quality of sound will be impaired. Impedance matching taps, switches, transformers, or whatever equipments employed, must be selected with regard to this phase of the matter, and must be properly connected. Speakers of one make and type must not be replaced by those of different make or type without proper and very carefully matching them with the amplifier and other speakers they are to work with. Such matching may be done by employing either a separate matching transformer or by adjusting of the tap connections, if the equipment is provided with them.

In houses using a stage, and therefore requiring speaker lines to be moved about, great care must be used to avoid physical injury to them, or to making improper conenctions during scenery change. Flying the cables along with the speakers is a wise precaution."

(C) Leo Cimikoski says, "Poling" speakers really means connecting their diaphragms in phase with each other so that their motion will all be in one direction at any instant of time, or when any given current alternates is impressed upon them. Any competent projectionist should be able to replace old cones with new ones, or when connecting speakers of different make or type, to know whether or not they are in correct phase.

"The best, most accurate method employed in phasing speaker units is by means of a battery. Three or five speaker units are employed. Each may be tested as follows: A 4.5 volt battery similar to those employed in old Western Electric amplified equipment is fixed at the speakers that are connected in parallel. Disconnect either of the two wires leading to the voice coil and connect it to one battery terminal and the opposite terminal with the amplifier lead.

"Warning: Do not hold this connection except just long enough to determine which direction the cone is shoved. Should three cones move in one direction and two in another, just reverse the voice coil connections of the two and all will be well. Should the speakers be connected in series, a larger dry battery will be necessary."

98% of Claims Are Listed

In General Theatre Plan

Holsters of more than 98 per cent of all claims allowed against General Theatres Equipment, Inc., have deposited their securities and claims under the new reorganization plan, Edward M. Delafield, head of the committee, has announced.

More than 90 per cent of the voting trust certificates for preferred stock and in excess of 85 per cent of the voting trust certificates for common stock had been deposited. It is expected that deposits next month and in September will cover substantially the percentage of the balance of securities with October 1st the final date for exercise of the option warrants and subscription warrants under the plan.
JOE PENNER
... imagine him in love!
—he’s punnier than ever!

PARKYAKARKUS
Cooler than himself, as a Greek detekatif...

The Life of the Party ...
Follow the arrow for fun!
MAXWELL CIRCUIT NOW 325 STRONG; ABP GROSS PROFIT UP $1,796,735

MGM Loses Fight Against Fine for Default of Quota; Dinner Shows Subject to Entertainment Tax

by BRUCE ALLAN in London

Associated British Pictures Corporation's trading profit of $1,265,829 ($6,329,145) in 1936-1937, its year's dividend on ordinary shares of 18 per cent, and the number of theatres controlled by the company, all regis-

tered new highs in the annual report and balance sheet submitted at the annual meet-

ing Tuesday.

The previous year the gross profit was $926,482, the dividend for the year 12½ per cent, and the number of the-

atres owned or controlled 283, contrasted with 325 shown in the current report.

Thus the 1936-37 gross was $1,796,735 higher than for 1935-36.

During the year covered, which ended on March 31st, 1937, the report states, 300,000 ordi-

nary shares of 5 shillings value, were issued at a premium of $175 each.

The total sinking fund for British general current investments was understood, but not stated,

that these are the shares issued to the Ostrer brothers in connection with ABP's deal for shareholding in Metros distributor and Bradford Trust, the holding company controlling Gaumont-British.

No reference is made in the report or accounts to the M&B investment. There is an item of

$1,062,856 for "sundry trade investments" in the consolidated statement and in the balance sheet

the item of "sundry investments—shares and de-

ferences at cost" is $841,375 against $11,148 in the previous year.

The outstanding features of the figures are

that the trading profit shows an increase of

$339,346.

Valuation of theatres has grown from $7,945,227 to $12,784,719, partly representing transfers from sub-

sidiaries.

Sixteen features were produced at Elstree in the year and films in progress or completed are valued at $10,250,000.

Cash in hand or at bank is $425,533.

Investments in subsidiaries, including the share cap-

ital of Pathé Pictures, Ltd., and British Instruc-

tional Films, Inc., are $931,839 against $2,428,457.

Associated British Cinemas, Ltd., British Inter-

national Pictures, Ltd., and Wardour Films, Ltd., no longer figure in the accounts as subsidiaries, having been absorbed in the parent company.

The issued capital is $8,025,000 in 2,000,000

6 per cent first cumulative $1 preferred shares and 6,500 ordinary shares of 5 shillings value.

Outstanding 5 per cent first mortgage debenture stock, due with interest accrued, valued at $3,465,897.

During the year $2,000,000 of 4½ per cent first mortgage debenture stock of Associated British Properties, Ltd., was issued at par "for the pur-

pose of funding temporary finance employed in the construction of the Associated British Pictures activi-

ties." It figures as a liability of $1,984,300.

From the gross trading profit, after deduction of interests on loans and on mortgage stock; and allowance for income tax, a net profit of $690,644 is reached. The available total, with $888,989 brought in, was $1,988,643.

Preference dividend took $91,500 and interim ordinary divi-

dent of 7 per cent $86,724. From the final balance of $780,408, there is $175,000 allocated

to reserve for depreciation and $375,000 to gen-

eral reserve. Payment of a final dividend of 11 per cent on ordinary shares takes $134,062 and the amount carried forward is $96,346.

The corporation's general reserve now stands $1,750,000 and the reserve for depreciation $275,000.

Ohio Censors Cut One Out of 125

A censorial law was clamped up for the Ohio state board when only one de-

letion was ordered out of 125 reels reviewed in the week of July 23rd.

Fined for Quota Default

New Empire, Ltd., the MGM owning com-

pany of the Empire, Leicester Square, shop-

window for MGM in London, was fined $15 and $10 10s. costs at Bow Street police court for giving

MGM films, December 1936. Evidence was that 16.02 per cent of British films was shown in place of the statutory 20 per cent.

The defense was that the only British films available at certain times were of inferior quality and that they would have had a hostile audience. Walter Creffield, the Board of Trade representative, H. Sydney Wright, attorney for MGM, suggested that it was reasonable to assume that the number of a British production companies which had failed, that British films did not appeal to the public. He also suggested that West End audiences in particular were "very hostile" to British films.

Evidence to this effect was given by Charles Raymond, manager of the Empire, who quoted losses of $500 and $115 when British pictures were shown and said that, due to producers being tied to other West End theatres, only 70 or 80 out of 215 British films were available to the Empire. The magistrate ruled that the de-

fendants had failed to prove that the default was beyond their control.

Recently, Empire, Marble Arch was fined for default. It is an ABP house. At the same theatre a British picture was recently "laughed off" by a weekend audience. Complaints that the West End audiences attack British films are common. It has been variously asserted that the hostility is shown only by Sunday audiences, from the East End, and that "claque" is em-

ployed by the American companies to discredit British films. The accusation regarding claque is not taken too seriously, but considerable point was made before the Moyne Committee of an assertion that some West End theatres in American control ran British films when only the cleaners were in the building, or that they chose them for decency reasons. These assertions were firmly disputed by Sam Eckman, Jr., of MGM.

Tax on Dinner-Show

A high court decision last week ruled that the London Casino, the old Prince Edward theatre, now a dinner-revue house, must pay the enter-

tainment tax. Charging a minimum 15/6 for a dinner, and a full class stage show without extra charge, the Casino claimed that it was exempt because it made no charge for ad-

mission. The court ruled that the $2.5 apportioned 8 shillings of the dinner charge for the enter-

tainment and claimed tax on it, and the judge upheld the claim that the ruling establishes a precedent and there is panic among the various hotels running cabarets and all other establish-

ments which offer a meal and amusement for an in-

clusive charge, though at present it is not thought they are involved. The Casino is talking of an appeal.

Averts Theatre Strike

The threatened strike of employees of Union Cinemas, Ltd., at the request of the National Association of Cinema Employees, has been averted by the intervention of the industrial rela-

tions department of the ministry. Following a conference called by the department it was stated that Union would consent to negotiate with the association about labour con-

ditions.

The strike, of which seven days warning had been given by the Association, would have in-

volved 178 theatres.

Against "Animals" Bill

Cape, Edmund Mac Michael, honorary direc-

tor of the Performing and Captive Animals League, has petitioned the King against the Cinematograph Films (Animals) Bill, on the ground that it is a "fraud."

The bill, which is on the point of formally becoming law, prohibits the exhibition of films of cruelty to animals for the sake of cruelty in produc-

tion. Capt. Mac Michael said it would leave the real evil untouched.

Join Overbuilding Fight

The Provincial Entertainment Proprietors and Managers Association has formed a Cinema

Committee with the object of attacking the problem of overbuilding in that field and prob-

ably of cooperating with the CEA in its cam-

paign against "redundant" theatres. The Asso-

ciation represents all types of amusement enter-

prise but is, in general, the mouthpiece of the so-called legitimate shows.

Pleads Quality Clause

A deputation from the Manchester branch of the Cinematograph Exhibitors Association was received at the House of Commons by a score of members of Parliament for Lancashire consti-

tucitues.

The meeting was arranged by J. F. Emery, M. P., who is a circuit proprietor in Lancashire.

The case for the quality clause was given by Ken Nyman, vice-president of the CEA and others, and promises of support for the asso-

ciation's case were made by the members.

National Theatre Site

For three decades a national British theatre has been dreamed. This week the idea was brought a stage nearer fact with the purchase of a building site in South Kensington, London. The purchase has been made by trustees of the Westminster Memorial National Theatre Com-

mittee. The site cost $75,000 ($375,000), and the committee is now proceeding to raise an additional sum to build and endow a theatre.

Urges School Equipment

Kennedy, Lindsay, M.P., Parliamentary Secre-

tary to the Board of Education, deplored, in speaking at the London School, a summer course at the University of London, that only 810 schools out of 32,000 in the British Isles had film projectors, against 17,000 in Germany, 10,097 in the U.S. A. and 9,400 in France.

Watts Visits Mussolini

Fred watts, production manager of Pathe Pictures, has returned from a trip of two days in 
the course of which he had a personal interview with Signor Mussolini.
VICTOR MOORE
...Making you howl for Moore and Moore of his comedy

HELEN BRODERICK
...Wise-cracking with wise-cracks and wise cracks...

The Life of the Party...

...and that's only part of it!...KEEP GOING!...
Broadway this week witnessed two full-dressed arc-lit motion picture "premieres," unusual even during the height of the mid-winter show season. Paramount introduced "Souls at Sea," at the Globe, on Monday, and Warners followed Wednesday with "The Life of Emile Zola," at the Hollywood theatre. Both are two-day, reserved seat, advanced-scale roadshows.

While S. Charles Einfeld's advertising, publicity and exploitation departments at the Warner home office in New York were bellying the campaign for "Zola," special crews were working in the field to set the Warner "National Trade Exhibit," which will be held simultaneously in New York, Chicago, Los Angeles and 30 other large cities. The features to be shown at the exhibit; to press, church, civic and women's club leaders, are: "Life of Emile Zola," starring Paul Muni; "Back in Circulation" with Pat O'Brien, Joan Blondell, and Margaret Lindsay; "It's Love I'm After" starring Leslie Howard, Betta St. John and Richard Dix; "Varsity Show," starring Dick Powell and Fred Waring and His Pennsylvanians; "That Certain Woman," starring Fred MacMurray and Nina Foch; and "Confession," starring Kay Francis, Basil Rathbone and Ian Hunter.

Warner Brothers to date have selected 24 theatres throughout the country for their exhibit, announced Gradwell L. Sears, general sales manager. The theatres are: Madison, N.Y.; Boston; Court Street, Buffalo; Forest, Cincinnati; Lake, Cleveland; Cass, Detroit; Lawrence, Detroit; New Amsterdam, New York; Aldine, Philadelphia; Schenley, Pittsburgh; Ambassador, Washington; Village, Toronto; Ponce de Leon, Atlanta; Melrose, Dallas; Dearborn, Michigan; Lee, Kansas City; Fox West Coast Boulevard, Los Angeles; Lamar, Memphis; Bell, New Orleans; Kitz, Omaha; Oklahoma, Omaha; Oriental, Portland; and Ritz, Indianapolis.

The opening this week of "Souls at Sea" and "Emile Zola" gives Broadway the first chance in many years to the road shows on hand at the same time, with a fourth coming shortly. Paramount now has its "High, Wide and Handsome," the Columbia, and MGM will bring in "The Firefly" in a few weeks.

Stars of stage, screen and radio as well as many prominent persons in other fields, attended the world premiere of Paramount's maritime film, "Souls at Sea," Monday evening at the Globe. There was quite some confusion, however, what with 100 pickets marching from the Horn and Hardart Automat restaurant next door. Negotiating the lobby, however, after much discussion between F. B. Cottrell and John W. Hicks, Neil Agnew, Abe Montague, Herbert Wiccox, Mrs. Adolph Zukor, Leah Walker, Charlie Fox, Dinky Young, H Conwell, Harry Charnas, W. G. Van Schmus, and others.

Unlike the Paramount opening, Warner Brothers went in heavily for city and state government officials to see their "Emile Zola" showing on Wednesday evening, with Mayor Fiorello LaGuardia and his official city-hall staff in attendance. Miss Lillian D. Schuman, wife of New York's Governor, accepting the elaborately engraved gold-scripted invitations of Warners to be on hand for the $5.50 opening.

Too, there were many more stiff shirts and summer evening dresses at "Zola," due to the company's insistence on formal attire. "Dinner and the observation of the trade on the elaborate advance campaign conducted by Warners for the production, with concentra-

49 Spend 19% More for Ads In Three Media

The 49 leading advertisers in the radio, magazine and farm publication fields laid out 18.8 per cent more for advertising during the first half of 1937 than they did for the corresponding period last year — a total of $60,643,680, Printers' Ink reports. These 49 companies, each of whom spent over $500,000 each, increased 36 per cent in radio, nearly 10 per cent in national magazines and 12 per cent in farm journals.

General Motors heads the list by a wide margin with a total of $5,851,459 in the three media. The next four are Procter & Gamble, $3,414,945; Standard Brands, $2,405,675; Ford, $2,326,919, and Chrysler Motors, $2,302,260.

MGM is preparing extensive campaigns for "The Firefly," which opened in Los Angeles last week and comes to New York early in September. The company also is preparing its fall and winter schedules with magazines, newspapers and billboards for promotion of thirty of the fifty or more pictures on its new season program.

Bartholomew's Career Halted

The film career of Freddie Bartholomew has been halted as a result of a court order obtained by MGM preventing the boy actor from performing for any other studio. Young Bartholomew's salary was stopped July 15th for "non-performance," his aunt and guardian, Millicent Bartholomew, refusing to permit him to perform unless the studio raised his weekly salary from $2,000 it has offered to $2,500 demanded. Miss Bartholomew contends that Freddie is unable to meet his obligations — income taxes, lawyers' and agents' fees, contributions to the support of his family and his own personal maintenance — and still insure his future on less than $2,500 a week.

Judge Emmett H. Wilson granted the studio a temporary restraining order and directed Miss Bartholomew and the Union Bank and Trust Co., guardian of the boy's estate, to show cause August 13th why the order should not be made permanent. In its petition, the studio charged that it had contracted for the actor's services at $350 a week and had voluntarily raised him to $1,100 weekly after his value was established in "David Copperfield."

Loew's and RKO In Expansion Moves

Negotiations are underway by Loew's for acquisition of four theatres in the New York area. In addition, two sites are being considered for construction of new theatres. Three units will be added to the RKO circuit before the fall. They are the Roosevelt, acquired from Leo Brecher, the Central, in Yonkers, from H. Sussman, and the Republic, Brooklyn, will be transferred by Randolphe September 3rd.
The screen's new sweetheart team, falling in love to hot and sweet new swingtime strains.

HOLD YOUR BREATH FOR...
# THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended August 7, 1937, from 96 theatres in 17 major cities of the country was $1,071,722, a decrease of $60,392 from the total for the preceding week ended July 31, 1937, when 95 theatres in 17 large cities aggregated $1,132,114. (Copyright, 1937. Reproduction of material from this department without specific written permission from Motion Picture Herald expressly forbidden.)

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Seats</th>
<th>Average Receipts Per Week</th>
<th>Picture</th>
<th>Gross</th>
</tr>
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<tr>
<td>Boston</td>
<td>3,246</td>
<td>35c-65c $17,700</td>
<td>&quot;Big Shot&quot; (RKO) and............ 6,000</td>
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<tr>
<td>Fenway</td>
<td>1,382</td>
<td>25c-65c $5,300</td>
<td>&quot;What Price Vengeance?&quot; (Rialto)</td>
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<tr>
<td>RKO Memorial</td>
<td>2,907</td>
<td>25c-65c $12,600</td>
<td>&quot;The Toast of New York&quot; (RKO) 17,200</td>
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<tr>
<td>Loew's Orpheum</td>
<td>2,970</td>
<td>35c-65c $14,500</td>
<td>&quot;Saratoga&quot; (MG M) and........ 13,000</td>
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<td>Loew's State</td>
<td>2,537</td>
<td>35c-65c $12,100</td>
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<tr>
<td>Metropolitan</td>
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<tr>
<td>Paramount</td>
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<td>&quot;The Singing Marine&quot; (W.B.) and 8,000</td>
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<tr>
<td>Buffalo</td>
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<td>35c-50c $14,000</td>
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<td>Century</td>
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<td>25c $7,000</td>
<td>&quot;The Great Gamblers&quot; (Para) and 5,600</td>
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<td>Great Lakes</td>
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<td>25c-40c $10,100</td>
<td>&quot;Saratoga&quot; (MG M)............. 10,200</td>
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<td>Hippodrome</td>
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<td>25c-40c $9,000</td>
<td>&quot;Between Two Women&quot; (MG M) and.. 7,500</td>
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<td>Lafayette</td>
<td>1,300</td>
<td>25c $8,300</td>
<td>&quot;The Road Back&quot; (Univ)........ 8,500</td>
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<tr>
<td>Apollo</td>
<td>1,400</td>
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<td>&quot;A Day at the Races&quot; (MG M) and 8,000</td>
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<td>Chicago</td>
<td>4,000</td>
<td>35c-75c $35,500</td>
<td>&quot;Ever Since Eve&quot; (F.N.)........ 60,000</td>
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<tr>
<td>Garrick</td>
<td>900</td>
<td>35c-75c $6,800</td>
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<td>Oriental</td>
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<tr>
<td>Palace</td>
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<td>Roosevelt</td>
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<td>St. Louis</td>
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<td>&quot;Armored Car&quot; (Univ).......... 14,600</td>
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<td>New York</td>
<td>1,700</td>
<td>35c-75c $17,500</td>
<td>&quot;Saratoga&quot; (MG M)............. 34,000</td>
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<tr>
<td>Allen</td>
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<tr>
<td>Hippodrome</td>
<td>1,800</td>
<td>35c-42c $12,700</td>
<td>&quot;Ever Since Eve&quot; (F.N.)........ 10,000</td>
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<tr>
<td>RKO Palace</td>
<td>1,100</td>
<td>30c-50c $18,500</td>
<td>&quot;San Quentin&quot; (MG M)........ 15,000</td>
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<tr>
<td>State</td>
<td>1,300</td>
<td>35c-42c $17,200</td>
<td>&quot;Easy Living&quot; (Para)......... 10,000</td>
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<tr>
<td>Solliman</td>
<td>1,000</td>
<td>35c-42c $5,200</td>
<td>&quot;Saratoga&quot; (MG M)............. 9,500</td>
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<tr>
<td>Denver</td>
<td>1,500</td>
<td>25c-50c $3,400</td>
<td>&quot;Wee Willie Winkie&quot;........ 4,000</td>
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<tr>
<td>Broadway</td>
<td>1,500</td>
<td>25c-40c $3,300</td>
<td>&quot;Knight Without Armor&quot; (Para.) .. 4,000</td>
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<td>Denham</td>
<td>1,500</td>
<td>25c-40c $6,700</td>
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<tr>
<td>Denver</td>
<td>2,500</td>
<td>25c-50c $9,600</td>
<td>&quot;The Road Back&quot; (Univ)........ 7,000</td>
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<td>Orpheum</td>
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<td>25c-40c $7,200</td>
<td>&quot;Saratoga&quot; (MG M)............. 6,000</td>
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<tr>
<td>Paramount</td>
<td>2,000</td>
<td>25c-40c $3,400</td>
<td>&quot;Behind the Headlines&quot; (MGM).... 9,000</td>
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</table>

**Notes:**
- "Wee Willie Winkie" (Para) and........ 6,000
- "The Case of the Stuttering Bishop" (F.N.)
- "The Road Back" (Univ)........... 12,000
- "Saratoga" (MG M) and............ 19,000
- "Wee Willie Winkie" (Para) and........ 8,000
- "The Case of the Stuttering Bishop" (F.N.)
The biggest fun-and-music show on record! ... SIX SWELL SONGS, including those top-ten hits: "Roses in December" and "Let's Have Another Cigarette!" ... Goofy! ... Gay! ... Dazzling! ... Delightful! ... A lifetime of laughs ... plus all the glorious charm and exciting loveliness your leaping heart can stand!

JOE PENNER
GENE RAYMOND
PARKYAKARKUS
VICTOR MOORE
HARRIET HILLIARD
HELEN BRODERICK

THE LIFE OF THE PARTY

BILLY GILBERT • ANN MILLER

Screen play by Bert Kalmar and Harry Ruby and Viola Brothers Shore

Directed by William A. Seiter
Produced by Edward Kay
### Theatres Receipts—Cont’d

<table>
<thead>
<tr>
<th>Theatres</th>
<th>(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)</th>
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<tbody>
<tr>
<td>Hollywood</td>
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<tr>
<td>Chinese</td>
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<tr>
<td>Pantages</td>
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<tr>
<td>W. B. Hollywood</td>
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<td>Indianapolis</td>
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<tr>
<td>Apollo</td>
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<tr>
<td>Circle</td>
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<td>Loew’s</td>
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<tr>
<td>Lyric</td>
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<tr>
<td>Kansas City</td>
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<tr>
<td>Mainstreet</td>
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<tr>
<td>Midland</td>
<td>4,000</td>
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<td>Newman</td>
<td>1,900</td>
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<tr>
<td>Tower</td>
<td>2,000</td>
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<tr>
<td>Uptown</td>
<td>2,000</td>
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<tr>
<td>Los Angeles</td>
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<tr>
<td>Four Star</td>
<td>900</td>
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<tr>
<td>Grand International</td>
<td>750</td>
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<td>Hillstreet</td>
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<td>Loew’s State</td>
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<tr>
<td>Paramount</td>
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<td>W. B. Downtown</td>
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<td>Minneapolis</td>
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<tr>
<td>Century</td>
<td>1,600</td>
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<tr>
<td>Minnesota</td>
<td>4,000</td>
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<tr>
<td>RKO Orpheum</td>
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<tr>
<td>State</td>
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<tr>
<td>World</td>
<td>400</td>
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<tr>
<td>Montreal</td>
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<tr>
<td>Capitol</td>
<td>2,500</td>
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<td>Loew’s</td>
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<td>Palace</td>
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<td>Princess</td>
<td>2,272</td>
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### Current Week

<table>
<thead>
<tr>
<th>Picture</th>
<th>Gross</th>
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</thead>
<tbody>
<tr>
<td>&quot;The Good Earth&quot; (MGM) and........... 16,542</td>
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<tr>
<td>&quot;The Lady Escapes&quot; (20th-Cent.-Fox)</td>
<td></td>
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<tr>
<td>&quot;The Road Back&quot; (Univ.) and........... 5,790</td>
<td></td>
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<tr>
<td>&quot;Love in a Bungalow&quot; (Univ.) (3rd week)</td>
<td></td>
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<tr>
<td>&quot;San Quentin&quot; (F.N.) and.............. 7,300</td>
<td></td>
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<tr>
<td>&quot;Marry the Girl&quot; (W.B.)</td>
<td></td>
</tr>
<tr>
<td>&quot;Saratoga&quot; (MGM) and........... 19,291</td>
<td></td>
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<tr>
<td>&quot;Born Reckless&quot; (20th-Cent.-Fox)</td>
<td></td>
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<tr>
<td>&quot;The Road Back&quot; (Univ.) and........... 9,800</td>
<td></td>
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<tr>
<td>&quot;Love in a Bungalow&quot; (Univ.) (1st week)</td>
<td></td>
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<tr>
<td>&quot;Ever Sane&quot; (F.N.) and.............. 4,300</td>
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</tr>
<tr>
<td>&quot;The Case of the Stuttering Bishop&quot; (F.N.) (2nd week)</td>
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### Previous Week

<table>
<thead>
<tr>
<th>Picture</th>
<th>Gross</th>
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</thead>
<tbody>
<tr>
<td>&quot;Woo Willie Winkie&quot; (Para.) .......... 3,000</td>
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<tr>
<td>&quot;Exclusive&quot; (Para.) and............. 3,100</td>
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<tr>
<td>&quot;Super Sleuth&quot; (RKO) and........... 5,300</td>
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<tr>
<td>&quot;Saratoga&quot; (MGM) and........... 14,000</td>
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<tr>
<td>&quot;The League of Fatal Men&quot; (Col.) (1st week)</td>
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<tr>
<td>&quot;Ever Sane&quot; (F.N.) and.............. 7,400</td>
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<tr>
<td>&quot;Talent Scout&quot; (F.N.) (stage: Buster West and revue)</td>
<td></td>
</tr>
</tbody>
</table>

### Los Angeles

- "Love from a Stranger" (U.A.)... 5,551 (6 days)
- "Soder On Landwagen" (Foreign) 1,800 (1st week)
- "The Road Back" (Univ.) and... 5,900 (3rd week)
- "Love in a Bungalow" (Univ.) (2nd week)
- "San Quentin" (F.N.) and........ 10,400 (stage: Noble Sisley and Jack)

### Minneapolis

- "Under the Red Robe" (20th-Cent.-Fox) (6 days) 2,460
- "The Last Night" (Aminko).... 1,720 (2nd week)
- "The Road Back" (Univ.) and.... 10,500 (3rd week)
- "Love in a Bungalow" (Univ.) (1st week)
- "Saratoga" (MGM) and........... 24,463 (2nd week)
- "Born Reckless" (20th-Cent.-Fox) |

### Montreal

- "Easy Living" (Para.) .......... 3,500 (3rd week)
- "Saratoga" (MGM)........... 19,290 (9 days)
- "Woo Willie Winkie" (20th-Cent.-Univ.) Fox (stage: Major Bouwes' Unit) 14,000
- "Meet the Muses" (RKO) and.... 2,900 (Para.)
- "Tales from the Vienna Woods"... 2,000 (Viennese)
- "A Day at the Races" (MGM) and... 6,000 (2nd week)
- "The Thirteenth Chair" (MGM) (2nd week)
- "Love from a Stranger" (Para.) 5,300 (Col.)
- "Counterfeit Lady" (Col.) |
- "The Emperor's Clothes"... 7,300 (MGM) and "Meet the Muses" (RKO) |
- "Another Dawn" (W.B.) and.... 7,000 (W.B.)
<table>
<thead>
<tr>
<th>Theatres</th>
<th>Seats</th>
<th>Price</th>
<th>Average Receipts Per Week</th>
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<td>New York</td>
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<tr>
<td>Astor</td>
<td>3,142</td>
<td>5c-82.20</td>
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<td>4,700</td>
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<td>5,954</td>
<td>43c-51.65</td>
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<td>Strand</td>
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<td>Boyd</td>
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<td>Paramount</td>
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<td>30c-55c</td>
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Irresistible Loretta

Loretta Young
More captivating than in "Cafe Metropole!"

"Love U"
Impetuous DON

making the madcap kind of love that suits these two so well!

Together for the first time since "Love Is News"... in a headlong romance as tempestuously thrilling as it's uproariously merry. Gay... exciting... breezy!... to make an ideal hot-weather show!

DON AMECHÉ

By popular vote radio's favorite... even grander than he is on the air!

UNDER FIRE

with

BORRAH MINEVITCH

and his gang

FRANCES DRAKE
WALTER CATLETT
JOHN CARRADINE

SIG RUMANN • HAROLD HUBER

Directed by George Marshall
Associate Producer Nunnally Johnson
Based on a play by Walter Hackett
Darryl F. Zanuck in Charge of Production

20TH CENTURY FOX
THE KEYSTONE YOUR FUTURE
BRITISH GOVERNMENT PROPOSES RECIPROCITY IN ITS QUOTA PLAN

Footage Credit for Buying Foreign Rights of British Films Called Advantage to Several of the American Companies

by BRUCE ALLAN
in London

A "reciprocity" plan features the British Government's thoughts on the new Cinematograph Films Bill, as evidenced in the British Board of Trade's "White Paper," presented to Parliament for consideration in connection with the Bill, which is to be introduced in October or November.

The White Paper officially is titled "Proposals for Legislation on Cinematograph Films." It contains 24 paragraphs and a summary in 12 octavo pages and is sold at 21d. (four cents).

Highlight provisions of the document, which with one important difference follows very closely the Draft Proposals previously issued by the Board of Trade, are as follows:

The Board of Trade accepts the principle that British films shall qualify for registration for distributor's quota on the basis that they have cost a certain minimum sum.

It rejects the principle that they shall qualify by means of a viewing test, but provision is made that low-cost films of "special entertainment value" may be viewed and passed for quota.

A new cost basis is established. Instead of total cost, labour costs (estimated to be half total cost) will be the standard.

A quota scale starting at 15 per cent for distributors and 10 per cent for exhibitors, in the first year of the new Act, will rise to 30 per cent distributors and 25 per cent exhibitors in later years.

The "Reciprocity" principle is recognized, on a voluntary basis, and in the ratio of one British film purchased in broad casting for British quota, of the same footage.

A separate quota for short subjects is to be established, starting at 10 per cent for distributors and 5 per cent for exhibitors and rising to 20 and 15 per cent respectively.

Blind booking is made a statutory offence on the part of distributors only, and the penalties are increased. Exhibitors are freed of liability under this head.

Restrictions on advance booking will be continued.

The Board of Trade will have certain rights to vary quota scales, and the minimum cost scale, according to the trade situation.

Films costing three times the minimum will rank double for quota.

An examination of the new proposals clause by clause shows the practical application of the Government's plans. The references are to paragraphs in the summary of the white paper, published by the Board of Trade.

A preliminary relief for exhibitors in the Quota Year 1937-38 is announced in (1). For this last year of the old (1927) Act, the exhibitor's quota is to be reduced from 20 per cent to 15 per cent, in order to meet the fact that "some disturbance in the supply of British films" is expected to follow the institution of the new form of registration, on a minimum cost basis.

Exhibitors, through their association, are vigorously in opposition to the Government proposals, and this temporary relief is not looked upon as an unmissed blessing, the view of the Cinematograph Exhibitors Association being that it may obscure the ultimate effects, on exhibitors, of the new legislation.

The new Quota scales are set out in paragraphs (2) and (3) as 15 per cent distributors and 10 per cent exhibitors in the first (1938-39) year of the new Act, 20-15 in the second year and "by stages over the ten years period," rising to 30-25 per cent.

The practical application of these provisions is as follows:

In the Distributor's Year April 1, 1938-March 31, 1939, distributors will have to handle:

15 British films for every 85 foreign films. In footage, 15,000 feet British for 85,000 feet foreign.

In the Exhibitor's Year Oct. 1, 1938-Sept. 30, 1939, exhibitors must show:

10 British films for each 90 foreign films. In footage, 10,000 British feet for each 90,000 foreign.

In the Distributor's Year April 1, 1939-March 31, 1940, distributors must handle:

20 British films for every 80 foreign films. In footage, 20,000 British against 80,000 foreign.

In the Exhibitor's Year, October 1, 1939-Sept. 30, 1940, exhibitors must show:

15 British films for every 85 foreign. In footage, 15,000 feet against 85,000 feet foreign.

In the Distributor's Year April 1, 1940-March 31, 1941, and the Exhibitor's Year October 1, 1940, Sept. 30, 1941, the first of the "increases by 150 per cent" in both distributor's and exhibitor's quotas will begin to operate. The exact schedule of these increases is not stated in the White Paper, but their ultimate result will be that:

Distributors will have to show 30 British films for every 70 foreign and exhibitors to show 25 British films for 75 foreign. The footage proportions will be 30,000/70,000 and 25,000/75,000.

These calculations may serve a useful purpose in emphasizing the fact that the statement of Quota as a percentage of total filmed handled or exhibited understates the obligation which lies upon the distributor in terms of British films to be acquired in percentage of foreign films handled.

The actual obligations upon the distributor of American films are, in relation to his own product:

<table>
<thead>
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<th>YEAR</th>
<th>A</th>
<th>B</th>
<th>C</th>
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<tbody>
<tr>
<td>1938-9</td>
<td>15.00</td>
<td>17.64</td>
<td></td>
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<tr>
<td>1939-40</td>
<td>20.00</td>
<td>25.00</td>
<td></td>
</tr>
<tr>
<td>1947-48</td>
<td>30.00</td>
<td>42.50</td>
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</table>

A—Official quota. B—Percentage of British films to America.

Similarly, the obligation on the exhibitors, expressed as a percentage of British films to foreign films, increases from 11.11 to 33.33, as against the official "percentage of all films" which increases from 10 per cent to 25 per cent. The differences revealed by a restatement of the Quota in this new form are important if it is remembered that the danger of a shortage of American product is one of the main reasons for the exhibitors' opposition to the minimum cost clause.

The minimum cost provision is stated in paragraph (4), which specifies that, to be entitled to registration for distributor's quota, a British film must be sold at a minimum of £2,500 "expended in labour costs."

An entirely new basis of computing film costs is here added to the principle, itself new in legislation, that cost shall be the deciding factor in conferring the right to registration as a British film.

The White Paper states that the Government "accepts the principle" of a minimum cost of £2 a foot and £15,000 (which were embodied in that form in the Draft Proposals) and adds that "labour costs approximate on the average the total cost of about 80 per cent of all films." It selects the new method of computing cost because "the Board of Trade have had considerable experience of administration" of the provision that 75 per cent of all labour costs must, under the 1927 Act, go to British subjects. This provision it intends to continue.

Major Controversy Seen

The institution of a minimum cost and the rejection of a viewing test (with the proviso that viewing may be claimed for inexpensive films of special entertainment value) is the feature of the White Paper about which major controversy will rage in the industry and in Parliament.

The principle of a minimum cost is opposed without qualification by the CEA, which asserts that it will lead to the withdrawal of American "B" product, a reduction in the number of British films and absorption of what films are made by the circuits. An impetus to "Americanization" also is seen both by the CEA and by the smaller independent producers and distributors, who object to the "£15,000" basis and ask that special provision be made for small distributors.

Accepting the principle of the cost clause, most American distributors object to its imposition in conjunction with a quota, a quota rising to as high a figure as 30 per cent. The Cinematograph Renters Society, speaking for these companies, wants the quota translated into cash terms and liberty given to any company to spend the money on a few big pictures.

 Aim to Prevent Evasion

In basing its minimum on labour costs, the Board of Trade undoubtedly has in mind to make evasion more difficult. The governing clause of the old Act, which it is intended to repeal, has it down: "Not less than seventy-five per cent of the salaries, wages and payments specifically paid for labour and services in making of the film (exclusive of payments in respect of copyright and of the salary or payments to one foreign actor or actress or producer, but inclusive of payments to an anti-climactic scenario) shall have been paid to British subjects or persons domiciled in the British Empire."

In operating this clause the Board of Trade has compiled a very complete schedule of pay-
LABOR COST MADE QUOTA BASIS

ments which are permissible and it has the experience to conduct a very complete check of "labor costs." In concentrating on these, it rules out in the main any costs that would not be regarded charging made for story rights, location expenses, costume, research, publicity and the score or other items which may find a place in a production budget.

On the other hand, it is plain that the £15,000 minimum accepted in principle by the B.O.T. is impossible to maintain on account of fact labor costs are exactly half of total costs.

If cast costs are heavy in proportion to other items, a certificate may be obtained for a film costing in all £10,000 to £12,000, of which £7,500 are labor costs. If location expenses or sets run away with most of the money, a film costing £15,000 would be destined to make pictures in which a major part of the cost would have gone in stars, director, story and setting, and that they hoped for relief in the "British labor percentage" rather than more stringent charges.

That all British films rank for Exhibitor's Quota, whatever their cost, is stated in paragraph (5). For many reasons this condition is regarded as more or less valueless by exhibitors, as a picture is generally accepted that, unless a film is guaranteed distribution, it will not be made; distributors have little use, with few exceptions, for a film which does not obtain distributor's quota rights.

Cost and Quote Value

In paragraph (6) there is partial acceptance of the statement that it is noted that the quota value of a film should be governed by its cost. It is laid down that a film costing £3 a foot and a total of £25,500 for labor costs shall rank for twenty-two pictures, and for distributor's quota. The Double Quota principle is new, and regarded as very important.

Cost, if this concession, on the part of the distributors, will be that it does not go far enough. Spending £45,000 on three "minimum" British pictures, the distributor gets a three-picture coverage. Spending it one, he gets only a two-picture coverage and, to obtain his three British certificates, he must spend at least another £15,000, making his three-picture cost £60,000 instead of £45,000. If he spends £60,000-£100,000 on a British picture he gets no corresponding quota coverage.

Exhibitors criticize the proposal on the ground that it represents a reduction of effective exhibition footage. They urge that a "double Quota" film for the distributor should be a double Quota film for the exhibitor.

Clash with British Studios

Concessions in the House of Commons on the principle of "equality" of the quota value proportionate, or approximately proportionate, to the cost of a film, up to a total of £100,000, were obtained in the fundamental objection of American companies to the proposals of the White Paper, but in meeting this quite logical claim the Board of Trade would be up against the British studio interest, which wants its space to be used for a large footage, and the British exhibitor, who would argue that he could not comply with his Quota in face of a large reduction of output, however balanced by improved quality.

It is a general anticipation that the vital de-

hber of the White Paper is that the Thirteenth British Quota, with the quota upon this clause and the minimum cost proposals in general.

The Reciprocity Principle

The principle generally described as Recip-

rocity is dealt with in clause (7). It is pro-

vided that if a distributor buys, for not less than £20,000, foreign rights for one market of a British film costing £22,500 for labor costs, he is credited with quota coverage, in England, of the same footage.

Several points in this provision call for com-

ment. In the first place, although the type of British film to which the concession is limited is that for which the Quota fee is paid, the distributor who buys foreign rights only, it seems, acquires British Quota value up to the real footage.

This means that an American company buying a British "£45,000" film for U.S.

release gets only half the value, in Quota, that it would get if it bought it for British release.

If the company buys it both for U.S. and for U.K., it gains nothing that it would not get by buying for foreign rights only, as is specifically stated that where a film has been used for the "export" Quota it cannot be used, by any dis-

tributor, for British Quota.

That no distributor will be allowed to meet more than half his Quota obligations by means of the "Reciprocity" provision appears to be intended, in conjunction with the fact that only single Quota value is given to a double Quota film, to maintain the supply of British pictures, in England, from American companies.

Sees Advantage for Americans

The probable workings of this clause are still somewhat obscure, but it would appear likely to operate to the advantage of such companies as United Artists, which already releases Brit-

ish pictures in the U.S. on a large scale, and Metro-Goldwyn-Mayer, which has an ambitious British production program, Twentieth Century-Fox, which has similar plans, and various other U.S. companies which have found place for occasional British pictures in America and which in future can reduce their British Quota obligation by continuing the practice. Although an attempt to get "Export Quotas" on principle has been voiced by several American executives, the voluntary basis of this proviso seems to make it unlikely that it will be protested either by the industry or through official channels.

Various Americans in London see the best hope of a practicable solution of the whole Quota problem in reciprocal arrangements between major British producers and major American distributors.

Flexibility in the provisions both as regards the Quota scale and the figure of minimum cost is promised in paragraph (8), which states that the Board of Trade shall have powers to make "each, at certain declared intervals" and within fixed minimum and maxima. The Board of Trade will order by operator, "subject to confirmation by Parliament." It is given similar powers for the short films.

Short Subjects Quota

The Short Quota (9) is to be 10/5, rising to 20/15, and there is to be neither a cost clause nor a viewing test at the start, but the Board of Trade is to have powers to institute either if it thinks necessary. The separate quota for shorts is new.

The remaining features of the White Paper mean in one exception, be simply summarized as follows:

All films except newsreels and "commercial advertisements" are to be eligible for Quota.

The Advisory Committee of the Board of Trade is to be retained, the official Films Commit-

tee suggested in the Molyne Report to be retained, as it was in the Draft Proposals.

All films, long and short, will be trade shown.

Ten per cent of foreign film, or twenty per cent of studio scenes, will be allowed in a Brit-

ish film.

The scenario writer need no longer be British.

Booking Restrictions

The important new regulation has to do with the booking restrictions section of the old Act (13) which are retained. An alteration which makes blind booking an offense on the part of a distributor only (instead of both distributor and exhibitor as at present) increases the penalties by an unsta
ted amount and im-

poses the obligation on the distributor, on regis-
tering a film (whether British or foreign) of making a statutory declaration that it has not been blind booked.

This suggestion will be resented by American distributors. The Molyne Report suggested another solution, putting a proviso that a copy of £250 and a proviso that on a second offense the distributor's license should be liable to can-

cellation.

The KRS objected very strongly to this and another "Moyne" suggestion that similar penalties should be applied to block booking. This has not been adopted.

The effect of the clause will be that any exhibi-

tor who alleges that he has been forced to book pictures "blind" in order to obtain any special feature or features will be enabled to put his facts before the Board of Trade without himself incurring penalties.

Continuing the existing limitation of advance booking to six months, and rejecting the exhibi-
tor plea for inclusion of provision against "overbooking" (clogging), the White Paper confirms intentions already announced in the Draft proposals, or in discussions with trade interests.

20th-Fox, Cocalis Settle

The action of Twentieth Century-Fox against Sam Cocalis for accumulated over-

ages on four pictures ended anicably in an out of court settlement effected between William Sussman, eastern division sales for the distributor, and Mr. Cocalis.

Prizes totaling $5,000 have been awarded winners of Republic's sales contests, recently closed. Checks were presented last week by J. J. Milstein, vice-president in charge of sales.
"You can't have tops 20th's top nation-wide rivoli, N.Y. big week-end in 20th century fox the keystone of your future"
EVERYTHING" MUSICALS IN STARTS...GIVES GEST SUMMER 8 YEARS

That's business!
THE QUOTA “WHITE PAPER”

Following is the complete text of the so-called “White Paper,” presented to Parliament by the president of the Board of Trade and enunciating the board’s proposals for legislation on Cinematographic Films:

1. The Cinematograph Films Act, 1927, provided that the production of British films by imposing an obligation on the renters* of films to acquire and distribute and one picture for each thousand pounds (£1,000) of the currency of the Act.

2. The last year of the renters’ quota under the Act expires on 31st March, 1938, and on the exhibitors’ quota on the 30th September, 1938. The Board of Trade accordingly, in March, 1936, appointed a Departmental Committee under the Chairmanship of Lord Lipton. They have not found it possible, however, to reconcile their divergent views and His Majesty’s Government have now formulated proposals for legislation which are outlined in the following paragraphs. It is their intention to submit to Parliament a Bill based on these proposals in the next session of Parliament.

Cost and Viewing Test

4. A quality test for British films.—The most widely expressed criticism of the existing legislation has been directed to the poor quality of some of the British films produced to comply with the requirements of the renters’ quota. The Departmental Committee to these films—commonly known in the trade as “quota quickies”—said (para. 54):

“In order to obtain the requisite length of British film to satisfy the renters’ quota, the majority of foreign-controlled renters appear to have indulged in the production of British films at the minimum of expense, regardless of quality, . . . Far from aiding in the training of satisfactory personnel, as is sometimes suggested, it appears to us that production of films in which nobody has a real interest and in which any standard of quality and attainment is lacking must necessarily undermine the morale of the technicians and actors taking part.”

Two suggestions were made to the Committee for safeguarding the quality of the film, the one, which was the one favored by the Committee, was a test based directly on the viewing of each film.

5. The advantages of the viewing test are obvious, but it has one grave disadvantage. Whether or not a film is registered for quota will depend on the personal judgment of the viewers. When only one viewing test and not classified on a cost basis, a standard which, it is contended, tends a premium on extravagance, gives no guarantee of quality, and leaves wide loopholes for evasion. The CEA in the booklet, which is being used as one of the publicity weapons in the battle waged against the quota proposals, cites its membership of 4,242 cinemas as basis for its claim that it represents 100 per cent of the cinemas of Great Britain “for all practical purposes.”

QUOTA OBJECTIONS PRINTED BY CEA

The Cinematograph Exhibitors Association has printed and is distributing to exhibitors and to members of Parliament a pamphlet summarizing its objections to the quota provisions of the proposed new Films Act. The booklet entitled “Quality Not Cost Is the Test of a Good British Film” emphasizes the association’s argument that pictures submitted for quota registration in the viewing author’s given only after the viewing test and not classified on a cost basis, a standard which, it is contended, tends a premium on extravagance, gives no guarantee of quality, and leaves wide loopholes for evasion.

6. Amount of cost test.—The Departmental Committee considered a proposal that the minimum total cost should be £2 per foot of film. A minimum total cost of £15,000 a film was suggested in the trade discussions referred to in paragraph 3. His Majesty’s Government accepted the principle of both these suggestions and propose to adapt them for the purposes of the cost test in the following manner:

7. Section 27 (3) (v) of the Act of 1927 (which His Majesty’s Government propose should be continued in the new legislation) provides that 75 per cent. of the salaries and wages paid for labor and services in the making of a British film must, with certain exceptions, have been paid to British subjects or persons domiciled in the United Kingdom. The Board of Trade have had considerable experience of administration of this provision and it is accordingly proposed to provide, subject to the condition that the new cost test should be on the basis of these labor costs. It is generally agreed that these labor costs approximate on the average to half the total cost, and that a cost test to be applied will therefore be that at least £1 per foot, with a minimum of £7,500 per film, shall have been expended on labor (exclusive of payments in respect of copyright). His Majesty’s Government will ask Parliament for powers to ensure that any particulars supplied in this connection can be properly checked and verified.

Quality Productions

8. Further encouragement of the production of longer films of higher quality.—The amount of revenue which a producer can expect to obtain from the exhibition of a film acts as an automatic check on his expenditure when he is mainly catering for the home market. If he wishes to increase his expenditure in an attempt to produce a more ambitious film he cannot do so on an assurance of an adequate return from his overseas markets. Although there are exceptions, up to the present the British producer has been in a position to arrange the necessary finance. The cost test, on the other hand, gives the merit of certainty. A producer would know before production commenced whether or not the film with which he would qualify for renters’ quota and he could arrange his finance on that basis. But it has been argued that the fixed cost and its element is itself is not necessarily any guarantee of quality. On the other hand the charge against the “quota quickies” is not only that it is bad, but that there is no real attempt to make it good. Cleanness is the sole aim, and the money expended has largely been to write off. The introduction of a minimum cost test at least ensures that those responsible for the production of a film necessary to comply with the quota obligations would have a considerable financial incentive to produce a film that was likely to have satisfactory box-office results. Again, a film may be good although its cost has not reached a certain minimum and in such a case a cost test may act as an incentive to extravagance. It is clear that neither test, taken by itself, provides the guarantee that His Majesty’s Government will therefore propose that for the purposes of the long-film quota the two tests should be combined. The of the minimum sun has been expended on the production of the film, it will be eligible for registration for renters’ quota without further enquiry. If that minimum sun has not been reached, it will remain open to the producer or renter to make application for registration for renters’ quota on the ground that the film is special entertainment value. Films costing less than the mini- mum will, in any event, be permitted to count for exhibitors’ quota.

9. One method by which it is suggested that progress can be made in this direction is by allowing films costing considerably more than the minimum already laid down to count more than once for renters’ quota. The foreign-controlled renters in this country have expressed the opinion that individually they would not allow their quota obligations, should they so desire, by producing a smaller number of films of higher quality. His Majesty’s Government have accepted this view and Parliament has proposed that films costing three times the minimum, i.e., at least £3 per foot with a total of £22,500 (and above £44,950) will be allowed to count twice its length for the purposes of the renters’ quota. It is hoped that by this arrangement a number of films will be produced which are not only a credit to British film production but which moreover will be shown successfully in overseas markets. In such a way new markets may be opened for British films generally. (Continued on following page)
COST BASIS SUBJECT TO REVISION

10. His Majesty’s Government will also propose to the House of Commons that a special provision be made to enable the Executive Committee of the Motion Picture Producers Association to acquire British films for distribution in the United Kingdom to the extent of one film of equal length. It is hoped that this proposal will lead to an understanding between the Government and the producers of those importations which are in a position to arrange adequate channels of distribution overseas. It is hoped that this proposal will lead to the achievement of results satisfactory if it takes place in connection with films which are likely to enhance the reputation of British production. His Majesty’s Government intend therefore that the proposal shall only apply to films costing at least £3 a foot with a total of not less than £2,500 in like costs where the rights for one foreign country have been acquired at a price of not less than £20,000.

The cost basis of the proposals above is necessarily experimental and may require revision in the light of experience or of changes in film technique. It is accordingly proposed that provision should be made to enable the Board of Trade, by order, subject to confirmation by Parliament, to vary within certain limits the minimum costs for renters’ quota films and also the cost and payment conditions attendant to the acquisition of the foreign rights is permitted to count for quota.

Initial Quota

12. Quotas for long films. The initial quota. — Under the existing act the quotas are at 25 per cent. The same both for renters and exhibitors, and stand at 25 per cent. No serious difficulty has been encountered in meeting these requirements; indeed, during the year ending September 30, 1926, exhibitors in the average showed something as 29 per cent. of British long films. The Departmental Committee recommended that for the first year the exhibitors’ quota shall be fixed at a lower figure than that of the renters’ quota, and suggested initial quotas of 20 per cent for renters and 15 per cent for exhibitors. His Majesty’s Government accept this recommendation in principle. They feel, however, that in order to met any temporary deficiency in the production of British films which may be created by the new requirements, some special arrangement should be made to cover the first year under the new conditions. The Departmental Committee proposed that for the renters’ year beginning April 1, 1938, and for the exhibitors’ year beginning October 1, 1937, the quotas for renters and exhibitors should be fixed at 15 per cent and 10 per cent, respectively, rising to 20 per cent and 15 per cent in the second year.

13. It will be necessary for the new legislation concerning the importation of films which films should be registered for renters’ quota from April 1, 1938, and the tests referred to the Departmental Committee proposed to be made from that date. The existing legislation, however, prescribes a quota of 20 per cent for exhibitors for the year ending September 30, 1938, but as the new conditions for the registration of British films, despite the normal lag between registration and general release, may result in a shortage of supply. It is proposed that during exhibitors’ quota year, it is proposed that the new legislation shall reduce the exhibitors’ quota for that year to 15 per cent.

14. Quotas for subsequent years.—The Departmental Committee, while indicating that in their view there was no reason why quotas should not reach 50 per cent by the end of the 10-year period, did not propose any scale of quotas. They recommended that for the first year the quotas should be determined at the beginning of each calendar year, and in regard to the circumstances of the time. His Majesty’s Government recognize the necessity for flexibility in the arrangements. In the course of so long a period as 10 years, changed conditions may demand a variation of the amount of the quotas on renters or exhibitors. In their view, however, yearly reassessments of the quota would be unsettling to the industry as a whole, and in particular would make the long-term planning of future production extremely difficult. An expansion of British film production within the next 10 years sufficient to support quotas of 50 per cent is generally regarded as impracticable. Moreover, the proposals made by the producers themselves in their evidence before the Departmental Committee was that the quota should rise to 35 per cent for renters and 35 per cent for exhibitors. His Majesty’s Government accordingly propose to provide that the renters’ quota should rise from 20 per cent in the second year by stages to 30 per cent in the third year and to 35 per cent in the fourth. The exhibitors’ quota would rise from 15 per cent in the second year by stages to a final figure of 25 per cent. A measure of flexibility would be provided by providing that by Order of the Board of Trade, to be confirmed by Parliament, either of these quotas could be varied upwards or downwards. It is proposed that it should be provided that the renters’ quota should not be reduced below 20 per cent or increased above 30 per cent and the exhibitors’ quota below 15 per cent or above 25 per cent. Any wider variation which the circumstances of the time might demand could, in the view of His Majesty’s Government, only properly be obtained by fresh legislation.

15. Some fears have been expressed that the effect of the cost test, together with the operation of the proposals referred to in paragraphs 9 and 10, may prejudice the production of higher quality films, may reduce the total number of films available for exhibition and therefore prejudice the position of exhibitors. In the view of His Majesty’s Government the position of exhibitors is amply safeguarded. They see no reason to suppose that the supply of imported films will be materially reduced by their proposals. Moreover, so far as exhibitors’ quota is concerned, all British films will be available in all they pass as viewing test for renters’ quota or not. Both renters’ and exhibitors’ quotas for the first year of the new system have been set at a low figure. No legislation, however, is required under the circumstances which might possibly arise in the case of any particular exhibitor. The 1927 act provided that when below the required proportion of British films, he should be protected from prosecution if he can satisfy the Board of Trade that the reasons for his default were reasons beyond his control and in such cases he is given a certificate of exemption. Representations from any exhibitor regarding the operation of the provisions of the 1927 act have always received sympathetic consideration from the statutory Advisory Committee and from the Board of Trade. His Majesty’s Government will therefore propose that the provisions of the 1927 act should be continued.

Short Films Quota

16. A separate quota for short films.—The 1927 act distinguishes between short films (of less than 5,000 feet) and long films. In addition to the requirement that all of the films a renter acquires and distributes or an exhibitor shows a definite proportion should be British films, this act required that the same proportion should hold in regard to the long films that are distributed or shown. There is no separate requirement for British short films, and indeed in the past many renters and exhibitors have offset foreign short films by British long films; it is to avoid any possibility of a similar condition that it is proposed that the proportion of British short films shown in the year ended September 30, 1935, was as low as 4.21 per cent. In their report (paragraph 42) the committee refer to the many representations made to them on the subject of the short film industry, and the advantages which could be secured by the institution of a separate quota for short films.

17. His Majesty’s Government accept the views expressed by the committee as to the value of a short film industry, and will therefore propose that a separate quota for short films should be instituted. As has there in the past been no such separate quota, they will suggest that the new quota should start at 10 per cent for renters and five per cent for exhibitors, rising to 20 per cent and 15 per cent, respectively, during the 10-year period. They will also propose to the approval of Parliament, to vary the quotas on the same lines as those set out in paragraph 14 relating to long films.

18. His Majesty’s Government do not think it necessary to suggest the imposition of any cost or viewing test for short films at the outset. They will, however, ask for powers to enable such tests to be imposed and varied, subject (Continued on following page)
19. Revision of the excepted classes.—Under the 1927 act certain classes of films are not required to be registered and British films in these classes cannot be counted for renter’s quota, though, excepting in the case of (a) and (c), they can count for exhibitors’ quota. Much of the business of making short films falls within the present excepted classes and in order to give producers of films, both long and short, more freedom in their choice of subjects, His Majesty’s Government have decided to adopt the recommendation of the Departmental Committee that the new legislation should apply to all classes of films, except newreels and commercial advertisements.

Advance Booking

20. Blind and advance booking.—The practice of the trade is that a film should be shown to the trade before it is exhibited. Blind booking is the booking of films before they are so shown to the trade. The Departmental Committee (paragraphs 83-4) found that the restrictions on the practice of advance booking in the Act had been of considerable value, but that evasion was taking place. They made certain recommendations for improving the position and these His Majesty’s Government propose to adopt, to the extent of making blind booking an offense on the part of the renter only (instead of the renter and the exhibitor as at present), of increasing the penalty and of requiring a statutory declaration on application for registration that blind booking has not taken place.

21. The 1927 act provided that booking of films for exhibition at a date more than six months distant should be an offense. The Departmental Committee (paragraph 85) took the view that in the light of other recommendations they had made these restrictions should prove unnecessary. The trade, however, take the unanimous view that their removal would be uneconomic. His Majesty’s Government therefore propose to retain the restrictions, but to revise the present legislation on the lines indicated in the preceding paragraph for blind booking.

22. Other recommendations of the Departmental Committee.—His Majesty’s Government propose to accept a number of recommendations of the Departmental Committee on certain other matters. These relate to the trade showing of all registered films (recommendation xii), provision for specialized foreign films (recommendation xv), the inclusion of a certain proportion of foreign negative in a British film (recommendation xviii), the withdrawal of the requirement that the scenario writer should be a British subject (recommendation xix) and the allowance of a restricted number of “Argosy” exhibitions before trade show (recommendation xxv).

23. The question of redundant cinemas.—Suggestions have been made by the exhibitors that in any legislation powers should be taken to deal with the question of the hardship caused to existing cinemas by the opening of new cinemas in areas where there is already a sufficient number of existing places. Such a scheme would have to take the form of prohibiting, except under license, the entry of new exhibitors into the trade, or the expansion of existing businesses. His Majesty’s Government feel that such proposals would not be acceptable to Parliament.

Fims Commission

24. The proposed Filmus Commission.—The Departmental Committee were satisfied by the measure of disproportion which exists between the three branches of the cinematograph industry in the various degrees of success they have achieved. It was their recommendation that the cinema commission should be composed exclusively of persons absolutely independent of professional or any other pecuniary connection with the film industry. It does not appear, however, that the Departmental Committee contemplated that the commission should be armed with compulsory powers or that it could proceed except on the lines of legislation through which the cinema industry had already achieved a considerable degree of self-government. The success would therefore depend on the support and good-will it would be likely to receive from those whom it is expected to conciliate or persuade. It has, however, been clear during the discussions which followed the conference that the branch of the industry is prepared to refer its management to a committee recommended by the committee. Some are opposed to the appointment of a commission at all, some to any commission unless it is composed of, or at least associated with, members of the trade, while others object to the establishment of a commission in any form unless it is endowed with compulsory powers to deal with such questions as are discussed in paragraph 23 of this paper. His Majesty’s Government feel that the basis of the committee’s recommendation was that such a commission could be acceptable to the industry and that in the circumstances which have arisen much, if not all, of the value attached to the Departmental Committee’s appointment would be lost. Moreover, the combination of a cost test with a viewing test referred to in paragraph 5 and the substitution of a degree of severity of the quotas for the annual reassessment suggested by the Departmental Committee will reduce to a very large extent the administrative functions suggested for the commission. In these circumstances, His Majesty’s Government do not propose to adopt the recommendation for a Filmus Commission, and they will suggest to Parliament that the administration of any future act should remain in the hands of the Board of Trade, assisted by an Advisory Committee similar to that on which the present Advisory Committee is constituted, of both independent and trade members.

BOOK REVIEW


Another volume in the publisher’s “How To” series. It does not appear, the author of the group aims, to quote the author, “at making clear the points which must be known before a successful film can be made.” Confining himself strictly to that purpose, the author (a jacket note identifies him only as one who “has been through the mill”) makes himself a friend indeed to those persons who would like to achieve something more with a substandard camera than a sentimental record of family doings.

He begins at the very beginning, assuming that this reader knows nothing of the available types of standard film, of the motion picture camera or of photographic lighting. From this opening chapter on elementary technology, he proceeds to discussions of the organization of material, of pictorial composition, “trick” shots, the selection and development of subjects (including amateur photoplay making), and finally of editing and titling.

All his considerations and steps in the processes are exemplified either in drawings or in actual scenes from films made by the author and others. These scenes are not reproduced in halftone engravings, but are “blown up” paper positives, pasted in. The discussion is always clear and the writer informed concerning the problems necessarily confronting the amateur cinematographer at all times.—G. S.

National Decency Legion Classifies 25 Productions

Of 25 productions reviewed and classified by the National Decency Legion, the listing for the past two weeks 17 were approved for general patronage and eight were found unobjectionable for adults. The pictures and their classification follow.

Zukor To Go Abroad

Adolph Zukor will sail on the Queen Mary August 25th for a six weeks’ business and pleasure trip in England and the Continent. He will confer with Paramount’s European executives and acquaint them with Hollywood production activities.

Award Withdrawal of Registration

Request has been made of Securities and Exchange Commission for withdrawal of the registration statement of Hollywood Famous Pictures, Inc.
"PARAMOUNT'S GOT ANOTHER SMASH HIT!"

CRITICS AND CROWDS AGREE

"Artists and Models" IS TOPS!

JACK BENNY in "ARTISTS and MODELS" with Ida Lupino • Richard Arlen • Gail Patrick • Ben Blue • Judy Canova • Yacht Club Boys • Andre Kostelanetz and His Orchestra • Louis Armstrong • Special by MARTHA RAYE

A Paramount Picture • Directed by Paul Walch
WHAT THE CRITICS SAY ABOUT “ARTISTS and MODELS”

“A money picture”...
Walter Winchell, Daily Mirror

“Hilariously funny”...
N.Y. World-Telegram

“Spectacular and bountiful production, as impressive as it is entertaining.”
N.Y. Herald Tribune

“A model musical comedy.”
N.Y. Times

“A hit, twelve shows in one.”
Los Angeles Examiner

“An elegant production. A hit show.”
Daily Variety

“Due for sock business... a riotous hit.”
Hollywood Reporter

“A box office bonanza.”
Motion Picture Daily

JACK BENNY in “ARTISTS and MODELS” with Ida Lupino • Richard Arlen • Gail Patrick
Ben Blue • Judy Canova • Yacht Club Boys • Andre Kostelanetz and His Orchestra • Louis Armstrong
Specialty by MARTHA RAYE • A Paramount Picture • Directed by Raoul Walsh
WHAT THE CROWDS SAY ABOUT "ARTISTS and MODELS"

We haven't space for the thousands of raves from the crowds that stormed the New York opening of "ARTISTS and MODELS." But we can tell you that this picture TIED THE ALL-TIME HIGH ATTENDANCE RECORD FOR THE NEW YORK PARAMOUNT ON OPENING DAY. AND SECOND DAY FIGURES WERE CLIMBING WHEN THIS AD WENT TO PRESS...
AND HERE'S WHY!...

Paramount backs all-star cast, ace production with year's smartest picture ballyhoo!

In addition to the most complete radio exploitation job ever done on a picture, Paramount publicised "ARTISTS and MODELS" on 24 sheets in Key Cities augmented by advertising in Life Magazine, Liberty Magazine, Esquire, the Fawcett Screen Group, and Modern Screen, a total reading public of...

40,000,000 POTENTIAL PICTURE FA

JACK BENNY in "ARTISTS and MODELS" with Ida Lupino • Richard Arlen • Gail Patrick
Ben Blue • Judy Canova • Yacht Club Boys • Andre Kostelanetz and His Orchestra • Louis Armstrong
Specialty by MARTHA RAYE A Paramount Picture Directed by Raoul Walsh
IN THE BRITISH STUDIOS

Buchanan Starts Two

Jack Buchanan Productions has its second and third features on the floor at Pinewood, hard on the completion of its first, "Smash and Grab." Jack Buchanan is star and co-director (with Lee Garms) of "The Sky's the Limit," and Bobby Howes and Jean Gillie are in "Sweet Devil," which is being directed by Rene Guissart, onetime ace cameraman.

Appearing with Buchanan in "The Sky's the Limit" are Mara Lossie, Russian singer; David Hutchison, William Kendall, H. F. Matthey, C. M. Hallard, Athene Seyler, Sara Allgood, Morris Harvey, Charles Stone, Antony Holles and David Burns, with the added special attractions of Rawicz and Landauer, piano duettists, and the Four New Yorkers. A new dance number, the "Montreal," has been written for Buchanan, who also has a song number, "Swing, Madam," from Sherman and Silver. Three Rawicz and Landauer numbers for Martha Lossie are "Too Lovely to Be True," "Without You" and "Venice in the Moonlight."

Henry Harris is cameraman on the Buchanan vehicle and Bernard Browne on "Sweet Devil." Browne came into the headlines by his work on "Warhves and Strays," a short subject that caused talk two years ago, and incidentally presented British production with the dog star, "Scruffy."

Van Phillips is musical director for Buchanan, and Tom Morahan and D. W. Daniels are the art directors.

Film Matterhorn

For the production originally known as "Whymper," but now called "The Challenge," London Film has sent a camera unit of 12 to the higher slopes of the Matterhorn.

"The Challenge," one of the series of six to be produced for London by Guenter Stapenhurst, once of USA, is concerned, in its chinks, to vindicate the claims of Edward Whymper, the famous English mountaineer, to have conquered the Matterhorn. Hence the Alpine sequences, which were directed by Luis Troche.

The story proper will be directed by Milton Rosner at Denham.

Begins in Paris

Ruth Chatterton played her first scenes for a British picture this week—in Paris.

"The Rat" unit, under Director Jack Raymond, has been there for some time, and still has about 10 days of location work to complete before starting studio sequences, at Denham. Anton Wallis is co-directing with Miss Chatterton, in France with other principals of "The Rat," who include Rene Ray, Beatrices Lehmann, Mary Clare, Nadire March and Gordon McLeod.

For this Herbert Wilcox Production, actual backgrounds of Montmartre, and of the fashionable quarter centering on the Place de L'Opera, will be extensively used.

145 Feet to 4 Inches

Alfred Hitchcock, noted for his employment of effective technical devices, has sprung a new one for "A Shilling for Candles," with the aid of cameraman Bernard Knowles, a special lens, and a particularly mobile traveling crane.

Sophie Stewart is lady Blakney in London Film's "The Return of the Scarlet Pimpernel." Here she is shown in the gown in which she was presented to King George and Queen Elizabeth at their Scottish court at Holywood Castle, Edinburgh.

The camera is swept, from a general view of a crowded dance floor, down to the dancers' level and through them until it finishes on a closeup, from four inches, of the eye of the drummer of the jazz orchestra. The opening shot is from a distance of 145 feet and it is said that progress to the closeup was filmed without a break and without loss of focus, by means of a special lens and mount.

A Shilling for Candles" is a Gaumont-British production, in making at Pinewood, and Nova Pilbeam is the star.

In preparation at Pinewood is G-B's Jessic Matthews vehicle, "Pull Sail." At the G-B subsidiary's Limehouse studio, at Islington, in production are "Dr. Syn," George Arliss, John Loder and Margaret Lockwood, directed by Roy Neel, and "Ol! Mr. Porter!" Will Hay directed by Marcel Varnel. In preparation there is "Owd Bob," the sheep-dog romance, Robert Stevenson directing Will Fyffe and Margaret Lockwood.

"Non-Stop New York" and "Gangway" (Jessie Matthews) are completed G-B pictures awaiting trade show.

Spy Play

John Loder and Dita Parlo are co-starring in the Max Schach production of "Mademoiselle Docteur," for Trafalgar, United Artists release. It's a more or less true to life story of the spy Anne Marie Lesser, which Edmund Greville is directing, with a comeback opportunity for Erich von Stroheim. Also in the cast is Gyles Isham, who was opposite Grete Garbo in "Anna Karenina," and now plays a spy, with Von Stroheim as his chief. Concurrently he is rehearsing for a West End stage production.

18th Century Brighton

The still standing Royal Pavilion at Brighton, erected by an eighteenth century Prince of Wales as a rococo center of fashionable relaxation, has been re-created at Denham as a setting for "The Return of the Scarlet Pimpernel." A Royal Ball is the background for a battle of wits between Sir Percy Blakeney ("The Scarlet Pimpernel"), his French wife, and a Parisian agent who has been sent over to lure him back to France and the guillotine.

Rene Hubert designed special period costumes for this scene, and the musical atmosphere was provided by an orchestra playing eighteenth century music on instruments of the period.

Percy B. Burton is the "Pimpernel," and Sophie Stewart is Lady Blakney, with Margaret Scott as the French actress and Francis Lister as the French revolutionary leader, Chauvelin. Hans Schwartz is directing.

Third for Annabella

Annabella is to make a third picture for New World at Denham before she sails for Hollywood, and her engagement to co-star with William Powell in "Jean" for Twentieth Century-Fox.

Robert T. Kane announces the title of the new film, to go on the floor after "Follow the Sun" is finished, as "Let's Go to Paris," and says that backgrounds of the current exhibition will be used, probably in late August. He is casting at once.

Harold Schuster, now directing "Follow the Sun," also will make the new picture.

Itemized

Rene Houston has been given a long-term contract by Gainsborough Pictures. It's the first picture with the Crazy Gang.

Cinesound Productions of Australia is shooting London backgrounds for "Lovers and Laggards," in Sydney Studios production with Lloyd Hughes and Shirley Anne Richards.

Victor Taylor formed Bushey Film Corporation to take over the old Herkomer studios at Bushey, Herts. Will make documentaries, quota films, advertising specials.
PARDON OUR SHOUTING
...BUT IT'S A

COLUMBIA WHAMS ACROSS ANOTHER COMEDY SMASH...AS GAY AND WHACKY AS "THEODORA"

IT'S ALL YOURS

Starring

MADELEINE CARROLL ★ FRANCIS LEDERER

MISCHA AUER

Screen play by Mary C. McCall, Jr.

Directed by ELLIOTT NUGENT

A COLUMBIA PICTURE
Swell entertainment for any audience. Should play to nice box office. Miss Carroll...beautiful...handles comedy in fine style! Lederer does very well. Auer's forever welcome. Nugent directed with swell farce sense. Things move at a lively pace. Something enjoyable at all times. Well-developed...laugh-provoking situations. High-class production. A top ranker!

Entertaining...smart...delightful performances and production of merit insure happy reception by audiences everywhere. Clever comedy shrewdly capitalized. Able, well-paced direction. Miss Carroll delivers a charming portrait. Lederer's performance should send his box office stock soaring. Brillantly conceived role for Auer...a show-stopping portrayal.
Home State Newsreel
Got Start on Gridiron

by MAGDALON GRAHL
in Des Moines

BURTON JERREL was only one of thousands of spectators who witnessed an Amos versus Iowa football game a few years ago but it was his attendance at the contest that resulted in Iowa News Flashes, a three-minute newsreel that is now used in 190 theatres throughout the state.

Mr. Jerrel, while greatly interested in the game, was attracted especially to the national newsreel photographers. Each time one of them prepared to “shoot” a scene, Mr. Jerrel explained, he noticed that scores of spectators crowded their way into focus, apparently hoping pictures of them would appear in the newsreel.

That was when the idea evolved. Mr. Jerrel believed a home state newsreel would help to advertise Iowa, besides satisfying the average person’s curiosity to see himself on the screen.

The plan had to remain dormant for several years. Mr. Jerrel completed his course at the University of Iowa, where he served on the staff of the school’s publication. He then attended Harvard Law School and it was after completing his studies there that he put the newsreel plan to work. He was in California the next winter and made inquiries about the equipment needed. Two years ago he returned to Iowa and started issuing News Flashes.

Three subjects are shown each week. Mr. Jerrel does the editing and Norman Ross and other National Broadcasting Company announcers of Chicago do the narrating.

Three Seek to Quash
Gary Trust Action

Warner Brothers, Universal and the Motion Picture Producers and Distributors of America have filed motions in federal court, Indianapolis, to quash and set aside service of summons in the Gary Theatre Company suit against a group of producers and Balaban and Katz of Chicago. The suit asks a restraining order against enforcement of clearances and charges conspiracy and violation of the federal anti-trust laws.

The three companies filing the motions claim they are not incorporated in Indiana and do not transact business as Indiana organizations.

MGM Adds Theatres Abroad

MGM is erecting a 1,500-seat theatre in Milan, Italy, with negotiations under way for the construction of two more theatres in Europe. Motion Picture笃助理助手Arthur Lock, MGM head, announced on his return from a four-month trip abroad this week.

Yorke Named Head
Of Council Office

G. S. “Gale” Yorke, former publicity and advertising director for Paramount studios, has been named head of the Hollywood office of the Advertising Advisory Council, succeeding John McGrail, resigned. Mr. Yorke also was formerly manager of the publicity department of Fox Theatres and Fox West Coast Theatres. He was once public relations counsel for the Yucatan government and also was trade commissioner in Europe for the Mexican government.

Club Reelects Bagnall


BURTON JERREL

Iowa News Flashes now has 60,000 negatives filed in its library. Persons who are pictured may obtain a copy of the film for $5. The newsreel has been endorsed by the Iowa federation of Women’s Clubs, and the Greater Iowa Commission has supported the project by writing to all exhibitors, requesting them to show the home state pictures.

New Dividends
And Reports on
1937 Operations

The statement of income and surplus of the Radio Corporation of America and subsidiaries for the second quarter of 1937 shows a net profit of $2,404,329, representing an increase of $1,027,240 from the corresponding quarter of last year; and, the net profit of $4,647,386 for the first six months of 1937 represents an increase of $2,883,606 from the corresponding period of 1936. After allowing for preferred dividends, paid or accrued, there remain $3,030,292 earned on the common stock for the first six months of this year, the equivalent of 22 cents per share.

The Radio Corporation, which owns NBC and a half interest in RKO, reported consolidated income for the six months ended June 30th as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Gross Income</th>
<th>Other Income, including Interest and Dividends from Investments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1937</td>
<td>$12,360,820</td>
<td>$132,230.57</td>
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<tr>
<td>1936</td>
<td>$10,449,938</td>
<td>$84,200.00</td>
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</table>

Total Gross Income from all Sources $12,503,050.00 $146,430.57
Less: Cost of Goods Sold, General Operating, Development, Selling and Administrative Expenses 3,318,216.69 35,535.00
Net Income: $9,184,833.31 $110,895.57

Deduct: Interest 1,407,079.44 1,407,079.44
Depreciation 1,927,934.51 1,927,934.51
Amortization of Patent, Provision for Federal Income Taxes 300,000.00 300,000.00
Total Deductions $4,635,014.95 $4,635,014.95

Preferred Dividends Paid or Accrued $1,647,385.64 $1,647,385.64
Balance of Common Stock Earnings per Share on Common (13,808,684 Shares) $3,002,432.72 $467,494.98

*On a comparable basis. Above figures do not include provision for federal surtax on undistributed profits, as such liability, if any, cannot be determined at this time, the company said.

Motion picture financial news this week also included dividend declarations by Columbia Pictures and Technicolor, and the filing of six months’ earnings statements by Trans Lux and Sonotone. Columbia Pictures’ directors declared a quarterly dividend of 25 cents per share on the common stock, payable October 1st to common stockholders and voting trust certificate holders of record September 17th.

Technicolor, Inc., declared an interim dividend of 50 cents per share on the common stock. A dividend of 50 cents a share also was paid on the Technicolor common last December 26th. The new dividend will be paid September 1st to stockholders of record August 20th.

Trans Lux Corporation, controlling Trans Lux Daylight Screen and Trans Lux Newsreel Theatres reported a net profit of $177,498 for the six months ending June 30th.

Sonotone Corporation, manufacturing hard of hearing devices for theatres and elsewhere, reported a net profit of $120,428 for the six months ending June 30th.
THE RELEASE CLEARANCE

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Running Time</th>
<th>Release Date</th>
<th>Minutes Reviewed</th>
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</thead>
<tbody>
<tr>
<td>Down to Dunk</td>
<td>Margaret Morris-Bill Edwards</td>
<td>Nov. 1371</td>
<td>120</td>
<td>90</td>
</tr>
<tr>
<td>Squared &quot;B&quot;</td>
<td>Margaret Morris-Bill Edwards</td>
<td>Sept. 1371</td>
<td>120</td>
<td>90</td>
</tr>
</tbody>
</table>

AMBASSADOR-CONN-MELODY

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Running Time</th>
<th>Release Date</th>
<th>Minutes Reviewed</th>
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</thead>
<tbody>
<tr>
<td>A Symphony for a Thrill</td>
<td>Frankie Darro-Kane Richmond</td>
<td>June 1736</td>
<td>120</td>
<td>90</td>
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<tr>
<td>Born to Fight</td>
<td>Frankie Darro-Jack La Rue</td>
<td>Nov. 376</td>
<td>120</td>
<td>90</td>
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<tr>
<td>Devil Diamed</td>
<td>Kane Richmond-Frankie Darro</td>
<td>Jan. 1276</td>
<td>120</td>
<td>90</td>
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<tr>
<td>Don't Fall in Love</td>
<td>Frankie Darro-Tiny Temple</td>
<td>July 2276</td>
<td>120</td>
<td>90</td>
</tr>
<tr>
<td>Fighting Texas</td>
<td>Kermit Maynard-Elaine Shepard</td>
<td>Jan. 1276</td>
<td>120</td>
<td>90</td>
</tr>
<tr>
<td>Gentleman</td>
<td>Mary Astor-Archie Allen</td>
<td>Nov. 1276</td>
<td>120</td>
<td>90</td>
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<tr>
<td>Headline Crash</td>
<td>Frankie Darro-Kane Richmond</td>
<td>Dec. 1276</td>
<td>120</td>
<td>90</td>
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<tr>
<td>Phantom Patrol</td>
<td>Kermit Maynard-Jane Heston</td>
<td>Oct. 3276</td>
<td>120</td>
<td>90</td>
</tr>
<tr>
<td>Race for Life</td>
<td>Kermit Maynard-Shurey White</td>
<td>Mar. 7276</td>
<td>120</td>
<td>90</td>
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<td>Sing While You're Able</td>
<td>Pinky Temple</td>
<td>Mar. 2276</td>
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<td>Tough to Handle</td>
<td>Frankie Darro-Kane Richmond</td>
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<tr>
<td>Valley of Terror</td>
<td>Kermit Maynard-Harlowe Wood</td>
<td>Jan. 2276</td>
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<tr>
<td>Whistling Bulls</td>
<td>Kermit Maynard-Harlowe Wood</td>
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<tr>
<td>Wild Trooper</td>
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<td>With Love and Kisses</td>
<td>Pinky Temple-Toby King</td>
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| COLUMBIA

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<tr>
<td>Advancing in Manhattan</td>
<td>Irene Arthur-Joel McCrae</td>
<td>Oct. 836</td>
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<tr>
<td>Code of the Range</td>
<td>Charles Starrett-Blanche Sweet</td>
<td>Oct. 936</td>
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<td>Come Closer, Flats</td>
<td>James Dime-Manuel March</td>
<td>Nov. 736</td>
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<td>Country Love</td>
<td>Roy Grubbs-Berthatruck</td>
<td>Jan. 236</td>
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<td>Cowboy Star</td>
<td>Kermit Maynard-Irene Hervey</td>
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<td>Craig's Wife (The)</td>
<td>John Beal-Rosalind Russell</td>
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<td>Criminals of the Railroad</td>
<td>Keillor Kelso-Chuquley</td>
<td>Apr. 3036</td>
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<td>Darkhouse Adventure</td>
<td>Don Terry-Rosiland Keith</td>
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<td>Devil Is Driving (The)</td>
<td>Richard Dix-Jean Perry</td>
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<td>Devil's Playground (A)</td>
<td>Dolores Del Rio-Richard Dix</td>
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<td>Flooded the Witness</td>
<td>Rosiland Keith-Chuquley</td>
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<td>Frame-Up, The</td>
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<td>Girls Can Play</td>
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<td>I Promise to Pay (6)</td>
<td>Long Corrillo-Chuquley</td>
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<td>It Can't Last Forever</td>
<td>Betty Furness-Ralph Bellamy</td>
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<td>Kill Me Again</td>
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<td>Lady from Nowhere</td>
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<td>Walter Connolly-Irene Hervey</td>
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<td>Legion of Terror</td>
<td>Marguerite Charnell-B. Cabot</td>
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<td>Let's Get Married</td>
<td>Brian Robards-Eloisa Leland</td>
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<td>Rosiland Keith-Allen Brook</td>
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<td>North of Nome (B)</td>
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<td>Only A Shadow</td>
<td>Brian Robards-Allen Brooks</td>
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<td>Panama Racket (G)</td>
<td>Paul Kelly-Rosalind Keith</td>
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<td>Passion - From Heaven</td>
<td>Bing Crosby-Madge Evans</td>
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<td>Posse of the Desert</td>
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<td>George Bancroft-Evelyn Venable</td>
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<td>Ragnar Courage</td>
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<td>Ragnar Ship to, The</td>
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<td>Rockstar Rider</td>
<td>Bob Allen-Louise Small</td>
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CELEBRITY

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| COMING

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<td>Bob Allen-Iris Meredith</td>
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<td>Seeing the Great World</td>
<td>Dorothy Wilton-Chuquley</td>
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<td>Speed to Spare</td>
<td>Bob Allen-Iris Meredith</td>
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<td>Thunder in the City (6)</td>
<td>Edw. G. Robinson-Lilli Deste</td>
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<td>Two Gun Law</td>
<td>Charles Starrett-Peggy Stratford</td>
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<td>Venus Makes Trouble</td>
<td>James Dunn-Pattie Ellis</td>
<td>May 436</td>
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<tr>
<td>Women of Glamour</td>
<td>Methyta Douglas-Virginia Bruce</td>
<td>Jan. 2536</td>
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</table>

The release clearances of many pictures are delayed by May that they may be released during the summer months. Only about twelve weeks remain on the picture schedules outside New York and these are not likely to be released until the last of June.
THE NATION'S PRESS UNHESITATINGLY ENDORSE KING SOLOMON'S MINES

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The Release Chart -- Cont'd

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<tr>
<th>Title</th>
<th>Star</th>
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<tr>
<td>Crime Nobody Saw, The (G)</td>
<td>Lew Ayres-Ruth Coleman</td>
<td>Mar. 12,37</td>
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<tr>
<td>Doctor, The (G)</td>
<td>John Boles-Susan Peters</td>
<td>Jan. 13,37</td>
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<tr>
<td>Easy Living (G)</td>
<td>Jean Arthur-Arnold Bennett</td>
<td>July 30,37</td>
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<tr>
<td>Easy to Take Nine (G)</td>
<td>Martha Scott-John Hodiway</td>
<td>Nov. 6,36-67</td>
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<td>Exclusive (G)</td>
<td>F. McMurtry-Frances Farmer</td>
<td>July 30,37</td>
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<tr>
<td>Fortier River (G)</td>
<td>June Martel-Larry Crabbe</td>
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<td>Girl from Westland (G)</td>
<td>Karen Signer-Raymond Beston</td>
<td>Aug. 15,36</td>
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<td>Great Gambler, The (G)</td>
<td>Alphonso Toombs-Norean March</td>
<td>June 25,37</td>
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<tr>
<td>Her Husband Lies (A)</td>
<td>Ricardus-Gert Protein</td>
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<td>Hiding in Hollywood (G)</td>
<td>Martha Ray-Rob, Curnow</td>
<td>Nov. 25,37</td>
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<td>Hills of Old Wyoming (G)</td>
<td>William Boyd-George Hayes</td>
<td>Apr. 16,37</td>
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<td>Hogep Code (G)</td>
<td>Eddie Cantor-Mary Livingstone</td>
<td>Apr. 9,37-71</td>
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<td>Joe Martin's Woman (A)</td>
<td>Edward-Armand Frasier</td>
<td>Feb. 26,37</td>
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<tr>
<td>Jungle Prince (G)</td>
<td>Ray Millard-Dolores Lamour</td>
<td>Nov. 27,37</td>
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<tr>
<td>King of Gamblers (G)</td>
<td>Lloyd-Nicole-Claire Trevor</td>
<td>Apr. 23,37</td>
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<td>Last Girl from Madrid (G)</td>
<td>Lew Ayres-Dorothy Lamour</td>
<td>June 11,37</td>
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<td>Let's Make a Million (G)</td>
<td>Edward Everett Harton</td>
<td>Dec. 18,36</td>
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<td>Landscape (G)</td>
<td>Charles-Henry Kolstad</td>
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<td>Marriage of a Million (G)</td>
<td>diced as; Louise-Henry Kolstad</td>
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<td>Murder Goes to College (G)</td>
<td>Louise-Marsha Hart</td>
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<td>Music of the Spheres (G)</td>
<td>William Boyd-George Hayes</td>
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<td>Night of Mystery (A)</td>
<td>Rosemary-Karsh-Marchant</td>
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<td>North of the Rio Grande (G)</td>
<td>William Boyd-George Hayes</td>
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<td>Outlaws of Mississippi (G)</td>
<td>George-Oliver Mackenzie</td>
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<td>Plaisance, The (G)</td>
<td>Gary Cooper-Jean Arthur</td>
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<td>Police Dog (G)</td>
<td>William Boyd-George Hayes</td>
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<td>Pulling Strings (G)</td>
<td>Seymour Hocks-Dale Catheen</td>
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<td>Quillan's Daughter (G)</td>
<td>Carlos Lembrod-M. Cumarraty</td>
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<td>Trail Dust (G)</td>
<td>William Boyd-Jessie Elam</td>
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<td>Turn Off the Moon (G)</td>
<td>Chas. Ruppers-Evan Whitney</td>
<td>May 14,37</td>
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<td>Valie's A Lady (A)</td>
<td>Gladys Gurne-Francis</td>
<td>May 8,37</td>
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<td>Valentine's Day (A)</td>
<td>Gladys Gurne-Arlene Judge</td>
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<td>Walking in the Clouds (G)</td>
<td>Virginia-Clyde-Sherwood</td>
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<td>Wedding Present (G)</td>
<td>Jean Bennett-Cary Grant</td>
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<td>Wild Money (G)</td>
<td>Edward Everet Horton</td>
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<tr>
<td>Angel</td>
<td>Maryn Dietrich-H. Marshall</td>
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<td>Barrister, The</td>
<td>Jimmy Ellison-Jean Parker</td>
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<td>Blooms of Broadway</td>
<td>Edward Arnold-Stirling Ross</td>
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<td>J. Barrymore-Louise Campbell</td>
<td>Sept. 24,37</td>
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<tr>
<td>Backwater</td>
<td>Gilbert Roland-Maria Hupf</td>
<td>Oct. 15,37</td>
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<td>Eto Title</td>
<td>Doris Hamako-Frances Farmer</td>
<td>Sept. 29,37</td>
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<td>High Club (G)</td>
<td>Irene Dennis-Ralph Scott</td>
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<td>Happiness Is the Balm (G)</td>
<td>Laura La Plante-Bradford-Webb</td>
<td>June 27,37</td>
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<tr>
<td>Love on Toast</td>
<td>Stella Adler-John Payne</td>
<td>Aug. 15,37</td>
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<td>Must Be That It's Tuesday (G)</td>
<td>Marklan-Gertrude Kirk</td>
<td>Aug. 27,37</td>
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<td>Rap High (G)</td>
<td>Lynne Dumas-Rosan Kant</td>
<td>Oct. 22,37</td>
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<td>She Asked for It</td>
<td>Wm. Gorman-Oliver Heyward</td>
<td>Sept. 10,37</td>
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<td>She's So Much a Woman (G)</td>
<td>Shirley Ross-Leila MacMurray</td>
<td>June 25,37</td>
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<td>Sophie Lang Goes West</td>
<td>Gert. Michael-Larry Crabbet</td>
<td>Sept. 3,37</td>
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<td>Soul of a Soldier</td>
<td>Gary Cooper-George Raft</td>
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<td>Texas Trail</td>
<td>William Boyd-George Hayes</td>
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<td>This Way Please</td>
<td>C. (Bud) Kellogg-Dorothy</td>
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<td>You and Me</td>
<td>Sylvia Sidney-Geroge Raft</td>
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RELIABLE

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<td>Santa Fe Riders</td>
<td>Bob Coster</td>
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<td>Silver Trail</td>
<td>Bob Coster</td>
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<td>Vengeance of Rasham</td>
<td>Bob Coster</td>
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<td>Walter Brennan-Myra Marley</td>
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<td>Affair of Janice Brown-L.</td>
<td>Bob Coster</td>
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<tr>
<td>Beware of Ladies (G)</td>
<td>Donald Cook-Judith Allen</td>
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<td>Big Jim (G)</td>
<td>Jena-Amy Samet-Burnette</td>
<td>Nov. 15,36-70</td>
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<td>Bill Cracken (G)</td>
<td>Grant Withers-Bruno Roberts</td>
<td>Mar. 27,37</td>
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<td>Hold Caball (G)</td>
<td>Bob Coster</td>
<td>Jan. 14,37</td>
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<td>Boyfriend Brigade (G)</td>
<td>Johnny Mark Brown-C. Rechelle</td>
<td>Aug. 2,37</td>
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<td>Bob Steele-Harley Wood</td>
<td>Bob Coster</td>
<td>Dec. 24,36</td>
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<td>Building Drummond at Boy</td>
<td>John Led-George-Barnett</td>
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<td>C.D. 612</td>
<td>John Led-George-Barnett</td>
<td>July 31,37-32</td>
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<td>See &quot;In the Cutting Room,&quot; Feb. 13,37</td>
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<td>Gene on Cowboys (G)</td>
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<td>Ghost Town (G)</td>
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<td>Gene Outlaw, The</td>
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<td>Join the Marriotts (G)</td>
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<td>Let's Do It (G)</td>
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### SHORT FILMS

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**NOTE:** The release chart was published in *Motion Picture Herald* August 14, 1937.
GB Sets Release Date on Six Films

Four GB pictures are completed and two additional films will be completed within the next two weeks for release during August, September and October.


Monogram in 10 Circuits

Monogram has closed deals with ten circuits for handling of its product next season. They are: RKO, Omaha; Jack Rose, Chicago; Gibraltar Enterprises, Denver; M. A. Lichtman, Washington; Blumfield, San Francisco; Consolidated Amusements, San Francisco; Tri-States, Portland, Ore.; Public-Great States, Chicago; W. S. Batterfield, Detroit; Warners, Milwaukee.

Monogram has acquired the Hickson Ranch at Newhall, Cal., which will be the Monogram Ranch and used for the production of westerns.

Novarro to Do 4 Films

Ramon Novarro, who has completed "The Shelk Steps Out" for Republic, will do four more pictures for the company, Herbert J. Yates, president, announced this week. The former MGM star was given a cocktail party at the Plaza Hotel, New York, and will return to the coast in about a month, following personal appearances and broadcasts.

Mr. Yates will leave for Hollywood August 15th for a month's visit at the studio.

4 MGM Contest Winners Sail

The four winners of MGM's screen talent and essay contests, held in conjunction with the Paris Exposition, have sailed for Paris, Normandie-bound, on their prize-winning trips abroad. Writers of the best essays on "What Paris Means to Me" are Helen Jean Coleman, Jamaica Plain, and John B. Moran, Marlboro, Mass., while winners of the talent competition are two Virginians, Gillett Epps, 20, and Betty Ridgwell, 19.

Jeff Lazarus Signs with Paramount

Jeff Lazarus, head of Paramount's editorial board and story department, has signed a new four-year contract which will enlarge his duties to the production field without affecting his supervision of the editorial and story departments.

Mr. Lazarus will start production duties with two assignments, "Men with Wings," to be filmed in Technicolor and "Midnight," Marlene Dietrich's next starring vehicle.

Set Film Stock Hearing

Hearings have been ordered by the Securities and Exchange Commission for September 2nd on the application of the Los Angeles Stock Exchange for unrated trading in 19 securities involving common stock of Columbia Pictures, now listed on New York Curb and Stock Exchanges, and common stock of Paramount Pictures and of Twentieth Century-Fox currently listed on the New York Stock Exchange.

MGM Reorganizes Short Subject Unit

Metro-Goldwyn-Mayer has reorganized its short subject department, placing it on a unit basis with Jack Chertok in charge of all productions.

Working under Mr. Chertok will be three individual writing units headed by Basil Wrangell, Arthur Hyman and Joe Sherman. Richard Goldstone, in addition to being assistant to Mr. Chertok, will handle the Pete Smith short subjects.

Levenson Appointed

Max Levenson has been named to the National finance committee of Allied. The circuit owner is an executive of Independent Exhibitors, Inc.

McCulloch Quits Paramount Post

Charles A. McCulloch, Chicago financier, has resigned as a member of the board of directors of Paramount Pictures, reducing the board to a membership of 15.

Mr. McCulloch was elected as a representative of several Chicago banks which were Paramount creditors at the time of the company's emergence from bankruptcy in June, 1935.

Thomas Resigns from Columbia

Bill Thomas has resigned as studio publicity director of Columbia for a position undisclosed. He is succeeded by Fred Stanley.

Does this sign belong on your theatre?

ALL YE WHO ENTER
HERE LEAVE ALL HOPE
OF COMFORT BEHIND

or can you use this one:

"Our American Seating Company Chairs Will Fulfill Your Every Hope for Luxurious Comfort"

American Seating Company

Public Seating for Every School, Theatre, Church, Auditorium and Bus Requirement

GRAND RAPIDS, MICHIGAN Branch Offices and Distributors in All Trade Areas

COMFORT: THE GREATEST STAR OF THEM ALL
Columbia

DEVELO DRIVING, THE: Richard Dix, Joan Perry—Another for a double bill on the weekend. Dix is great. Prospero looks a little better. It is the best version around. The hero is playing stage and Barthes a little better. Dix is overact. He has ceased to be of value as a stage name and that tells the story of "The Devil Is Driving."—E. A. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DEVELO DRIVING, THE: Richard Dix, Joan Perry—Excellent picture that all should see. Our audience liked it very much.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

First National


CHINA CLIPPER: Pat O'Brien, Beverly Roberts—This was a picture of percentage, but did not do as well as we had hoped. A swell picture, nevertheless, one you can see over and over and always find something interesting. The acting was well done.—L. J. Mandel, Rose Theatre, Newell, S. D. Small town patronage.


MARKED WOMAN: Bette Davis, Humphrey Bogart—The story is another in the gangster series which we have been enjoying and the picture was well played, and was surely engaging till the very end. The end was a little unexplained, but how else could we have ended it? Running time, 90 minutes. Played July 22—23—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PRINCE AND THE PAUPER, THE: Mauch twins, Ella Fynn—The best costume picture we have played in years. As a general rule these do not go, but this, while did not do any extra business, was not patrons without any undue restlessness till the very end. Running time, 131 minutes. Played July 22—23—Horn and Morgan, Inc., Strand Theatre, Nebraska. Small town patronage.

TEMPLE SCOUT: Donald Woods, Jeanne Madden—Too weak for even double feature. No stars, no story, no direction. Photography O.K., Sound fine. The actors have done their best and put it up for higher allocation in order to deliver the pictures in that allocation. Leave it in the hands of the Vitaphone Theatre, Niles Theatre, Anamosa, Iowa. General patronage.

Metro-Goldwyn-Mayer

CAPTAINS COURAGEOUS: Spencer Tracy, Freddie Bartholomew, Lionel Barrymore—Very, very good. The direction has done credit to Rippling's story and Spencer Tracy has never had a better role than this or done better work. He really reaches greatness as the Portuguese fisherman. There were some wet eyes in the audience as he was lost at sea. He has a touch of mysticism in his role that is very effective. His soliloquy of the fisherman of Galilee was a beautiful touch.—E. Hancock, Columbia Theatre, Columbus City, Ind. General patronage.


FAMILY AFFAIR: Lione Barrymore, Mickey Rooney, Cecilia Parker, Shérém Jackson—Another of those few films with a typical American family that is better entertainment than many of the so-called melodramas we have played this one while Mickey Rooney is a close second. That boy will go places. Glad to see Shérém Jackson in movies as I saw him in stock a number of years ago and consider him very good. Lee can well afford to crow—or grow—over this one. Running time, 50 minutes. Played July 24—25—Gladys E. McAllister, Owl Theatre, Lebanon, Kan. Small town patronage.

GOOD OLD SOAK, THE: Wallace Beery, Una Merkel, Eric Linden—This was easily up to standard of the late Beery pictures, all of which have been bor- ders for office attractions for us. This is the type of story that goes in this community. Running time, 77 minutes. Played July 16—17—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LONGEST NIGHT, THE: Robert Young, Florence Rice—Not up to the usual MGM standard. My patrons were not too interested in the picture. Perhaps when they were when it came in. Fortunately I had a second feature which helped the show out. Business below average. Running time, 95 minutes. Played July 7—Kenneth B. Parker, Tuoker Super Cinema, Dewey, S., England. General patronage.

LONGEST NIGHT, THE: Robert Montgomery, Rosalind Russell—Certainly not a drawing card but what a picture! Think it pleased about 25-50 with our patrons. We thought it a grand picture with a most unusual story and two or three unapproachable char- acterizations. Don't give us any more, though, as it certainly isn't worth a third feature. Running time, 115 minutes. Played July 22—23—Horn and Morgan, Inc., Star Theatre, Bay Springs, Neb. Small town patronage.

NOBODY'S BABY: Patsy Kelly, Robert Armstrong—Here is a little picture that we sold strong and boosted extremely well. The rush was tremendous. It is a real picture for a small town. Had more good comments on it than any of the other Hal Roach features we ever played. Patsy will be tops for comedy from now on in my town.—Jack Farr, Strand Theatre, Yorktown, Texas. Small town patronage.

PICTURE TO STARS: Jack Haley, Patsy Kelly—Good programme. Running time 75 minutes.—W. E. McPhie, Strand Theatre, Old Town, Maine. General patronage.

PICTURE TO STARS: Jack Haley, Patsy Kelly—Good programme. Running time, 75 minutes.—W. E. McPhie, Strand Theatre, Old Town, Maine. General patronage.


SINNER TAKE ALL: Bruce Cabot, Margaret Lindsay, Joseph Calleia—Fine program picture. Did well above average business despite hot spell of weather experienced while running this show. All patrons left in good spirits and all remarking on how well they had enjoyed the program. Running time, 74 minutes. Played July 15—Kenneth B. Parker, Tuoker Super Cinema, Dewey, S., England. General patronage.


Paramount

ARIZONA MAHONY: Joe Cook, Larry Crabbe—We played this to the smallest group of patrons—the Strand has ever seen. They didn't like it, so I guess it is for the best that more of our good patrons didn't turn out to see it. We can't understand why Parma- mont makes pictures like these. Oh, well—Jack Farr, Strand Theatre, Yorktown, Texas. Small town patronage.

COLLEGE HOLIDAY: Jack Benny, George Burns and Gracie Allen—A good picture of its kind. Should please 100 per cent. Some scenes not so good, but in the excitement they'll pass without being noticed much. Running time, nine reels. Played July 25—Rudolph Dula, Royal Theatre, Kimball, S. D. Small town patronage.

MAKE WAY FOR TOMORROW: Victor Moore, Beulah Bondi—Couldn't get 'em in for this, but those who came remanished about it. Many of the older people in town came for the first time to see this. A very good picture and full of truth. Running time, 89 minutes. Played July 27—A. E. Edsken, Radio Theatre, Payneville, Minn. Rural and small town patronage.


MY AMERICAN WIFE: Francis Lederer, Ann Sothern, Fred Stone—Here is a picture that will please them all if you can get them in. Good Trudy and Saturday picture. Francis Lederer is one great actor and he proves his ability in this picture. The picture is a good story picture with Fred Stone's dress suit in military style and pom. It's more west- ern than anything else, but good story. Running time, eight reels. Played July 7—8—Rudolph Dula, Royal Theatre, Yorktown, Texas. Small town patronage.

RYTHM ON THE RANGE: Bing Crosby, Fran- cис Farmer—Here is a very good drawing picture. Did well above the "Texas." It was a surprise to me, I only wish we could have more like this—Jack Farr, Radio Theatre, Paynesville, Minn. Small town patronage.

WAIIKAI WEDDING: Bing Crosby, Shirley Ross, Martha Raye, Bob Burns—We played this kinda late, but it broke all house records for us. Martha Rayi will fill my house any day in the week. Played on a Sunday night—Jack Farr, Strand Theatre, Yorktown, Texas. Small town patronage.

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RKO Radio

QUALITY STREET: Katharine Hepburn, Franchot Tone—Well, the great Hepburn has been here and gone and may she never return. Except for the hot polio, who were few, the rest of my downtown crowd were out this week. Did not look at this picture on them and me. I could not apologize for him to run it or pay it. I know now that I had better have paid the score or washed it out.—A. E. Hasekow, Columbia Theatre, Columbia City, Ind. General patronage.

Twentieth Century-Fox


ANGEL'S HOLIDAY: Jane Withers, Robert Kent—This one is another of those little girl on the street type of pictures. Nothing much new but it is the usual kind. The lead all to Jane. The kids go for her and the women note a big difference. Exhibitors have done, except for those that have families to bring. Some viewers to the picture and rather a "Bokum." Played July 21—22—L. J. Mandel, Owl Theatre, Lebanon, Kan. Small town patronage.

CALIFORNIAN, THE: Ricardo Cortez, Marjorie...
PICTURE RUNS TOO FAST, PATRON SAYS

After years of research and experiments, the speed at which pictures are projected onto a screen has been standardized by the industry but C. M. Sanders of Stratford, North Carolina, has risen to enter a protest. The speed, he contends, should be reduced at least one-third.

The objection and suggestion were contained in a letter to Ben G. Reeves, manager of the Spartan Theatre, Spartan, North Carolina.

"Please pardon me," Mr. Sanders wrote, "but it seems to me that I owe you and the public a duty. I was at your theatre last night. The picture would have been O.K., but you ran it so fast that no normal person could keep up with the drift. In my opinion you will do the public and yourself a favor to cut down the speed of your machine at least one-third.

"I might have thought I was just too slow, but talked to some young people about the speed of your machines and each of them told me they would go more if it were not for that—the speed."

Universal

EMPTY SADDLES: Buck Jones, Louise Brooks—The same old story, S. R. O. Everybody happy. We are sorry Buck Jones is only making four westerns this year. He's been a natural in our situation. Har- lend Rankin, Plaza Theatre, Tiburby, Ontario, Canada. General patronage.

Warner Brothers

ANOTHER DAWN: Kay Francis, Errol Flynn—When I get a cast headed by Kay Francis and a star of the calibre of Flynn, maybe I expect too much, but for some reason the picture failed to draw. It was slow in tempo and patronage too much of love angle in the picture for any except sophisticated chil tunes.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BOULDER DAM: Ross Alexander, Patricia Ellis—Here is another fine picture for a small town. I saw a number of criticisms of the picture and put it off, put it off all actually forced to play it. This was most agreeably surprised to find it drew and pleased.—Erma L. Raeburn, Arcade Theatre, Newell, N. D. Small town patronage.

FLY-AWAY BABY: Glenda Farrell, Barton MacLane—Good story, good people, but it did not click. Think it was poor direction.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

I MARRIED A DOCTOR: Pat O'Brien, Josephine Hutchinson—So old that we put it in on a bank night, but it pleased everyone. I consider it a fine picture of real people in an ordinary small town like ours, comedy, pathos and everything mixed up just as it is in real life.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.


POLO JOE: Joe E. Brown, Carol Hughes—Played this one in front of the local holidays and did above average business. Joe E. Brown is not very popular here, but still they came to see him. His comedy is clean and wholesome, which may account for the business we did, but this is definitely not up to his usual standard. Runners July 21–22.—Grover B. Parker, Tador Super Cinema, Dewberry, Yorks, England. General patronage.

SLIM: Pat O'Brien, Henry Fonda, Margaret Lindsay, Stanley Fields—Erma Raeburn gives an excellent performance and, something very unusual for a foreign star, speaks very distinctly. This is Joan Blondelle's best picture. A very satisfactory production. Running time, 95 minutes. Played July 16-17.—Gladye E. McAdams, Owe Theatre, Lefours, Kan. Small town patronage.

Short Features

Columbia


GRIPS, GRUNTS AND GROANS: Broadway Com-
TINTING NAMED "METRO COLOR"

Metro-Goldwyn-Mayer has named its new tinting process "Metro Color" and is planning to equip a laboratory to handle the stock. While, according to present plans, none of the films to be released in the 1937-38 season are to be done in color, several will be tinted. In this group is "The Firefly." The tinting will be in the finished prints and not the negatives.

In connection with tinting, Hunt Stromberg, production executive, said that in about a year a majority of MGM's films will be made with tinting and toning. Comparing the process with color, Mr. Stromberg said tints and tones afford softer effects which seem to suit audiences.

One of the best of the slapstick comedies. Great for the kids, and don't think the grownups don't like it—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

United Artists


THRU THE MIRROR: Silly Symphonies—Received a big hand. Well enjoyed by everyone.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Vitaphone


Miscellaneous

LOUIS-BRADDOCK FIGHT FILM: This picture lacks punch and was really a joke. Nothing like C. Schilling-Louis pictures. If Braddock fought any it was not in these pictures.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Ed Hurley, former film executive, has resigned as radio script writer to join Paul Whitman's publicity staff.

Modern To Distribute Japanese Picture

Modern Film Corporation has acquired the United States distribution rights to the Japanese talking picture, "Daughter of Samurai," which also is known as "The New Earth."

Setsuko Hara and Sessue Hayakawa are starred in the film, which will be released early in the fall.

Loew's, Fay Are Partners

A partnership arrangement between Loew's and Ed Fay, for the Carlton Theatre, Providence, is to take effect within the next week. Either "Stella Dallas" or "The Good Earth" will be the first picture shown under the agreement.

Bondholders Get Notices

Following receipt of funds from the estate of Skouras Brothers Enterprises, trustees of the Central Properties Corporation, subsidiary of Skouras Brothers, have sent notices to bondholders that an additional $670 per $100 is ready for distribution.

Filmmack Signs Stowell

Henry Stowell, associated with the title and special effects department at Paramount, has signed with Filmmack Trailer Company as production manager.

Tom Mix Returns to Films

Tom Mix, former cowboy star, will make a series of westerns for Twentieth Century-Fox, following conclusion of his current tour with his own circus. He made his latest picture in 1935.
TOMORROW, IT IS

The Big Day for you, for you, for you and for you. That's tomorrow.

Yes, folks, no matter what happened yesterday and regardless of what occurred today, the sun is going to shine again and Fortune will smile her sweetest—tomorrow.

Tomorrow's the day for that long expected promotion, that salary rise, that certain something you've been nursing to bring you out of the red and into the clear.

For were there no tomorrows, if there was nothing shining ahead to keep folks pecking away at the job in anticipation of bigger and brighter days to come, then we'd all say to hell with it and go fishin'.

But there is and that's why alarm clock manufacturers still pay dividends.

Today may be the tomorrow you worried about yesterday. But for the man who keeps his chin up and a deep abiding faith in his ability to be ready when it comes, tomorrow marks the spot from which he takes off to wherever his goal might be.

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QUITE RIGHT, MR. KELLEY

From time to time, we have indicated on this page the box-office advantages to be had by sending theatre men to Hollywood for a closeup inspection of studio operation and study of coming product. Among others who also think so may be listed the able Andrew R. Kelley, Washington Times drama critic who writes as follows in his widely-read "Kellegrams" column:

"If I were running a chain of theatres I think I would insist that those who were directing the local sales campaigns for motion pictures, should know more about the product they're selling to the public. There is no better way of knowing than by personal inspection and publicity executives should also have a look at the general setup for national propaganda at Hollywood headquarters."

Isn't it sensible to suppose that the man responsible for the profitable retail merchandising of a product will do a better job if he is allowed to learn as much as he can in advance about its manufacture?

△ △ △

THEY GO TOGETHER

It happens rather frequently. A manager comes to a new spot, gets himself together, begins to take hold. You find the showmen at lunch club meetings, cooperating in civic drives, prominent in every worthy movement to the extent that when he leaves for another situation, the press invariably breaks out with wide editorial encomiums on his going. It happened to Walt Janck on his transfer from Golden, Colo., to Brighton, in the same state, the local paper indicating the Round Tabler's position in the community by bidding him flattering editorial farewell.

In any analysis of theatre men's accomplishments, the majority of instances will show that the manager who is doing his part in the promotion of civic activities is also doing a successful job of promoting his theatre's interests.

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AMONG THE PIONEERS

The smart campaigning being done by theatre men in various parts on the heftier Universal releases, most recently on "Road Back," marks up another score to emphasize the earnestness of the home office advertising departments in seeking to cooperate with the exhibitor for the betterment of his grosses.

Among the earliest of the exploitation pioneers, the Universalites, headed by P. D. Cochrane, are to be ranked with those who over a long span of years have been on the firing line in the presentation of box-office pressbook material and in making available the services of exploiteers to work with the men in the field.

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Notes Here and There: In a newspaper coloring contest put over for the date on "Wee Willie Winkie" at the Hippodrome, in Cleveland, by Warnerites Dannenberg, Pearlstein and Miller, first prize of a Temple doll was won by a nine-year-old boy. And in Atlanta, according to Earle Holden, there is an ordinance still on the books making the manager liable if women patrons fail to remove their hats. The law calls for a fine of $100 or 30 hard days in the clink.

A. Mike Page

AUGUST 14, 1937

MOTION PICTURE HERALD

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress
Round Table In Pictures

Unusual display panel in the lobby of Radio City Music Hall for the date on "The Toast of New York" included rare old photos of actual scenes and characters reproduced in the picture, having to do with the life and time of Jim Fisk. Same idea was carried out for window displays with reproductions of the idea being made available for dates in other spots.

Officials of the Delaware Race and Steeplechase Association, operators of the new racetrack in Wilmington, Del., cooperated with Manager Roscoe Drissel by listing important stake as Clark Gable Handicap for tie-in on "Saratoga" at Loew’s Parkway. At conclusion of the race, Drissel, right, presented special trophy to the winning jockey and trainer.

Tie-in in the date to a local Safety Week drive in the manner illustrated above proved one of the highlights of the campaign on "Devil Is Driving," at the Metropolitan, Leominster, Mass., by Moe Jaffee. Promotion also included theatre panel on damaged car in downtown parking space... Living easy in this furniture window arranged by Milt Harris for date on "Easy Living" Loew's State, Cleveland, two attractive girls attired in lounging pajamas relaxed while partaking of luncheon, all of which was promoted by the Loew zone publicist.
Working model of oil rig similar to those used in that sector was promoted by Manager B. K. Brown, for his date on "The Wildcatter" at the Dickinson, Great Bend, Kans. Brown also arranged with equipment company to banner all trucks going into the oil fields and further exploitation was distribution at theatre of imprinted envelopes containing sample of actual oil sand.

Famed for its annual Stampede, Calgary, Alberta, Canada, plays to thousands of visitors which allows Pete Egan at the Palace to tie in on the big event for a lot of good publicity for his house. Egan goes strong for fronts at this time and for this year worked out an arrangement of wood slabs. In addition, he also put on a daily performance each morning in front of the house with the participation of 100 competing cowboys and girls.

The beaches of Atlantic City prove one of Sid Blumenstock's best publicity and exploitation bets during the summer which is indicated by the crowds of bathers on hand to witness presentation put on for "New Faces" at the Warner. Girls wearing lettered swim suits danced, played ball, and with the aid of a mechanical man doing a "Joe Penner," duck and all, Blumenstock reports quite a bit of traffic congestion as a direct result.
Displays

On “Cafe Metropole,” Harry Kreigsmann, Oasis Theatre, Brooklyn, constructed an atmospheric shadowbox in lobby measuring 10 by 10 feet, suggesting front and interior of a cafe. Background consisted of six sheet cutout figures of the stars to the right of which was set up a miniature bar with bar-tender serving drinks to woman seated in front. Cutout figures of girls were also seated at table on which were cigarettes, drinks, etc., all of which was promoted from local merchant. Compo doorman figure was placed on step leading to display holding playdate card, title was transparent in flickers on an overhanging awning and entire setpiece was decorated with plants, shrubs, etc.

Stunts

Publicist Ray Bell of Loew’s Washington Theatres drafted a special “Award of Excellence,” which he persuaded officers of the Washington Advertising Club to present to MGM for the “creativity, inspiration and high standard of Captains Courageous.” Scroll was presented by Club’s president and received by many photographic and news breaks. Also effective was another novelty Ray planted—a “recording laboratory” in the theatre lobby consisting of a microphone and a recording outfit over which an expert presided. Patrons were asked to have their voices recorded, with attendant asking leading questions about “Courageous.” Recordings were broadcast over WRC.

Contest

Newspaper aided Dick Brown, Rowland Theatre, Pittsburgh, Pa., running a coloring contest, tickets going to the ten best coloring jobs of scenes from “God’s Country and the Woman.” Bookmarks were inserted in all books leaving public library and special display was planted in all branches.

Fireworks

Playing “Slave Ship” over the Fourth of July week-end, Tom Reilly, Bay Theatre, Green Bay, Wis., distributed cards on streets with cut of Beery and Mickey Rooney reading “warning, not for the scared or nervous but for stark, roaring drama see,” etc., etc. Small firecracker was attached to the warning copy.

NEWS BROADCAST PUT ON BY MOSS

For the convenience of patrons attending the earlier performances and who have not had time to read or hear the late news announcements, Dick Moss, Fox Boulevard Theatre, Los Angeles, Cal., has arranged a nightly news broadcast. The program is featured just before the evening show and projected over the house p.a. system.

Tieups

Large shadow box entirely surrounding ticket vending weighing machine at nearby five-and-ten was planted by Wally Caldwell, Loew’s Valentine, Toledo for “Maytime,” store offering guest tickets to those weighing the same as either star in the picture. Tieup remained throughout two week engagement of the date. Donald Ontario fashion window was promoted from leading department store, mounted on stars stills with title, playdates, etc., were planted in various stores. Cards were sent to mailing list from New York advising locals that sender had just witnessed film at the Capitol and not to miss it when it hit Toledo. Newspaper coverage included six candid shots of “Maytime” in the making.

Window Artist

The event that one of Guy Martin’s ushers at the Colfax, South Bend, Ind., is studying art was sufficient for Guy to plant the boy in window of local store three days ahead painting lobby display for “Shall We Dance?” Artist completed his work opening day and drew large crowds to the window which was properly fanned.

Dance remembrance contest was sponsored by local daily, prizes going to those correctly identifying Rogers-Astaire pictures in which various dance sequences originated. Candid cameraman was at work on streets, shots on display in photographer’s window and tickets given to those recognizing themselves.

Resemblance

Recommended by Dick Wright, Warner’s Cleveland theatres is the resemblance contest recently put on to tie in with Shirley Temple. Children were requested to register in advance and given card to admit them to stage on day of contest. Hundreds of entrants are reported. Candy, ice cream, star photos and buttons were found to offer the most attraction. Wright also recommends contacting magazine distributors for supply of large numbers of movie or kid magazines for giveaway.

Wedding

Congratulations signed by Martha Raye and Bob Burns were mailed to all newlyweds of Hobart, Okla., as part of Joe Stripling’s “Waikiki Wedding” date at the Kiowa Theatre. Mailing list was covered with announcements calling attention to the wedding of mirth and romance and urging that recipient see the show. Postcards were also mailed attached to which were small feathers, copy reading “If you think this feather will tickle you, wait till you see,” etc., etc. For street bally boy and girl dressed as bride and groom drove an old model Ford painted with picture title, playdates, trick copy, etc. Tin cans and shoes were attached to the car and couple stopped around town distributing the feather cards. For his front, Joe used prairie hay to simulate a grass hut, and center piece was cut out of animated hula hula dance.

Model Planes

Model plane contest was the topper in Bill Hendrick’s campaign on “Wings Over Honolulu” at the Granada, Santa Barbara, Cal. Features were personal appearance of Reginald Denny who came up from Hollywood to judge the entries. Winning youngsters were given air trip to Hollywood, visit to the Universal Studios and other entertainments.

Fights

Facsimile fight tickets were distributed on “Kid Gabahad” by Irving Dashkin, Savoy, Jamaica, L. I., at local fight arena. Contests were presented to all contestants while in the ring at the finish of each fight, theatre receiving a plug at each presentation.

Quick Reports from the Field

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Quigley Awards

A QUIGLEY AWARD to be known as a "Quigley Silver" will be presented each month during 1937 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on single pictures played that month.

A QUIGLEY AWARD to be known as a "Quigley Bronze" will be presented each month during 1937 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month . . .

QUIGLEY FIRST MENTIONS and HONORABLE MENTIONS will be presented each month during 1937 for meritorious campaigns which are not awarded the Silver or Bronze.

QUIGLEY GRAND AWARDS will be presented, these to be selected from among the entries that have been awarded Silver and Bronze Plaques during 1937 . . .

THEATREMEN EVERYWHERE in the world are eligible for the Plaques, the First and Honorable Mentions. Campaigns may be entered on domestic or foreign product from major or independent producers. Entries from foreign countries will be accepted for consideration during the month they are received . . .

VISUAL EVIDENCE, such as tear sheets, heralds, photos, etc., must accompany all entries . . .

ENTRIES should be forwarded as soon after completion as possible. They may be mailed after the last day of the month on pictures that have played during that month. This includes dates played on the last days of any month and first days of following. Monthly deadlines will be announced sufficiently in advance.

All entries will be given equal consideration. Entrants are requested to remember that "it's not what you spend, it's what you do".

ENTRIES should be mailed to:
Quigley Awards Committee
Motion Picture Herald
Rockefeller Center - New York

Showmen's Lobby Laffs!

Early Bird Matinee
For "Saratoga"

Sacrificing an extra hour’s sleep in the morning, girls of Omaha flocked to accept Eddie Forrester's invitation to attend a seven A. M. matinee of "Saratoga" at the Omaha Theatre. Breakfast consisting of orange juice, coffee and toast was served gratis and papers came through with a five-column cutting showing the crowds gathered at the theatre.

"Tell Us What You Did"

Ace Campaign Given "Road Back" Dates

Much activity is evidenced in recent campaigns reported on dates for Universal’s "Road Back." For advance at the Pantages in Hollywood and the RKO Hillstreet, Los Angeles, supervised by Rodney Pantages and Jack Gross was inaugurated with Goodyear blimp flying giant banner over the metropolitan area and beaches before opening. Also utilized was illuminated 48-sheet truck with giant letters, window displays in prominent spots and radio broadcasts were numerous. Heavy newspaper campaign was used in 10 foreignweeklies in addition to the local dailies, illustrated on following page. Foreign display cards and heralds were also distributed. Ads were placed in local American Legion weekly and multicolumned copies of the letters in Universal's pressbook were sent to post commanders and county council executives.

In Louisville, Ky., for the date at the Strand, A. L. Kalberer reported to be the first local theaternmen able to arrange special cut rate tickets through military channels for use of soldiers in nearby Ft. Knox Barracks.

San Francisco in the hands of Hal Neides at the Orpheum was also featured by a strong newspaper campaign highlighting reviews of leading radio commentators, columnists and picture critics. Neides also took space in the foreign language newspapers.

Gooch Sells "Cloistered" On Class Campaign

Selling his date on "Cloistered" to special groups, Francis Gooch at the Columbia, Bath, Maine was able to secure a page one story day before and an editorial emphasizing the unique quality of the attraction. On the day ahead, Gooch arranged screening for Sisters of Mercy from local convent who secured special permission to attend and praised the picture to the students.

Personal contacts were made by the Round Tabler with the priest at the local Catholic Church and letters on the picture from Gooch were read by clergymen before their congregations before the opening of the production at the Columbia.

AdS On Next Page And Their Authors


HALLELUJAH. Thai's the word lor the ENORMOUS ARRAY ot our Capitol, Palace, Columbia Theaters in August. which is only a continuation ol tho BIG at- parde that will sparkle on low screens. Every "war's CAPITOL Warner WaEac» BAXTER • BEERY in "SLAVE SHIP" Stag* Jens CRAWFORD & ORCH. GUY ROBERTSON. others I-wh'h PALACE dark*. CABLE * HARLOW ir. "SARATOGA" I-wh'h MARX BROTHERS in "A Dry st the beef" btftj/nboul giving uj uest Tickets to Bee "Emperor" *{t&mdJe- stick' at Tlcjo to TL'cjo in l^ii Film fltrje ~

**BIG WEEK Starts Today ORPHEUM**

The Back

Road Back

Pantages-Hillstreet

**THE ROAD BACK**

ERICH REHARDO... (Director)
John King
Robert Cummings
Sun Shumoville
Andy Devine
Barbara Read
Louise Fazenda
John Smyt
Noah Berry, Jr.
Madge Murphy
Eton Smirnoff

**PANTAGES-HILLSTREET**

**do you enjoy Swelteritis?**

Thats why so many Wometco Theaters are Air Conditioned

**THATS WHY SO MANY WOMETCO THEATERS ARE AIR CONDITIONED!**

A great 2-hour session of moodily hilarious, when none to bother a week, will keep that "sweltering" away.

**2nd BIG WEEK Starts Today ORPHEUM**

**ROAD BACK**

**PANTAGES-HILLSTREET**
CRESSON SMITH JR.,
manager of Warner's Ritz, Pittsburgh, Pa., has resigned that post to enter other fields.

TOM WILHEIT
owner of the Princess, Springfield, Mo., has purchased the Waemore at Plattsmouth, Mo.

E. B. STURDEVENT
has leased the Carlisle Theatre, Carlisle, Cal.

PETER GARRETTE
has reopened the Yolo Theatre, Woodland, Cal.

DICK LUMUCCHI
has been made manager of the Arvin Theatre, Arvin, Cal.

RAY MILLER
has taken a lease on the Mida Theatre, Kansas City, Mo. House will be renamed the Ritz on opening.

DUDLEY WINSCOTT
has been named manager of the Dubinsky Electric Theatre, St. Joseph, Mo.

JOHN MALONEY
has been named manager of the Hamilton, Chicago, succeeding JOHN O'CONNELL, retired, and EDWIN SEDLACK has been named assistant of the Grove, succeeding Maloney.

WALDON RYAN
goes into the Jeffrey, Chicago, as assistant, and JOE REAL SUCCEEDS SEDLACK at the Symphony.

TRUMAN RANDALL
has been named assistant at the Hamilton, Chicago, and CLIFFORD FARMER goes to the Lexington as assistant, with JAMES McNAMARA, chief of service at the Ogden, becoming assistant at the Oakland Square.

LEWIS CARROLL
manager of Warner's Majestic, Hornell, N. Y., has resigned to become manager of the State in Hartford, Conn.

DOC ELLIOTT
has been promoted to post of Warner city manager, handling the houses in Lima, Ohio.

W. P. NEEL, JR.
is now assistant manager of the State and Ritz Theatres, Tallahassee, Florida.

W. C. PATE
has been appointed manager of the Majestic, Detroit, succeeding ARTHUR PROCK, resigned.

SAM CARSON
has succeeded JACK DALY as manager of the Forest Theatre, Detroit.

A. L. MEININGER, JR.
has been appointed assistant manager of the B & K Manor, Chicago, with NORMAN BROWN, whom Meininger succeeded, going over to the United Artists Theatre.

RALPH DAVES
has been appointed manager of the State, Lexington, Va.

A. D. TIPPINS
formerly of Anderson, S. C., is now managing the New Erin in Tennille, Ga.

NORRIS NELSON
in now managing the Stanley Theatre in Baltimore, Md.

GRATTON JOHNSON
formerly at the Lyric, Portsmouth, Ohio, has been named manager of the Sigma Theatre, Lima.

JOHN LA DUE
has replaced HARVEY COCKS as manager of the Strand, Akron, O.

SAM LEFKOWITZ
has been named general manager of the Prudential Playhouses, New York.

CHARLIE KURTZMAN
former F & M executive in St. Louis joined the Loew circuit where he will manage the Capitol in Washington, D. C.

A. C. STALSUP
former city manager in Tyler, Texas, is now in Greeley, Colo., working for Westland Theatres in the same capacity.

R. L. COLLINS
has leased the Serf Theatre, Denver, Colo.

ELMER BILLS
of Salisbury, Mo., has taken over the Electric at Glasgow, Mo., from E. B. RAINES.

TOM BROWN
has resigned as manager of the Broadway, Lawrence, Mass., to go to the coast.

KERMIT STENGEL
has purchased the Franklin Theatre, Russellville, Ala.

S. D. METCALFE
has purchased the Cozy, Lockwood, Mo., from CLIFF WORKMAN.

A. G. IMPSON
has opened the Mulvane, Mulvane, Kan., which has been dark.

BILLINGS BOOTH
is in Batavia, N. Y., as city manager, headquarters at the New Family Theatre.

WILLIAM SAXTON
Loew's, Baltimore, has been appointed by Gov. Nice as a member of the Commission to represent the State of Maryland at the New York World Fair.

BOB WINTERSTEEN
is the new assistant manager of the Orpheum, Lincoln, Neb.

CLIFFORD ANDERSON
manager of the Lomar, Lohrville, Ia., has started construction on a new house to be opened in the fall.

THE BUREAU OF MISSING PERSONS
For the purpose of ascertaining the present whereabouts of the inactive members listed below a request is made for the information from our readers acquainted with or having knowledge of these long silent and erring brothers:

Sam Pearlman
Ernest C. Pearson
John Peckes
Murray Pennock
Wayne R. Perkins
William L. Perley
Clement Perry
John R. Peters
Harry J. Petersen, Jr.
Charles R. Pettit
Jack E. Pfizer
Joseph Phelps
R. L. Phillips
John R. Pickett
Milton Pickman
Tom Pierce
Norman R. Pilgerud
Adolph Pincus
A. W. Pinkham
C. C. Pippin
James V. Piscopo
Walter J. Plimmer
Joseph Porte
Jack Porte
Ray V. Powell
Clayde M. Pratt
Glenn Pratt
Ben Preciado

William Preston
Al Price
Burton L. Prince
Ed Pritchett
Mike Purcell
E. C. Qualls
Thomas Quinn
William X. Quinn
Arthur D. Rebe
Seth Raider
E. A. Bamber
Jack Rantzi
Fred Rapport
Morris D. Rauer
Bob Ray
Gordon W. Reap
Howard Reckelus
John D. Redmond
Edward Reed
Edward L. Reed
Kenneth A. Reid
William J. Reilly
Jack Reis
M. E. Remley
C. E. Re Ous
William Resnick
Jack Retlaw
Arthur L. Reuter

Done in oils and pastels on velour is Bill Yennial's lobby poster for "Romeo and Juliet" opening at the Paramount Theatre, Hot Springs, Ark.
PAUL KESSLER
manages the Suffolk Theatre, Holyoke, Mass., for the Holyoke Enterprises, Inc., and in addition to bidding him welcome in the club, we extend a cordial invitation to him and the rest of our membership that might be trekking New Yorkway to stop in and get personally acquainted.

JOSEPH D. KOWALSKI
manages the Grand Theatre, St. Cloud, Minn. Joe started ushering in 1930 at the Paramount Theatre while attending college. A year later he became assistant manager under Manager Fred Larkin, at which spot he remained until going into the Grand as manager. St. Cloud has been well represented in our pages and with this newcomer, we know we shall be hearing still more from that point.

C. L. HOLLISTER
is the assistant at Warner’s Palace Theatre in Jamestown, N. Y., and his first theatrical experience was in an act of George Jessel’s at the Selwyn, Chicago. Later Hollister managed roadshow units for WLS National Barn Dance, Radio Units (from WLS, Chicago), and left that spot to become assistant. At the moment Hollister is doing managerial relief for Warners’ Haven and State in Olean, N. Y., during Doc Westfall’s vacation.

JOSEPH MICHAEL BAISCH
in Green Bay, Wis., is assistant at the Standard-Fox Bay Theatre to Tom Reilly, who proposes him for membership and forwards a full column novelty ad which Joe sold the local merchants. With such a sponsor, Baisch, there’s no reason why you shouldn’t go far in showbusiness, and as you go here’s hoping you’ll keep in touch and let us know what you are doing to keep the sheckels coming into the boxoffice.

Rex M. Bell
manages the State Theatre for the Kaplan Circuit in Waterloo, Ia. Formerly was in the newspaper business and decided to enter showbusiness; obtained a job as assistant manager of the Capitol under the direct supervision of Mr. Kaplan. Theatres that Bell has been at include the Capitol, Waterloo, State, Mason City and his present assignment.

JAMES T. BARNETT
is at the Community Theatre in Miami Beach, Fla., managing that house for Paramount. Jim started as usher at the Rosetta in Little River, Fla., and from there went to the Fairfax, where he became chief usher. Later went to West Palm Beach as assistant manager, returning to the Rex in the same capacity, and after two years there was transferred to the Colony at Miami Beach and from there to the Sheridan when it opened last year, from which spot he was promoted to manager of the Community.

Above poster was created by Artist Archie Clark at the Liberty Theatre, Horton, Kansas, for the engagement of “Riding on Air.”

RAYMOND M. HAY
down in Houston, Texas, is the manager of the Tower Theatre and the latest recruit from the Interstate Circuit to join our ranks. Raymond has been assistant manager at the Metropolitan and Majestic Theatres, both in Houston, before assuming his duties at the Tower. And with so many brother-members from Interstate so active in our section, we anticipate timely and frequent contributions from Hay so that we may reproduce them in our pages for the rest of the boys to cash in on.

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Position

Theatre

Circuit

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LOYD M. MILLS
manages the Centre Theatre, London, Ontario, for Twentieth Century Theatres, Ltd., and served his apprenticeship under Fred Fish, formerly of the Tivoli Theatre in St. Thomas and our good friend Jack Purves. Mills has managed the Tivoli in St. Thomas, Granada, and assistant manager of the Grand in Sudbury. Relief manager for Hanson Theatres at Rideau, Ottawa, also at the Opera House in Orillia, Patricia Theatre in London, Granada in St. Catharines, Oxford Theatre in Toronto and left Hanson circuit this year to join his present outfit.

MAURICE A. LOVE
is the general manager of the Hollywood Theatre, an independent in Buffalo, New York, and with so many Round Tablers active in the club from that fair city, we are looking forward to hearing from Maurice telling us how he is putting his shows over to buck competition there.

DAN E. ANDERSEN
is the assistant manager of the Noe Theatre, San Francisco, Calif., working for Stu A. Deuel, old-time Round Tabler. Andersen went to San Francisco last year and immediately joined the Golden State Theatre Corporation, previously to that Dan worked for Mike Barovic in Tacoma, Wash. Remember joining the club just starts your obligation, we expect that you will keep us posted.

WILLIAM MARSHALL REDMOND
manages the Rose-Uptown Theatre, Glendale, Mont., and says he started his career in showbusiness by having a small theatre in the basement of his own home. Later entered the theatre as usher, operator, helper, sign man and then on to manager. Bill says so far as he can discover, he is the youngest manager in his territory, and has worked for the Vailancey and Joe B. Moore Theatres.

LEONARD TUTTLE
in Watertown, Mass., manages the Watertown Square Theatre for E. M. Loew. Len started his career at Old Orchard Beach working for Mrs. Hoffman at the Capitol as part-time usher. From that he was promoted to doorman and then left to go to Boston at the Globe. After a flyer out of showbusiness, Tuttle decided to return and joined the Loew Circuit as assistant manager of the National from which spot he was promoted to his present assignment.

GEORGE L. ALLEN, JR.
joins the club from Miami Beach, Fla., where he is the assistant at the Community Theatre. George started as usher at the Colony Theatre there and was then promoted to doorman from which point he went over to his present theatre as chief of service, then back to the Colony before assuming his present job as assistant to James Barnett. With these two men as members of the club we shall be looking forward to frequent contributions.
Bad Lands of South Dakota

Dear Herald:

A lot of you no doubt have heard of the Bad Lands of South Dakota. You never have seen them and therefore can't appreciate just what a wonderful sight they are. In extent the Bad Lands cover something like ten thousand acres of land that have been caved out by water erosion and the wind over a period of millions of years. When you go there don't think you will get to the "movies," for there isn't a theatre within a hundred miles. You won't even see a grasshopper, for there is no life in the Bad Lands. When you go there take along some drinking water, and it might be well to notify your folks where you are going. Nevertheless, the Bad Lands are one of the scenic spots of South Dakota. You see them.

\[Image 0x0 to 623x867\]

Lead is where the Homestake mining company gets enough gold out of the mountains to pay a whole lot of the national debt, but it is our thought that we of the common herd are required to liquidate the most of it.

The company erected a very fine recreation building for its employees and this building is managed by our old college chum, M. C. Kellogg. As fine a theatre as there is west of some place east and as some place west, and this theatre shows the current to Hollywood and besides bringing in some of the best road attractions, all for the entertainment of the Homestake employees.

Besides the theatre in the recreation building there is a large library, writing desks, pool and billiard tables, bowling alleys and a large swimming pool in the basement. (Note: We were told that M. C. takes a bath there every once-in-a-while.) If you ever go to Lead and you should go there, be sure to go to this recreation building and leave the theatre and show you these. It's worth a trip through the Bad Lands on foot.

We have just received a letter from the manager of the Strand theatre at Munford, Maine, enclosing a theatre pass for Miss Gertrude Merriam of the Herald, and he winds up his letter by saying, "If you are not reading your Colymun on a bet," it beats all how these theatre boys will waste time that way instead of pulling wind-bags out of the theater.

Then we also received a pass for Miss Merriam from Miss Margaret Vandenburg, of the Crescent theatre at Grand Haven, Michigan. We have seen in Munford, and we believe it is a mighty good town. Anyway, we desire to thank these managers for these passes for Miss Merriam.

\[Image 0x0 to 623x867\]

Then there were Leo Peterson of the Elks theatre at Rapid City and Clint and Beulie Robbins of the Hot Springs theatre at Hot Springs (Bess insists that we spell Robbins with two R's), but we have told you about them before. And now comes one from R. R. Johnson of the Orpheum at Nipiwian, Saskatchewan.

We wish that boy Klein of the Pace theatre at Chadron, Nebraska, would stay at home when we call. Both times he was off billing the show and we didn't get to see him.

\[Image 0x0 to 623x867\]

We stayed over night at Valentine, Nebraska, and went to call on Harold and Hazel Dunn of the Valentine theatre and were told that they had gone to Grand Island, Nebraska. Doggone the doggone luck anyhow.

The other night we saw a trailer purporting to show some of the scenes of a coming attraction. It is said to be a state right picture very "educational." Well, maybe it is; we never saw it.

We may be classed as "an old fogey," and may be, from time to time we admit it to save any argument, but we are one who still believes that decency and morality are not entirely out of place. Despite this opinion, there are many happenings that would make a cynic shunt otherwise.

IN THE NEWSREELS

MOVIE NEWS

No. 94, Vol. 15—Soviets North Pole flyers get typical Broadway welcome...Engines Highest are used...Marilyn Monroe...now down trees like grass...Marian, Dolan wins Cotton Island beauty contest...Lowe, Robin--off elected Mayor of Fiddletown, Calif....Ranger wins in America's Cup race...a Business girls have target practice...Mary, of Italy, wins fenchom competition...Appealing.

NEWSREEL No. 35, Vol. 15—Civil war in Spanish Morocco...Society attends World War dedication at Montfaucon...Society attends horse show....Egypt has new king...Boy Scouts gather in Holland...King and Queen in Belfast...Duke and Duchess of Windsor...Seabiscuit wins...Davey Cup squad returns...Four straight for Ranger...Lew Lohr.

NEWS OF THE DAY—No. 228, Vol. 3—New world wonder in South Dakota nears completion...Aquaplaners splash longest race...Yacht race classic filmed in clouds...North Pole heroes welcomed in Moscow...Manitowoc Elks—Shellt...How to take care of babies during hot weather days..."The Big Apple" is newest dance craze...Runaway monks become flagpoles utters.

NEWS OF THE DAY—No. 253, Vol. 8—S. raises mighty peace memorial as World War shrine....Ranger wins four straight races in America's Cup competition...Seabiscuit wins...Threats fail to halt King George's visit to Ireland...The Woman's Piece...Holland's queen opens Boy Scout jamboree.

PARAMOUNT NEWS No. 1—Henry Ford reaches 7th birthday...U. S. sees art treasures of the lost era...Marilyn Monroe gets loose on Long Island. Society takes over Newport during races...Hail Gebreel, being born since 1932...New dance craze--"Apple" sweeping up from south...New Orleans, where it started.

PARAMOUNT NEWS No. 2—Society turns out for own horse meeting....Mrs. Theodore Roosevelt, Sr., 76 years old...Entertainment on the debit...Egypt crowns young ruler, King Farouk...Davey Cup squad returns, rush into action...Japan clamps a closer grip upon China...Windsors go for a swim in Venice...Water chows perform at big exposition.

PATHE NEWS No. 5, Vol. 8—Japan raids China...Coast Guardsmen celebrate 16th birthday with race...World's highest corn...Fall fashion hints...Sheep production...Pole fliers home safe...Dolphins hold Deluge as new successor to Babe Ruth.

PATHE NEWS No. 6, Vol. 8—Mid-summer ice show...Dolphins set new...Deutsch debate..."What's the news at the world'sunicipal league..."... audiex to: Scout... Vĩnh...Chiang Kai-shek...Italian.C...China....France's "Lady of Liberty..."...No. 8, 1945....Nations News...Canada....Eugene....Byron's...England....Forte...Italy....Press...Bread..."It's all over..."..."A mystery..."..."No..."..."It's all over..."..."A mystery..."..."No..."

UNIVERSAL NEWSPAPER NEWSREEL No. 58, Vol. 9—Ranger concedes opponent...Pole fliers welcomed home...Push-pull gee-pees popular...Aquaplaners lack chutzpah...Soaps 'em sports have won..."Modern versus chosen..."...Train strike limits Food..."It's all over..."..."A mystery..."..."No..."

PARADE NEWSREEL No. 57, Vol. 9—Ranger wins four straight...Great war shut...Deutsch debate...Team brings Davis Cup home...Movies get "Charlie..."..."It's all over..."..."A mystery..."..."No..."..."It's all over..."..."A mystery..."..."No..."..."It's all over..."..."A mystery..."..."No..."..."It's all over..."..."A mystery..."..."No..."..."It's all over..."..."A mystery..."..."No..."

Western Electric Sales

$97,355,000 for Six Months

Western Electric announced its sales totaled $97,355,000 for the first six months of the year. This figure represents a 48 percent increase over the corresponding period of 1936. The total last year was $65,651,000.
NEW EQUIPMENT

DOUBLE FEATURES! FORTY FEATURES IN new S.O.S. Audio-matic volume control amplifiers, 60 models with RCA metal tubes. Extra liberal trade-ins this month. S.O.S. 656-AF Eleventh Avenue, New York.

ANIMATION, TIME LAPSE AND GENERAL cinema apparatus. RINALDY, Chester, N. J.

GENERAL EQUIPMENT

SPECIAL SALE ON SPECIAL ITEMS: STERE- opticons, 500 watt. $18.05; reels, 2,000 ft. $5.98 dozen; film cement, 1 oz. $1.85 dozen; 12" Bucket Blade Fans, $14.90. Get our prices on latest amplifiers, soundheads, speakers, air conditioning, etc. All your needs supplied at rock-bottom prices! CONSOLIDATED THEATRE SUPPLY CORP., 1000-M Broadway, New York.

YOU’LL BE STEAMED UP OVER THIS HITHAVE. They’re real hits—exciter lamps, $6; photo-cells, $3.95; rewind book tables, $9.50 up; G.E. motors, $9.95 each; sound screens, brand new, washable, 29½c sq. ft. Big new equipment catalog free. S.O.S. 656-AF Eleventh Avenue, New York.

BOOKS

THEATRE ACCOUNTING by WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$3 postage prepaid. OUGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON’S BLUEBOOK OF PROJECTION—Revised Sixth edition. The revised edition includes 736 pages of up-to-the-minute text, charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical “trouble shooter,” cross indexed for immediate reference in any projection room emergency. ORDER TODAY! $6.25 prepaid. OUGLEY BOOKSHOP, Rockefeller Center, New York.

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WANTED—THEATRE IN SUMMER RESORT, not more than 300 seats, for play tryouts. Will take long term lease if reasonable. BOX 788A, MOTION PICTURE HERALD.

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TIME TO “CALL IT A DAY” FOR YOUR chairs? Re-seat with these—all types veneer upholstered chairs, refurbished, reconditioned, 15,000 from 75c up. Nationally known makes. S.O.S. 656-AF Eleventh Avenue, New York.

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1,000 VENEER SEATS VERY GOOD CONDITION at $1.75 each. 600 re-conditioned spring seats, veneer back at $2.50 each. AMUSEMENT SUPPLY CO., INC., 541 W. 44th St., N. Y. C.

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THEATRE EMPLOYEES: ADVANCE TO BETTER theatre positions. Free booklet shows you how. THEATRE INSTITUTE, 315 Washington St., Elmira, N. Y.

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MAN OR WOMAN WITH CAPITAL TO TAKE interest in established story and talent agency. Prefer someone interested in theatrical work. With or without services. State everything in letter for interview with principals. BOX 790A, MOTION PICTURE HERALD.

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BEST PRICES PAID FOR RCA SOUNDHEADS, Simplex, Powers projectors, arc lamps, rectifiers, generators, lenses, all equipment. Send list to BOX 95, MOTION PICTURE HERALD.

FOUR TO EIGHT HUNDRED NEW OR GOOD used chairs, carpet, drapes, booth equipment for new theatre. DIXIE THEATRE, Glade Spring, Va.

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MANAGER—ASSISTANT MANAGER DESIRES position with individual or small circuit, age 24, 5 years’ experience in all phases theatre operation, excellent character and personality. Educated at Notre Dame University. BOX 976, MOTION PICTURE HERALD.

PROJECTIONIST, DESIRES CHANGE. 11 YEARS’ experience. BOX 854, MOTION PICTURE HERALD.

PROJECTIONIST, EXPERIENCED, EQUIPPED and experienced to do service work. B. S. degree in radio engineering. Go anywhere, references. ROBERT T. SMITH, 312 N. Central Ave., Chicago, Ill.

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That weary sluggish feeling that comes from sitting through double feature shows that are too long and too monotonous.

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See pages 85 to 88

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JACK BENNY

"ARTISTS and MODELS"

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ASHCRAFT SUPREX LAMPS were selected and adopted by Warner Brothers' Engineers after thoroughly testing all competitive makes of lamps.

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Perfect operation—More light—Minimum operating expense. Send for our new illustrated catalog—
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Auditorium Design
With Function the Determining Factor

With the form supplying reflective breaks in the surface, and with sound-absorbing material entering into the decorative scheme, the Savoia theatre in Philadelphia has an auditorium interestingly exemplifying colorfulness plus function in treatment. The Savoia, a new Warner theatre, has 954 seats, 192 of which are in a balcony. The ceiling and wainscot of the auditorium are plastered with three coats of gypsum plaster, and U. S. Gypsum Acoustone-D has been applied on the side walls above the wainscot, on the rear and side walls of the balcony, and across the fascia of the balcony. The series of diagonal breaks forward toward the screen, and upward to the flat ceiling, has been emphasized by the color treatment. The wainscot is painted a deep burgundy, wall surfaces successively in lighter shades of burgundy, employing a non-bridging paint over the Acoustone; and the ceiling is ornamented by a pattern of green, cobalt and silver stripes against a background of successive shades of ochre. The striping incorporates, decoratively, air diffusers 4 feet wide extending down either side of the auditorium, painted in shades identified with green chair back-plates and blue carpeting. Chairs, by the Ideal Seating Company, have sage green modern standards and are upholstered in rust-colored mohair. Illumination is supplied by two large wall brackets, which constitute the main ornamentation of the side walls, and by 5-foot fluted glass exit fixtures. House lighting is white and amber; running illumination is blue and green. The Savoia is completely air-conditioned, with the auditorium supplied by a downward system. Conditioned air is also drawn over the standee area by means of return grilles over lobby doors. Air is introduced at the rate of 30 cubic feet per minute per person, and room condition is maintained at 80° drybulb, 67° wetbulb, and 50% relative humidity, or at an effective temperature of 74°. In summer the air is pre-cooled by well water (37% of cooling load at design conditions supplied by well water), with mechanical refrigeration for maintenance of proper temperature at outlets. Heating is by blast coils located in the air-conditioning room. Architects were Fleisher & Stephens.
1937 New Theatre Cost
Thus Far $16,480,000

A TOTAL investment in new motion picture theatres of $16,480,000 is represented in projects reported between January 1 and August 1 of this year, according to an analysis of data compiled by Better Theatres’ Projects Bulletin Service. This amount, covering 206 projects, is for the usual erection contracts, including heating, plumbing, wiring, decoration, etc., but not equipment.

The average cost per theatre is therefore calculated to be $80,000, making the average cost per seat (average capacity for these projects is 700, about 60 higher than the national average at the end of 1936) approximately $114.

Modernization in St. Louis
Area Totals $1,300,000

THERE HAS BEEN a real transformation of theatres during the past two years in eastern Missouri and southern Illinois and other sections served by the St. Louis film exchanges, including the southeastern fringe of Iowa, the northwestern part of Arkansas and the northwestern portion of Kentucky. Comparatively few of the 90 motion picture theatres of St. Louis have escaped the movement toward modernization. The best available records indicate that no less than 75 houses have been variously remodeled or reconditioned since June 1, 1935, and today there is a distinct shortage of certain types of skilled mechanics, notably sheet metal workers and electrical engineers.

The structural changes involved in the modernization work in St. Louis alone amount, in cost, to about $500,000, while new equipment, such as seating, projection equipment, screens and ventilating and air-conditioning systems, raise the total expenditures on St. Louis theatres to at least $1,000,000.

These figures do not include new theatres, of which there have been several in St. Louis alone and about 30 in the entire territory. New theatres, it is estimated, would raise the total expenditures to more than $3,000,000.

Swinging away from St. Louis, the ratio of remodeling is slightly less than in the metropolitan area, but nevertheless about 250 of the 400 houses in the territory have been toned up more or less, with the total expenditures approximating $300,000, according to the best available estimates. This figure includes both structural changes as well as redecorating, repairs and new equipment.

The most notable trend in remodeling is the installation of new fronts of the modern straight-line type with colorful treatments in such materials as structural glass and synthetic substances, with enameled metal tiles being used for the less expensive jobs. Both interior and exterior lighting have been extensively modernized and account for a large part of the changed appearance of theatres in this area.—David F. Barrett, St. Louis.

Code Changes Conceived
To Costly Site Problem

NEW YORK’S new building code, which became law last month, will go into effect January 1, 1938. The portion of the code dealing with the erection of motion picture theatres is essentially the same as in the existing code, with the exception that certain restrictions have been removed, now enabling theatre construction in combination with other types of occupancy within the same structure.

With the new code, it will be possible to have a commercial structure directly over a theatre. In the old code, this was permissible only for theatres with less than 600 seats.

It is also possible, according to the new code, to construct a theatre with the level of the space immediately behind the orchestra standee rail at a maximum of 10 feet above, or 4½ feet below, the exterior street grade. This provision, and the one previously mentioned, were incorporated in the new code to make it possible to construct theatres on high cost land where it is essential to derive more income than that which a theatre alone could produce.

Commenting on the code’s provisions for theatres, Ben Schlanger, New York theatre architect and chairman of the SMPE subcommittee on theatre structures, said: “They are unfortunate, since the New York code is widely taken as a model for regulatory laws in many cities and towns. Future theatre construction in smaller towns and cities should have the benefit of a more scientifically planned code which would improve theatre planning from the standpoint of the problems of proper presentation of the performance, and theatre care should be taken by the various local authorities not to follow blindly the new code of New York, the provisions of which are tuned to the needs of expensive city property.”

Mr. Schlanger pointed to the possibility of bringing about changes in the code on the basis of the findings of his subcommittee, which is now making studies for the standardization of practices, under the direction of the SMPE Projection Practice Committee, headed by Harry Rubin.

Small Towns Lead in
Wisconsin Modernizing

MORE THAN 50 Wisconsin theatres have been modernized during the past year at an estimated cost of $300,000. While exhibitors in the larger cities have contributed substantially, the lion’s share of renovation has been carried on by the small town theatre operator, in a drive to retain local business as well as to capture summer vacation traffic, to promote which the State is spending upwards of $50,000 annually.

The bulk of the remodeling money spent has gone for new fronts, marquees and seats, with cooling and air-conditioning systems and new sound equipment a close second.

Wisconsin’s advertising campaign has increased tourist business greatly, especially in the northern lake region.—William Scollard, Milwaukee.
How to Avoid Personal Liability In Signing Employer’s Contracts

- Be sure your own property is not jeopardized when acting for one you work for. Discussed here is procedure to be carefully observed

By LEO T. PARKER

MOST THEATRE OWNERS, officials and managers believe that only the employer is liable on contracts primarily and originally made for the benefit of the employer.

Notwithstanding this popular belief, the cold fact remains that recently in many instances the higher courts have held theatre officials, executives, managers and other employees personally liable on contracts made for their employers and with no thought or intention of being held personally responsible. In some instances homes and personal property have been sold to satisfy court judgments rendered against them. Obviously, one’s life savings might be jeopardized by the mere scratch of a pen.

THE CREATION OF PERSONAL LIABILITY

First, it is important to know that a theatre manager or other employee may be personally liable on a contract, although the body of the contract contains his employer’s name, if the signature indicates that he intended to be personally bound.

For illustration, in a leading case (129 F. 350) a contract was litigated which contained the employer’s name, and was intended to bind the employer; however, an employee named Gill signed his own name to the contract. Suit was filed against Gill to recover for the employer’s breach of the contract, although the body of the contract indicated that it was intended to bind the employer.

In view of the fact that the employee signed his name without specifying that he was an employee and acting as an agent for the employer, the court held him personally responsible. This court explained that the contract, when read with the signature, was ambiguous and did not disclose that the obligation was solely the employer’s.

EXCEEDING AUTHORITY

In another leading higher court case (101 Pa. 311) it was disclosed that a theatre official exceeded the authority given by his employer and signed for his employer a contract which did not bind his employer. The court promptly held the employee personally liable, and said:

"The reason why an agent is liable in damages to the person with whom he contracts when he exceeds his authority, is that the party dealing with him is deprived of any remedy upon the contract against the principal."

Various courts have held that a theatre corporation president may be personally liable on a contract made outside the scope of his authority, or where his signature does not indicate that the contract is being made for the corporation. And although the contract contains the corporation’s name, yet if the president or other official signs the contract without clearly indicating that he signs it for the corporation, he may be liable on the contract.

For example, in Strauss v. Berman (147 Atl. 885) it was shown that a contractor consulted with the president of a theatre corporation regarding constructional improvements for a theatre building. Later the contractor submitted to the president a written offer to perform certain repairs for a stated price. The president signed the offer opposite the word "Approved," affixing his name "Louis Berman" after the words "Independent Theatre Corporation," without including the word "President" in connection with his signature.

The contractor completed the repairs, and when he did not receive payment from the corporation, he sued the president personally for the value of the services rendered. Since the president’s signature signed to the contract did not specifically indicate that he was acting as an official for the theatre corporation, the court held Berman personally liable, stating the following important law:

"The written acceptance on the face of the contract was that of the defendant (Berman) rather than that of the corporation. His individual signature personally and not as president or for the corporation was written opposite and to the right of the word ‘Accepted,’ while the words ‘Independent Theatre Corporation’ were written one line above. . . Had the written offer been made to the corporation, Berman, being in fact its president, the names as written above might perhaps be construed as an obligation of the corporation. But, being addressed to Berman personally and so accepted by him, the corporate name written above did not release him from personal liability, in the absence of an agreement to deal with the corporation.

Therefore, in view of this statement the president may have avoided liability by writing the word for before the name of the theatre corporation and the word President at the end of the corporation’s name at the time he signed it.

EMPLOYER UNNAMED

In another leading case (17 O. S. 215) it was shown that an official was authorized to sign valid contracts for his employer. In one contract the official failed to include his employer’s name in the contract, although he signed it as “agent” for the employer. The employer refused to fulfill the obligations of the contract and the other party filed suit against the official.

It is interesting to know that this higher court held the employee personally liable and explained that any official or employee is personally responsible on a contract which is written and signed in a manner which indicates to the other contracting party that the employee intended to be bound, instead of the employer, especially if the employer’s name is not in the body of the contract.

AVOIDANCE OF PERSONAL LIABILITY

At this point, in order that readers may clearly understand how

(Continued on page 22)
Correcting Errors of Poor Planning

Although the Kansas City area has emerged from the depression more slowly than some other sections of the country, due principally to a succession of droughts, the physical condition and appearance of theatres in Western Missouri and Kansas are comparable to those of theatres in other territories. During the past two years many exhibitors took an extra notch in their belts, piled together their "pennies," and by carefully and wisely spending their money, went ahead to do a much needed job.

Among such theatre men is Tom Edwards, who, with a few thousand dollars, transformed just another antiquated small town house into a modern theatre. Remodeling of the Ozark at Eldon, Mo., was completed just before the summer tourist trade, which makes up an appreciable part of Mr. Edwards' summer business, began arriving from Missouri and the Middle West at the Lake of the Ozarks, which is only a few miles from Eldon. The house now seats approximately 600.

Mr. Edwards selected R. J. Crowley, Kansas City architect (who, incidentally, has been connected with showbusiness for nearly ten years, staging and projecting shows for many Kansas and Missouri exhibitors). In general, Crowley's problem was one of accomplishing the most with the least amount of money possible. The theatre was poorly arranged. Apparently the original builder was unfamiliar with the everyday problems of getting patrons in and out of a theatre easily.

A theatre office was located on one side of the lobby, the theatre storage room on the other. Both opened on to the street, and each had a street window. This arrangement would have been desirable had they been rentable store rooms. Under the circumstances, they unnecessarily squeezed the lobby and entrance, and there was no room for adequate furnishings in either lobby or foyer. In addition, the box office crowded its 5x6 feet out into the lobby. To purchase tickets, patrons had to walk up a lobby floor that was uncomfortably and unsafely steep, even when covered by a rubber mat.

The front doors provided only 6 feet of opening. On each side were glass panels taking up 3 feet of entrance width.

Starting with the entrance, the doors were widened to an opening of 10 feet. The old doors were employed, but instead of the full glass panel, they now present a face of masonite with snap-on chrome moulds, aluminum kick plates and all chrome hardware.

The storage room and office doors opening on the street, together with the window with which each room had been fitted, were eliminated. The windows were remodeled, and there are now two 40x60-inch poster frames on each side. The doors were remodeled into one-sheet frames. In this way the architect brought what had been a front spotted with frames into a harmonious unit without basically altering the structure of the facade. Because it no longer was possible to obtain the same type of brick with which the building was constructed, the bricks were removed from the columns under each end of the marquee to brick up a part of the doorways.

The box office was brought forward to the building line, which placed it on the sidewalk. It now divides the lobby into two passages, one on each side and 6 feet deep from street to foyer. The box office was rebuilt of Carrara structural glass with a 6-inch base of black surmounted by structural red glass up to the money ledge. The upper portion is of plate glass with a sand-blasted modern design and metal corners and trim. The lobby floor was lowered to the sidewalk level.

Shifting of office and storage space also permitted widening of the 15x15-foot foyer to 15x33 feet and relocation of the rest (Continued on page 24)
The State is a new small theatre with "deluxe" appointments and equipment, erected by the Wisconsin Theatres Enterprise at Beloit, Wis. This firm also operates two other theatres in Beloit—the Rex and the Majestic.

Beloit has a population of 23,000 people, and is located in the heart of a rich industrial and agricultural region. During the summer the territory benefits considerably from a heavy tourist trade. There are a number of lakes and summer resorts in this district, which gives Beloit a large summer population.

The State theatre has a most vivid color scheme. For example, the walls of the lobby are a robin's egg blue, while the foyer walls are rose. The long auditorium has light blue walls 5 feet up, with the remainder of the walls decorated in cream and tan panels with red striping. This type of decoration is also employed on the ceiling.

The State, which cost approximately $50,000, including furnishings and equipment, seats 624. The acoustical problem fact that the auditorium is long and narrow has been worked out very well, due to the row, instead of wide with "dead corners," as found in some houses.

The building is constructed of concrete blocks. Plaster was applied directly over waterproof plaster bond. Celotex was applied over approximately 75 per cent of the wall surface. The rear wall has Celotex and 4 inches of rock wool directly behind.

Structural glass is used at the front, with metal horizontal bands for division bars. The marquee is a triangular model extending across both the theatre vestibule and an adjoining store. Signs and marquee are lighted in neon, except for the marquee soffit, which is lamped. Attractions boards carry Adler silhouette letters in front of opal glass.

The floor in the lobby and foyer have a cement base and are carpeted in a geometric design in blue, brown and tan. Lobby poster cases are built in flush with the wall.

The walls of the auditorium are done (to an extent of 75 per cent of the area) in Celotex with painted battens. Auditorium illumination is entirely by pylon lights along the walls, the fixtures being of flashed opal glass supported by chromium-plated metal. They are lamped in three colors.

The slope of the auditorium floor is 5 feet, 9 inches (see longitudinal section).

The projection room walls are painted a cream color overall; both floor and ceiling are of reinforced cement. Equipment includes two Simplex projectors, RCA Photophone sound system, Brenkert Enarce lamps and a Century motor-generator.

The State is completely air-conditioned with automatic control. Auditorium air distribution is downward, from two visible ducts extending along the cornices.

Officers of the Wisconsin Theatres Enterprise are T. M. Ellis, Jr., G. A. Turner and C. J. Goetz.—William Scollard.
An Interview with
E. L. PATTON
Public Relations Director
Pittsburgh Plate Glass Co.

It was not very long ago that one might have wondered why a theatre publication should regard the glass industry of interest to its readers. Even today many theatre people may not be aware of the new applications of glass to theatres. But E. L. Patton, whose task it is to see that the world knows the story and the usefulness of glass, dispenses with any wonderment the minute he starts to speak.

Interviewed in his office at the headquarters of the Pittsburgh Plate Glass Company, he readily told the history of glass in decorative plans that began 'way back in the Renaissance. And, as he traced the story of glass down through the centuries, he showed that the development of glass for varied purposes is really no new thing, that there was painstaking and logical preparation for the modern uses of glass, which is making this once fragile material so popular in theatre architecture and decoration.

"People are encouraged to take a step by what they see before they part with their money," Mr. Patton said. "Theatres in my home city of Pittsburgh and in many other centers of population are definitely behind other businesses in bringing to their aid, in this respect, the many modern uses of glass. For the purposes of creating the illusion of a vast space in a really restricted one, glass is the one medium upon which architects can rely. And if you take into consideration its long life, the ease with which it is kept clean, and the impression of cleanliness which it imparts to almost everyone, it is easy to see the advantages of it."

In some of the newer theatres, glass in various hues and shades has been used most successfully by architects, Mr. Patton said. He pointed out that the trend to glass, in the theatre, has been really directed that way by other business. Modern department stores, he said, were the first to use glass extensively in their interior design, and the results were quickly reflected in other lines of trade in which an appeal to beauty in the customer's approach was desired.

"Of course," he smiled, "It is my job to advertise glass and to create conditions which will sell it, but really, now, isn't it sensible to look to some object of inherent natural beauty, to obtain the beautiful in the final result?"

"I have seen the marvelous changes wrought in the interior of old buildings by the use of glass. I know that every theatre owner spends stupendous sums to make his place of business attractive to the eye and I know too, that if he knew that glass could do for him, what it can do, he would insist upon its use in his lobby.

"And another thought," he added:

"Glass in the theatre will stay modern longer and will retain its beauty indefinitely with practically no upkeep.

"Picture producers use vast quantities of glass in those extravaganza pictures. Choruses spin dizzyly over it's ever-shining surface. Producers have found that opaques and black glass are unexcelled to give the results they want to obtain in making the films beautiful. And I'm certain that decorators, designers, and architects will find that glass is the medium for which they have been seeking to impart to theatre patrons the feeling that one is really in the presence of beauty when glass is decorative-ly employed.—C. W. Leith.
**About People of the Theatre**

**News of their Activities Reported from All Sections and Briefly Told**

<table>
<thead>
<tr>
<th>Ray Freeman</th>
<th>Ralph Daves</th>
</tr>
</thead>
<tbody>
<tr>
<td>has sold the Eureka Springs theatre, Eureka Springs, Ark., to Herman Alavees, former manager.</td>
<td>has been appointed manager of the State theatre in Lexington, Va., which had its formal opening August 18.</td>
</tr>
</tbody>
</table>

R. E. Martin, operator of a group of theatres in Alabama, Georgia and Florida, has authorized construction of a new theatre at Opelika, Ala., according to announcement. The new house, to seat about 1500, is expected to be completed and ready for occupancy by January.


Sam Suggs, formerly manager of the Carolina theatre in Columbia, S. C., is now managing the Palmetto in that city.

Eastern Enterprises, Inc., a division of the Sparks circuit, has leased the Lyric theatre in Stuart, Fla., and will make extensive improvements in the house before opening the latter part of September.

Rosele Theatres, Inc., Norfolk, Va., has been organized with maximum capital of $5,000 to operate motion picture theatres. Rosa Levine is president.

A. D. Tippins, formerly of Anderson, S. C., is now managing the new Erin theatre in Tennille, Ga. The theatre is named for Erin Holder Smith, wife of the owner, W. B. Smith.

Harry D. Hofmann has installed new Ideal chairs in his Saboda theatre in San Jacinto, Calif. They were supplied through J. Franz Fisher.

The Lyric theatre in Lexington, Va., is being completely redecorated.

The Princess theatre in Columbia, Tenn., operated by Crescent Amusements, is undergoing modernization.

The Arcade theatre in Fort Myers, Fla., is being extensively remodeled. When completed the projection room will be over the arcade in the building, and the seating capacity will be 1200 instead of 600.

The Strand theatre in Birmingham, Ala., has reopened after being closed for two weeks undergoing extensive remodeling. It is now air-conditioned and has 1000 additional seats. Eddie Williams is manager.

Fred Weis of Savannah, Ga., has plans for the construction of a neighborhood house, the first in Savannah. The house will have about 800 seats and will be air-conditioned.

T. A. Little of Charlotte, N. C., has purchased the Moor theatre at Mooresville from Walter Griffith. Reg Craver will continue as manager.

T. W. Williams, operator of the Woodlawn theatre, a suburban house in Birmingham, Ala., is enlarging his building and adding a new front.

The Green Lake, suburban theatre built by the Lake Theatre Corporation and operated by L. O. Lukin, has opened. It is a 750-seat house in modern style.

Fred Mercy, head of the Mercy circuit in Eastern Washington, has announced the installation of Western Electric sound equipment in the Liberty theatre in Walla Walla, Wash., key house of the circuit.

The New Crest theatre in Portland, Ore., a suburban house, has opened.

Pearl & Pearl have remodeled their Princess theatre in Prosser, Wash., installing new lighting equipment, repainting and modernizing in general.

A. F. Zell has purchased the Rex theatre in Spokane, Wash., from Will Starkey and will reopen the theatre after ex-
AND IT'S All Steel!

At last, a perfect all-steel theatre chair has been developed. This chair, the Heywood-Wakefield, announced a variety of designs which give the theatre a modern, streamlined look. The O.C. 941 chair, with the Streamline Seat, has an all-steel design in which the durability, comfort and beauty of the Streamline Seat are combined in an all-steel frame. The Streamline Seat is made of comfortable, spring-action seating, while the all-steel frame provides a long-lasting base for the seat. The chair is designed to be comfortable and stylish, fitting perfectly into any modern theatre.
tensive alterations, including new marquee, seats, lobby furnishings, lights and new painting. The Rex has been closed for several months.

HERMAN COHEN has begun extensive remodeling of his 1200-seat United Artists theatre in San Francisco, first-run house. Tentative plans call for new sound equipment, new seats, new marquee and neon sign, new drapes and furnishings. The cost is said to be nearly $100,000.

The Astra theatre, Jasper, Ind., operated by JOSEPH W. GUTZWEILER, now has a Westinghouse air-conditioning system. The theatre was built about a year ago.

GEORGE LUCE of the Rex theatre, Denver, has had a complete remodeling job performed on the house, including new seats.

An extra balcony and mezzanine for colored patronage are being installed by Dubinsky Brothers in their Jefferson theatre in Jefferson City, Mo. A separate entrance leads to the new sections.

Fox Midwest Theatres, Inc., has taken over the Starr theatre at Arkansas City, Kan., from STARR WETMORE under a lease arrangement. The circuit also has purchased the equipment and signed a ten-year lease on the Electric at Joplin, Mo., formerly operated by HAROLD GIBBONS.

CRUM TAYLOR has completed the remodeling of a building in Appleton City, Mo., to house a theatre called the Plaza. The new house has 300 seats.

The Park, once a prominent legitimate theatre in Boston and later a Minsky burlesque house, is being converted into a motion picture theatre. It is being completely remodeled at a cost of some $30,000, and will be known henceforth as the Hub. EDWARD PEKSKY now has the house, having recently taken over the lease from LOUIS BOAS.

CHARLES MECKELBURG and JAMES ORBEN have closed their Monson theatre, Monson, Mass., for renovation.

F. E. LIEBERMAN expects to put the Riverside in Medford, Mass., in operation next fall. The theatre was formerly run by GEORGE RAMSDELL.

SAM and NATHAN GOLDSTEIN plan to reopen the Strand theatre in Holyoke, Mass., after renovations in the 1184-seat house have been completed.

The Strand theatre in Scolay Square, Boston, will be reopened as a new street theatre by LOUIS BOAS. The Strand has been closed for a number of years.

The Castamba in Shelby, Ohio, has been closed for a month, during which time extensive improvements will be made throughout the house.

ISADORE and HARRY LASHINSKY have opened their new Noble theatre in Caldwell, Ohio. Concurrently with this event the town experienced Sunday pictures for the first time in its history. The Lashinsky's also have the Ohio theatre in Cambridge, Ohio.

S. A. PETERS, owner and manager of the Paramount theatre in Sistersville, W. Va., has installed a Kooler-Aire air-conditioning system.

MRS. NAZERA ZIGIO is going over plans to remodel her Elmira theatre.

ERNEST M. WALTER is remodeling his Virginia theatre, in North Baltimore, Ohio, installing new seats, new heating system, new floor, ceiling and marquee, at an estimated cost of $12,000.

NAT CHARNAS, president of the Auburndale Theatre Company, has let a contract for building an addition to his Avalon theatre in Toledo, Ohio, increasing his capacity by 300 seats. The job, including lobby alterations is estimated to cost about $10,000.

P. J. PERRIZO has installed a Kooler-Aire System in his Roxy theatre in Winnabago, Minn.

Remodeling of the old Bijou theatre in Xenia, Ohio, by Chakeres Theatres, Inc., is progressing rapidly and will probably be completed by September 1.

Theatre equipment sales by the Cincinnati office of National Theatre Supply Company totaled $1,000,000 in the past few months, according to HOWARD HUMMEL, manager.

The Frisinia Amusement Company has opened the new 600-seat South Town theatre in Springfield, III.

ELLEN LARSEN has installed a Kooler-Aire air-conditioning system in her Lyric theatre in Decorah, Ia. The installation was made by the Des Moines Theatre Supply Company.

In connection with the reopening of the remodeled Strand theatre in Birmingham, Ala., the Birmingham Post carried interviews with the Strand's projectionists, CARL JONES and ALBERT B. SEALE. Both Jones and Seale have manned the projection equipment at the Strand for about twenty years.

ROBERT R. FRENCH, sound and projection engineer, has joined the executive staff of the Consolidated Theatre Supply Company, New York.

W. H. SCHERER has been appointed manager of Worthington Pump and Machinery Corporation's plant at Holyoke, Mass. Mr. Scherer has joined Worthington after 30 years with the Westinghouse Electric & Manufacturing Company.

The Bridge Theatre Corporation of Ausable Forks, N. Y., is constructing a new theatre. The house, seating 400, will have air-conditioning.

ARNOLD KUMMER expects to open his new Lincoln theatre in Louisville, Ky., by the first of September. Equipment for the house was supplied through the Falls City Theatre Equipment Company of Louisville.

GEORGE TURKULIS, who operates two downtown independent houses in Middle- town, Ohio, and another at Dayton, has leased the Marvel, in Cincinnati.
Would It Be Wise for You 
To Install an Electric Power Plant?

- Presenting, not arguments, but cost data on actual theatres to guide you in deciding what to do in your own case concerning electric power costs

THIS ARTICLE presents no argument either for or against privately owned power plants for providing power for theatre operation. It is an effort to present factual data in order to clarify the situation. All figures used in this article are based upon calculations of specific theatres now in operation.

Generally the discussion is divided into three sections—Section 1, a certain theatre in a neighborhood of a large district without air-conditioning; Section 2, the same theatre with air-conditioning; and Section 3, a theatre in the downtown district of the same city, with air-conditioning installed now. These comparisons are made from the standpoint of fuel, natural gas, and Diesel engines.

1. NEIGHBORHOOD THEATRE WITHOUT AIR-CONDITIONING

This theatre is a neighborhood house seating about 1,000, equipped with ventilating equipment only. On weekdays it operates two evening shows, opening at about 7:00 p.m. and closing about 11:45 p.m. Sundays it opens at 1:45 p.m. and runs continuously until about 11:45 p.m.

A typical summer load chart, with ventilating fans running, indicates an operating peak electrical load of 40 kilowatts at about 8:00 p.m. on week days. Of course, one engine and generator could be installed to handle such a load very satisfactorily, but to provide the necessary flexibility and protection against complete shut-down we would select, as minimum engine and generator equipment, two 25 kw. engine generating units. This arrangement might be criticized as not providing sufficient standby capacity, but from a cost standpoint this would be the minimum.

Now to determine the annual plant capacity factor: Annual capacity factor equals kilowatt hours per year divided by the plant size in kilowatts multiplied by the running hours per year.

**Summer conditions:** Sundays—1 engine-generator on 4.5 hours equals 60.3 kwk. times 26 days equals 1570 kwk.; 2 engine-generators on 5.5 hours equals 174.9 kwk. times 26 days equals 4550 kwk. Weekdays—2 engine-generators on 4.7 hours equals 137.0 kwk. times 156 days equals 24,400 kwk.

**Winter conditions:** Sundays—1 engine-generator on 5.0 hours equals 36.8 kwk. times 26 days equals 960 kwk.; 2 engine-generators on 6.0 hours equals 120.3 kwk. times 26 days equals 3130 kwk. Weekdays—1 engine-generator on 3.3 hours equals 16.0 kwk. times 156 days equals 2500 kwk.; 2 engine-generators on 4.4 hours equals 89.0 kwk. times 156 days equals 13,900 kwk.

Total estimated as above—I 48,010 kwk. Actual on this theatre—I 46,173 kwk. Therefore the correction factor (46,173 divided by 48,010) is .962.

For one engine-generator:

<table>
<thead>
<tr>
<th>Capacity factor</th>
<th>50 kw × 46,173 = 2,308.5 kwk</th>
</tr>
</thead>
<tbody>
<tr>
<td>25 kw × 60 days = 750 kwk.</td>
<td></td>
</tr>
<tr>
<td>50 kw × 50 days = 2,500 kwk.</td>
<td></td>
</tr>
<tr>
<td>100 days = 4220 kwk.</td>
<td></td>
</tr>
</tbody>
</table>

Total: 762 hours × 50 kwk.

For two engine-generators:

<table>
<thead>
<tr>
<th>Capacity factor</th>
<th>2 × 50 kw × 46,173 = 4,631 kwk</th>
</tr>
</thead>
<tbody>
<tr>
<td>25 kw × 60 days = 750 kwk.</td>
<td></td>
</tr>
<tr>
<td>50 kw × 50 days = 2,500 kwk.</td>
<td></td>
</tr>
<tr>
<td>100 days = 4220 kwk.</td>
<td></td>
</tr>
</tbody>
</table>

Total: 762 hours × 50 kwk.

Average plant capacity factor: 45.6%

Purchased power cost in this theatre: $1,971.43

Total Kwh. per year: 46,173

Total hours of operation for private plant: 2483

**NATURAL GAS ENGINES**

The first consideration will be natural gas driven engines. The particular type of engine selected for this study is manufactured by a nationally known concern and may be accepted as standard for the type.

The equipment: Two 25-kw. alternating current, 3-phase, 60-cycle, 4-wire, 120/208 volt generators driven by blank type industrial engine at 1800 r.p.m. Units to operate in synchronism, with one as a base load machine, and the other to cut on or off automatically as the load requires.

The manufacturer rates the above engines at 17 cubic feet of 1000 B.T.U. gas per kilowatt-hour generated.

The following consumption has been taken from a typical test consumption curve compiled by the manufacturer:

- Unit consumption at 100% load—100% fuel
- Unit consumption at 75% load—125% fuel
- Unit consumption at 50% load—150% fuel
- Unit consumption at 25% load—225% fuel

Please note how the consumption of fuel increases as the engine-generator operates at less than 100% load.

We have just determined that the average capacity factor for this plant is 45.6%, and by interpolation of the table above it can be determined that this capacity factor represents fuel consumption at 147%, or 17 cubic feet of gas times 1.47 equals 25 cubic feet of gas per kwk. output.

Now 46,173 kwk. times 25 cubic feet of gas per kwk. equals 1,154,325 cubic feet of gas per year. (1000 cubic feet is expressed mcf), or 1154 mcf of gas per year, or 96.2 mcf of gas per month.

Using the following rate for gas:

- $0.50 × 5 mcf = $2.50
- $0.40 × 10 mcf = $4.00
- $0.30 × 81.2 mcf = $24.36
- $0.30 × 81.2 mcf = $24.36
- Demand charge on gas = $14.00

Total monthly gas charge: $64.86

Total yearly cost: $778.32

Lubricating oil costs: The manufacturer

August 21, 1937
bases the consumption of lubricating oil at 1 gallon per 2000 kw.h., or 46,173 kw.h. divided by 2000 equals 23 gallons. At 50c per gallon, the yearly cost of lubricating oil (23 times 50c) is $11.50.

Installation costs:
- Two engine-generator units as determined above: $4,000.00
- Building alterations to create engine room: $310.00
- Cooling system water: $300.00
-Freight to 150.00 ewt: $450.00
- Hauling: $20.00
- Foundations: $100.00
- Installation costs: $100.00
- Exhaust system: $100.00
- Piping and fittings: $60.00
- Synchronizing panel: $200.00
- Total installation cost: $6,100.00

Before reading further, please go back over these items and read them carefully. Though they are all estimated to round figures, they are extremely low, therefore conservative in this comparison of costs.

**Interest Cost** (assumed a rate of 6% per annum): $6,100.00 times 0.06 equals $366.00.

**Horsepower Tax:** In many states there is a tax on horsepower generated by power plants. In this particular state where these studies were made, there is such a tax. This tax is computed on the basis of 50c per h.p. of plant capacity. One h.p. equals 0.746 kw.

\[
2 \text{ units} \times 25 \text{ KW} \times 0.50 = 31.50 \text{ tax per year} \times 0.746
\]

**Insurance and Miscellaneous Taxes** (assume an average rate of 2%): $6,100.00 times 0.02 equals $122.00 insurance cost per year;

**Depreciation of equipment:** Assume 5 years depreciation of mechanical equipment, or 20% annually. Assume a 20-year depreciation of electrical and miscellaneous equipment, or 5% annually.

**Approximate disbursement:**
- Mechanical: $2,000.00
- Electrical and Misc.: $4,100.00
- Total: $6,100.00

\[
2,000 \times 20 = 40,000
\]
\[
4,100 \times 0.05 = 205.00
\]

**Total annual depreciation:** $605.00

**Summary of the above annual costs:**

<table>
<thead>
<tr>
<th>Costs</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fuel</td>
<td>$323.20</td>
</tr>
<tr>
<td>Lubricating oil</td>
<td>$11.50</td>
</tr>
<tr>
<td>Replacement of engine parts</td>
<td>$150.00</td>
</tr>
<tr>
<td>Bi-weekly inspections $1 per visit</td>
<td>$104.00</td>
</tr>
<tr>
<td>Normal maintenance</td>
<td>$80.00</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>$60.00</td>
</tr>
<tr>
<td>Horsepower tax</td>
<td>$33.50</td>
</tr>
<tr>
<td>Insurance and miscellaneous taxes</td>
<td>$122.00</td>
</tr>
<tr>
<td>Interest on investment</td>
<td>$366.00</td>
</tr>
<tr>
<td>Depreciation—mechanical</td>
<td>$205.00</td>
</tr>
<tr>
<td>Depreciation—electrical and miscellaneous</td>
<td>$205.00</td>
</tr>
<tr>
<td>Total Annual Costs</td>
<td>$2,310.32</td>
</tr>
<tr>
<td>Purchased power in this theatre</td>
<td>$1,971.43</td>
</tr>
<tr>
<td>Net Loss</td>
<td>$ 335.89</td>
</tr>
</tbody>
</table>

Now for argument sake let's omit the depreciation charges on the grounds that proper and adequate maintenance offsets the depreciation:

- Purchased power: $1,971.43
- Annual plant costs: $1,705.32

**Apparent net saving:** $266.11

On the basis of this net saving figure of $266.11, it would require 23 years and four months for the plant to save its cost. Let's consider a second possible argument. We will omit the depreciation charges for the reasons given above, and we will also omit the interest charges because we would pay cash for the plant:

- Total annual cost: $1,339.32
- Purchased power cost: $1,971.43
- Net saving: $632.11

Even at this saving it would require nine years and nine months for the plant to pay for itself.

The above has all been calculated on using natural gas as a fuel. I have gone into a great many figures, I know, but I still have not burdened you with all of the detailed considerations that were necessary to arrive at these results. And now I shall give you the summary of a Diesel plant for this same theatre:

**DIESEL POWER PLANT**

For a Diesel power plant, the total installation cost may be placed at $7,697.00. Summary of annual costs is as follows:

<table>
<thead>
<tr>
<th>Costs</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fuel</td>
<td>$323.20</td>
</tr>
<tr>
<td>Lubricating oil</td>
<td>$11.50</td>
</tr>
<tr>
<td>Three inspections per week @ $1.</td>
<td>$156.00</td>
</tr>
<tr>
<td>Normal maintenance</td>
<td>$170.00</td>
</tr>
<tr>
<td>Miscellaneous costs</td>
<td>$60.00</td>
</tr>
<tr>
<td>Horsepower tax</td>
<td>$33.50</td>
</tr>
<tr>
<td>Total cost</td>
<td>$1,293.00</td>
</tr>
<tr>
<td>Purchased power cost</td>
<td>$1,971.43</td>
</tr>
<tr>
<td>Net saving</td>
<td>$678.43</td>
</tr>
</tbody>
</table>

**Lamp Efficiency 24% Higher Than in 1927**

The efficiency of incandescent lamps has been increased 24% since the introduction of the present type of gas-filled, coiled-filament lamp ten years ago. During the decade, according to data given in a statement issued by the Westinghouse Electric & Manufacturing Company, the initial light output of the 60-watt Mazda lamp has risen from 666 to 828 lumens. To illustrate the value of this increase in dollars and cents, an example is given of the use of 1927 type 60-watt lamp together with a 15-watt lamp, making a total of 75 watts. The light output from the two lamps is less than that from a 60-watt lamp of today's construction, inasmuch as the 15-watt lamp gives 141 lumens.

But the 15-watt lamp during its normal life burns 70c, worth of current, which represents the loss when burning the 1927 type lamp, the gain when burning the 1937 lamp.

| Insurance and miscellaneous taxes | $133.94 |
| Interest                            | $461.82 |
| Depreciation—mechanical            | $500.00 |
| Depreciation—electrical and miscellaneous | $234.85 |

**Total annual costs:** $1,904.81
**Purchased power cost:** $1,971.43

**Annual net saving:** $66.62

This compares with a net loss of $338.89 for gas engines.

By omitting the depreciation charges, this saving would be increased to $601.47 per year, or it would require, on this basis, twelve years and 10 months for the plant to pay for itself.

By omitting the depreciation and the interest charges from the annual costs, the saving would become $1,063.29; and it would require seven years and three months to repay the investment.

The final conclusion in this consideration in Section 1 is (a) that the natural gas is more expensive than the Diesel plant from the standpoint of operating costs, but (b) that the gas plant is less expensive initially to install. In neither case does it appear that a power plant is justified.

**2. Neighbourhood Theatre with Air-Conditioning**

This section refers to the same theatre as that mentioned above, but in addition we are including refrigerated air-conditioning. As this particular theatre would require 65 tons of refrigeration, and as the foregoing considerations in Section 1 would seem to indicate that a private power plant would be impractical, we plan as follows:

The main compressor is 65 tons capacity and is assumed to be belt driven by an electric motor for consideration of purchased power. For private power plant the compressor would be driven by a high-speed Diesel engine. Auxiliary equipment, pumps, and blower, in either case will be driven by electric motors. Such blower and pump electrical load would be somewhat less than the existing load on the ventilating equipment, and for practical purposes we can consider that the two would balance. Therefore the total load on the engine generating equipment would remain about as computed in Section 1, and the findings of Section 1 should be considered in conjunction with the facts that follow:

Air-conditioning costs will be the same in either case, therefore we are only concerned with a comparison of costs based on the cost of the driver power installed—that is, an electric motor, controls and wiring in one case, and an engine, foundation, fuel system, etc., in the other case.

**Cost of purchased power drive:**

| One 75-h.p., 220-v., 1200-r.p.m. motor | $595.00 |
| Bank of power transformers | $22.00 |
| Reduced voltage starter | $186.00 |
| Foundation | $40.00 |
| Wiring and installing | $430.00 |
| Total | $1,271.00 |

**Contingencies, 5%** | $63.50

**Total cost electric drive:** $1,336.00

**Cost of engine drive—Diesel fuel (these...**

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costs are based on fuel and building costs shown in the analysis in Section 1:

One 80-h.p., 1200-r.p.m. engine: $2,600.00

Freight: 60.00

Hauling: 15.00

Foundation: 60.00

Installation: 40.00

Piping and fittings: 75.00

Exhaust system: 50.00

Instruments: 10.00

Contingencies, 5%: $146.00

Total cost Diesel engine drive: $3,076.00

Purchased power annual costs including air-conditioning: $3,058.28

Add for annual costs on motor drive: 173.68

Total annual purchased power cost: $3,231.96

Diesel drive costs (this includes costs shown in Diesel breakdown in Section 1 for plant now that will carry whole theatre, but air-conditioning compressor will be directly driven by its own 80-h.p. engine):

Fuel: $637.00

Lubricating oil: 22.20

Inspection, maintenance, miscellaneous horsepower tax, insurance, interest, depreciation (engine generating): 1,500.11

Maintenance of compressor engine: 106.30

Horsepower tax on compressor engine: 40.00

Miscellaneous costs compressor engine: 44.75

Interest on cost compressor engine: 61.32

Depreciation compressor engine: 307.60

Total annual cost Diesel plant, including air-conditioning: $2,799.68

Purchased power costs: $1,231.96

Annual net savings: $432.28

The Diesel engine generating units involve an investment of $7,697.00. The cost of engine for the compressor is $3,076.00. Therefore the total investment for power equipment is $10,773.00. (This does not include cost of air-conditioning equipment). With such an investment and the net saving shown above, it would require 45 years to get the investment back.

The conclusion that I would draw from Section 2 is that it is best to install air-conditioning in this theatre and remain on the power company's service. The adding of the air-conditioning load did not make the idea of private plant operation sufficiently attractive.

3. DOWNTOWN THEATRE WITH AIR-CONDITIONING

This is an analysis of an actual theatre located in a downtown section. It seats almost 1300 and is now equipped with air-conditioning. The question is: Shall we install a power plant?

Data was collected on this theatre in much the same way as on the other two theatres, and every bit as much care was taken to analyze the situation as was devoted to these theatres. However, to save time and space and your patience, we will only outline the findings.

With a maximum demand, while operating air-conditioning, of 180 kilowatts, and a demand in winter months (without air-conditioning) of 65 kw., at least two engine generators will have to be provided. However, safe practice would require three machines as protection against breakdowns and to take care of occasions when repairs are required. Therefore, three 90-kw. engine generators were decided upon for this study. Because of much longer operating hours in this theatre as against the other theatre, it was decided that these engine-generator units should be low-speed units of a somewhat better type of equipment than was selected for the situations covered in Sections 1 and 2.

By the same method as outlined in Section 1, it was determined that this proposed setup would have the following general data:

Average plant capacity factor—64.5%  
Total kwh. per year—419,477  
Purchased power cost—$7,537.93  
Hours of operation—4400

Installation costs Diesel generation equipment:

Three units as briefly described, f.o.b. factory—$27,000.00  
Improvements to site—50.00  
Cooling water system—750.00  
Freight—1,500.00  
Hauling and handling—300.00  
Foundations—1,000.00  
Installation costs—1,000.00  
Lubricating oil equipment—300.00  
Air handling equipment—550.00  
Piping and fittings—600.00  
Instruments—150.00  
Electrical equipment and wiring—1,200.00  
Heating—150.00

Total cost installed: $38,550.00

Summary of annual costs:

Fuel: $2,680.00

Lubricating oil: 105.00

Maintenance: 587.27

Miscellaneous costs: 144.00

Horsepower tax: 181.00

Insurance and miscellaneous taxes: 721.34

Labor: 364.00

Interest: 2,164.02

Depreciation—mechanical: 1,340.00

Depreciation—electrical and miscellaneous: 803.15

Total annual plant cost: $2,989.98

Purchased power cost: 7,537.93

Net loss: $3,452.05

Now should we omit depreciation charges from the above annual cost figures, the result becomes an annual net saving of $691.30. On this basis it would require 52 years and 2 months to repay the investment.

In an effort to make the picture look more attractive, let us omit the depreciation charges and the interest charges. In this case the result is an apparent net saving of $2,855.32. If this were a real instead of an apparent saving, we could get our investment back in twelve years and seven months, which sounds fine—but is it a fact?

A great many persons who have privately owned power plants will quote very glibly a per-kilowatt cost at their distribution board of, say, six, seven or eight mills. Then you think of last month's power bill and
you know that you pay between one and two, or as high as three cents per kilowatt-hour. It may look discouraging, but before you jump from the frying pan into the fire, get the whole story, and don’t rely on the figures quoted you either by engine salesmen or the off-hand statement of per-kilowatt-hour costs — J. T. K.

**Data on Actual Air-Conditioning Installations**

[The following description of two types of air-conditioning systems recently installed in motion picture theatres, is one of a group to be presented from time to time in Better Theatres on actual installations of air-conditioning equipment, selected for special interest which they derive from the conditions which had to be met. The two installations discussed here were made by the air-conditioning division of the Westinghouse Electric & Manufacturing Company, Mansfield, Ohio. — The Editor.]

**SEVERE LIMITATIONS OF SPACE**

had to be met in arranging for the air-conditioning of the Center theatre in Atlanta, Ga. This house is one of the group of theatres operated by Louis S. Bach in that city. It was remodeled in 1934, at which time a washed-air system was installed. Local conditions were such that this proved inadequate, and although the Center seats only 500, and plays subsequent-run pictures at 10c and 15c admissions, complete air-conditioning was provided for last May.

The installation consists of two Westinghouse C. L. S. 518 compressors, two Westinghouse E. V. 550 evaporative condensers, one Westinghouse A. H. 154 air-conditioning unit with a 30 M-2 steam coil and W. E. 154 evaporator coil.

Because of the space limitations, it was necessary to excavate under the stage, and the air-conditioning unit is mounted against the lower side of the stage floor on an angle-iron rack. Directly beneath the air-conditioning unit are located the two compressors, and directly in front of these are the two evaporative condensers.

The control system (Barbar-Coleman type) is a complete modulating system without any summer-winter changeover mechanism, due to the fact that during the winter months heat is required part of the day, and cooling during part of the same day.

The attic was insulated with 5-inch Capitol rock wool applied by the pneumatic process.

Outlets are located directly over the stage opening and are equipped with Uni-Flo grilles, delivering conditioned air a distance of 91 feet.

Quite a different type of system is that installed in the Isis theatre, Forth Worth, Texas. This employs a cooling tower erected on a structure above the roof, from which 300 gallons of water per minute are delivered to the condensers. The

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cost of supplying this amount of water is reported to be very small.

The system employs three Westinghouse C. L. S. 795 condensing units, and three W. E. 124 evaporators, installed in a room 25 feet above the stage floor and supported by a steel structure isolated from the building to prevent transmission of vibration. This location was necessary because of the absence of a basement or other suitable area. Each condensing unit is connected to an individual coil.

The system is controlled by a Minneapolis-Honeywell step controller, which is operated by a duct type thermostat located in the return air duct, starting or stopping the compressors as the load in the theatre increase or decreases. A humidity limit controller acts as a master control, keeping the relative humidity within the comfort limits. The entire system is started or stopped manually by a pushbutton control.

The conditioned air is discharged into the auditorium through sixteen ceiling outlets. Capacity ratings call for the maintenance of 76° with an outside temperature of 100°. The relative humidity is reported never to have exceeded 50% with a capacity audience of 1000.

modernization & replacement

recent installations of theatre equipment, furnishings, etc., reported by exhibitors, local dealers and manufacturers.

- Arrangements for installation of latest type RCA Photophone sound equipment have been reported during the past four weeks for thirteen houses of Western Massachusetts Theatres, Inc., headed by Nathan E. Goldstein, the houses involved being the Capitol, Palace, Strand and Colonial in Pittsfield, the New Garden in Greensfield; Calvin and Plaza, Northampton; Paramount, North Adams; Rivoli, Chicopee; Strand, Holyoke; Strand, Westfield; and Paramount in Brattleboro, Vt.; and also for the following theatres:

- A complete air-conditioning system employing both artesian well water, available at 51°, and mechanical refrigeration for further reduction of the water temperature, has been installed by the Carrier Engineering Corporation in the Dixwell, Fishman Theatres, neighborhood house in New Haven, Conn.

- Installations of new seating by the Ideal Seating Company are reported for the English Theatre Company's Mount theatre in Rocky Mountain, Va., supplied through the Flowers School Equipment Company; Blund Brothers' Oak theatre in Chicago, supplied through Joe Goldberg, Inc.; Warner's Kentucky in Danville, Ky., supplied through J. Frank Fishier; the Lyric, Harington, Neb.; Tyndall, Tyndall, S. D.; Orpheum, Randolph, Neb., and Ritz in Winner, S. D., all supplied through the Quality Theatre Supply Company; the Cozy, Topeka, Kan., and Tivoli, Savannah, Mo., supplied through the Stellins Theatre Equipment Company; the Emerson in South Fallsburg, N. Y., supplied through Joe Horstein, Inc., and the Virginia Condenser installation (left) and water tower (above) at the Ida theatre, Fort Worth, Texas.

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The admiration for ROYAL-BLUE Furniture wherever installed in theatre lobbies and lounges is a very clear indication of its outstanding beauty, charm and grace.

It has the spirit of the Modern and the practicability required by the efficient manager who buys with care, expecting to have style and utility for a long time.

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To be certain of ROYAL-BLUE strength, durability and style, demand to see the ROYAL-BLUE tag on every piece.

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Amusement Company's Wyoming in Mullins, W. Va., supplied through the Falls City Equipment Company.

- Installation, or arrangements for the installation, of the gradationally perforated screen recently introduced by the Hurley Screen Company, are reported for over 50 theatres, in addition to the Radio City Musical Hall. They include ten RKO theatres, three of them in New York; eighteen Warner houses, including the Hollywood on Broadway; Wometco's Ritz in Miami, Fla.; Sam H. Harris, New York; Bristol, Bristol, N. H.; Academy, Newburgh, N. Y.; Chilmarken, Lincoln, N. H.; Mahaiwe, Great Barrington, Mass.; Roosevelt, Pittsburgh; Odeon, Savannah, Ga.; New Amsterdam, N. Y.; National, Havana, Cuba; Regent, Kearney, N. J.; Stuckey, Everett, Pa.; Galey, New York; Rialto, Allentown, Pa.; Plaza, Duquesne, Pa.; Columbia, East Liverpool, Ohio; Strand, Elberton, Ga., and Strand in Peabody, Mass.

- The International Seat Corporation reports the installation of new auditorium chairs in the Interstate circuit's Martini theatre in Galveston, Tex.; the Tower. Standard Theatres Corporation's new house in Oklahoma City; Senger's Rex in Shreveport, La.; and the Crescent Amusement Company's Princess in Gadsden, Ala.

- Senger Theatres has installed the Theatre Screen Corporation's color-sensitive Vocalite screen in fifteen theatres—the Louisiana in Baton Rouge; the Rex, Capitol, Majestic and Senger in Shreveport; Paramount, Texarkana; the Rex in Minden, Temple in Meridian, Lono in Hattiesburg, Buck in Greenville, Tudor in New Orleans, Capitol in Monroe, Empire in Mobile, Buck in Biloxi, and Paramount in Greenwood.

Other installations of Theatre Screen Corporation color-sensitive screens are reported for the Rivoli, Paramount and Rialto theatres in New York.

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Notice that Wagner Letters (line #2) are COMPLETELY silhouette, top and bottom as well as sides—BUT the imitation letters on lines 1, 3 and 4 are NOT silhouette top or bottom; the cross-bar mounting requirements for the imitation letters CUT OFF the silhouette at top and bottom.

Notice that the Wagner Letters (line #2) are UNIFORM and DIMENSIONALLY TRUE to the eye whereas the imitation letters have visual “hickies” at top or bottom or both (notice in line #4 the “hickies” on the letters P, G, O and C particularly). Also contrast the sharp clean-cut outlines of Wagner Letters (line #2) with the “soft” or “blurred” edges of the imitation letters.

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News Notes on the
- THEATRE EQUIPMENT MARKET -

- A new complete line of fractional horsepower motors from 1/6- to 3/4-horsepower, repulsion start induction, single phase, split phase, capacitor, polyphase and direct current, is announced by the Century Electric Company of St. Louis. The motors in this line are designed with interchangeable mounting dimensions for a given horsepower rise.

- New and larger manufacturing quarters have been taken by the Knesley Electric Company of Chicago, at 16 S. St. Clair Street.

- Development of a new flame-proofing process, employing a compound called “Ignex” is announced by the Laboratory Equipment Company of New York. Included among materials to which it is said it may be applied are silk, rayon, wool, cotton, paper and leather. It is applied by either spraying or dipping.

- At the carpet marts in Chicago and New York in July, the Bigelow-Sanford Carpet Company, Inc., introduced a plan called “Tailor-Made” Rug Service whereby both plain and figured broadloom grades are made available in made-up rugs at computed prices. The service includes a large selection from all grades of figured Axminster and Wilton, and also plain and hard-twisted and Lokweave plain broadloom types.

- S. Appel & Company of New York, manufacturers of uniforms, has expanded its operating territory to include the South and Southwest. Howard A. Zeimer, is in charge of the theatre uniform department.

- The Carrier Engineering Corporation expects to transfer 80% of its manufacturing of air-conditioning equipment from its present Newark, N. J., plant, to Syracuse, N. Y., where a factory structure was recently purchased at a tax auction. The change, it is stated, will be completed within a year.

- Barnett Pomcrantz has been placed in charge of the theatre modernization and furnishings department of the Amusement Supply Company, Inc., of New York.

- A special type of microphone developed particularly for vibration instruments such as the violin, has been marketed by Ampere, Inc., of New York. When used with instruments having a tail piece, it is inserted into the instrument at the neck, or under the tail piece, and the microphone is placed in position by adhesive tape. The manufacturer claims a...
flat frequency response of from 40 to 9000 cycles, and output capacity of 40 decibels. It will operate on any amplifier having two or more stages of amplification.

- A line of lobby poster frames has been added by the Flasher Neon Display Corporation of Detroit, manufacturers of electrical advertising displays. The company has taken over the Art Metal Works, display frame manufacturers.

- A new mercury vapor rectifier tube for low-voltage applications such as projector arcs, has been brought out by the Continental Electric Company of Geneva, Ill. Characteristics given are: Filament voltage, 2.5 volts; filament current, 16 amperes; average d.c. output, 15 amperes; crest d.c. output, 45 amperes; arc drop, 5 to 8 volts; pickup voltage, 8 to 11 volts; d.c. output voltage, 60 maximum; crest inverse voltage, 200 maximum; filament heating time, 2 to 3 minutes. The overall length is 8½ inches; diameter, 3½ inches.

- A new 180-page catalog, entitled 1938 Winter Catalog No. 69, embracing theatre sound and public address equipment as well as radio apparatus, has been issued by the Wholesale Radio Service Company of New York.

- A handsome illustrated catalog, printed in three colors on heavy enamel paper, has been published by the Heywood-Wakefield (Continued on following page)
Company of Gardner, Mass., presenting its complete line of auditorium chairs, which includes several new styles designed by Raymond Loewy, prominent industrial designer of New York.

- The South Bend Labrythe Works of South Bend, Ind., manufacturers of lathes suitable to theatre workshops in which lobby displays and stage sets are built, has issued a new edition of its instruction book, "How to Run a Lathe." Besides dealing with all types of lathe work, it gives handy information concerning cutting of metals, use of lathe tools, milling, shop hints, etc.

- Washed-air type cooling and air distribution systems have been installed by the U. S. Air-Conditioning Corporation in the University, St. Louis; Greenfield, Tenn.; Mascot, Mobridge, S. D.; Time, Rochester, Minn.; New theatre, Pelxy, Tex.; Regent, Newcastle, Pa.; and New Adler, Marshfield, Wis.

## Avoiding Personal Liability In Signing Employer's Contracts

(Continued from page 6) Theatre employees may avoid liability on contracts made for their employers, it is advisable to state a rule as follows:

In consideration of the numerous past litigations involving signatures affixed by agents and representatives, it is well established that one who signs contracts, letters, orders for merchandise, or other instruments by authority of his employer, positively is relieved of personal liability on these obligations if he observes that:

1. The name of his employer appears in the body of the contract, or on the letterhead.
2. The word "by" or "per" precedes his signature.
3. The word "agent" or "manager" or other official title follows his signature.
4. The employer's name precedes the agent's signature, as follows: "The National Theatre Corporation, by John Smith, Manager."

While this rule appears simple, and may be depended upon to protect theatre officials and managers from ordinary liability for contracts signed by agents, yet it is necessary to review diversified examples of controversies, in which are illustrated variations of the law, in order that readers may anticipate all phases of possible litigations. In this manner readers may avoid all likelihood of financial losses arising from signing instruments as representatives of their employers.

### INDICATING INTENTION

As above mentioned, it is good policy for all theatre employers, who sign agreements for their employers, to include in the body of the agreement the name of the employer, and the signature should be affixed to show that he is acting as representative of his employer. However, if contracts have been signed otherwise, and the evidence proves that the signer intended to sign the contract in his official capacity and as representative of the employer, liability may be avoided.

For illustration, in Williams, 287 Pac. 50, it was disclosed that an official signed a note without including the name of the employer. However, it was understood that the employer and not the official was to be liable. Later, the holder of the note attempted to collect the amount due from the official. However, the higher court held the employer solely liable on the note because when the note was signed, the holder knew that the official's employer was intended to be bound. This court said:

"The fact that this contract was 'accepted' by the company's manager without adding after his signature words indicating his representative capacity, does not, when considered in the light of the other facts shown by the records, require a holding that the loan was not made to the company."

Also, in Nelson Company v. Morton (288 Pac. 845) a note was signed as follows: "Trustees of Greater Amusement Company, Drew Morton, Pres., C. C. Loser, Sec." Later the holder endeavored to hold Morton and Loser personally liable. However, since it was proved that when the note was signed the holder knew that it was intended to obligate the employer exclusively, the court refused to hold either Loser or Morton personally liable, saying:

"Under the findings of the court this is precisely the sense in which the note was understood by the payee at the time it was executed and delivered."

Of course, if an endorsement is made, or a signature is affixed, without witnesses, or the contract is completed by correspondence, signers must be very certain to follow the above mentioned legal rule in order to avoid possibility of liability.

For instance, in Drill v. Rosen (151 Atl. 399) it was disclosed that a contractor wrote to the president of a theatre corporation the following letter:

"Mr. Louis Rosen, Orange, N. J. Dear Sir: We propose to do the following work at the Colonial Theatre, Orange, N. J. [then follows an itemized statement of the various repairs and construction work proposed to be done]. We will do this work at cost plus 10% for overhead and 10% for profit, with the understanding that the final cost will not exceed $4,405. Very truly yours, Drill Construction Company, per Max Drill." This letter was endorsed by Louis Rosen (president of the theatre corporation) as follows: "O.K. Louis Rosen."

The contractor did the work and fur-
nished the materials specified in this letter. When the contractor demanded payment from Rosen it was refused on the grounds that he was the president of the corporation and not personally liable because he endorsed the contract in his capacity as president for the corporation. Notwithstanding this contention, the court held Rosen personally liable, saying:

"The evidence attempted to be introduced was offered for the purpose of showing that Rosen acted as the agent and not as a principal in making the contract. The fact that Rosen, the person to whom the offer was made and who personally accepted it, was not the owner of the theatre premises but was the president of the corporate owner, is immaterial. . . . An agent who contracts in such form as to make himself personally responsible cannot afterward relieve himself from that responsibility. . . . Where the body of the contract. . . . is signed by him personally and not as agent or representative of the corporation, he is personally obligated to perform the contract."

**SIGNATURE FORM**

While we are on the subject of signatures, it is well to explain that any form of a signature, such as that made with a rubber stamp, typewriter, symbols, initials, and the like, may be enforceable. [Signatures were more extensively discussed by Mr. Parker in the May 29th issue.—The Editor].

For instance, in the leading case of Meyers v. McRimmon (53 S. E. 447) the higher court considered the rights of an employee to bind his employer by endorsing the latter's name with a rubber stamp. The court said:

"Where the name required has been so placed by one having authority to do it and with intent to endorse the instrument, the authorities hold that this is a valid endorsement."

Also, the same law is effective where a theatre official or executive affixes a signature with a typewriter intending to make a valid contract (195 Pac. 316).

Moreover, it is immaterial whether a theatre official or employee signs a contract by full name or initials, providing the employer intended to be bound when the signature was affixed. For illustration, in the case of Meaton v. Meyers (33 Ill. 424) it was disclosed that a contract was signed "H. C. M.," by a person who intended to make a valid contract. In the latter litigation the court held the contract valid.

**ACCURACY OF STATEMENTS**

There are numerous reasons, excepting signing or approving contracts, why executives and employees may be held personally liable for acts performed, statements made, and contracts completed. Many higher court cases show that they are liable (1) where they knowingly make a false representation of authority with intent to deceive a person; (2) where he performs unlawful acts with or without authority of his employer; (3) if he performs a damaging act believing he has authority,

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but actually has none; (4) where he performs a damaging act outside his usual scope of authority, but he intends to render his employer a valuable service; and (5) where he intentionally assumes an obligation for his employer.

PRESENT OF FRAUD

Another important point of the law is that the rules of common honesty and common sense apply alike to all persons, without regard to the capacity in which they act. Therefore, any official of a theatre corporation is personally liable where the testimony proves that he used fraud to induce another to give credit to the corporation which later becomes insolvent or cannot pay off the assumed obligation.

AUTHORITY OF CHIEF EXECUTIVES

THE LAW is well established that a president may not legally bind a corporation except in accordance with the provisions of the by-laws, or by authority of its directors, or from a recognized custom.

For illustration, in First, 227 N. W. 908, it was disclosed that a corporation accepted notes. It sold these notes to a bank. At this time the president of the corporation agreed in writing with the bank that the corporation “shall protect and save harmless and be and remain liable on promissory notes purchased” by the bank.

Subsequently litigation developed over whether the corporation was liable to the bank for the amount of the notes on which the bank had failed to collect. The articles of incorporation of the corporation provided that the business should be managed by a board of directors. Neither the articles nor the by-laws authorized the president to enter into or execute contracts of the character here involved.

The court held the corporation not liable on the notes, since the directors had not authorized the president to obligate the corporation in this manner. The court explained the law, as follows:

“It is well settled that the office of president of a corporation in itself confers no power upon him to bind it by contract. His power must be determined by the organic law of the corporation or by delegation of authority by its managing officers, or be implied from the habit or custom of transacting the business of the corporation. . . . there is nothing to show that the corporation knew of the transaction; nor is it shown that it was the custom of the corporation for its president to execute agreements in its name of the character here involved.”

GENERAL MANAGER

The legal question often has risen whether or not a theatre corporation is liable on contracts made by its general manager without direct authority of the Board of Directors. The courts have held that where the power of a general manager is not limited he has implied authority to bind the corporation by contracts made in good faith and within the scope of the corporation’s business.

For example, in Warren v. Littleton (168 S. E. 226), it was disclosed that a general manager of a corporation entered into a contract for the purchase of real estate to be used by the corporation. It was contended by the counsel for the corporation that the contract was not valid because the manager had no authority from the board of directors to make the contract. However, it was shown that the board of directors had not limited the power of the general manager to transact business of this nature for the corporation. Therefore, the court held the corporation liable on the contract, and said:

“A general manager, if his authority is not limited, has power to bind the corporation by contracts made in good faith and within the corporate power, without any resolution of the Board of Directors expressly authorizing the contracts. . . . Upon the undisputed evidence we are of opinion that the authorization of the directors was not essential to the validity of the contract.”

[The author is an attorney-at-law practicing in Cincinnati. He has contributed articles on the legal phases of theatre operation to Better Theatres for many years.—The Editor.]

Correcting the Errors of Poor Planning

(Continued from page 7)

rooms. Height had to be gained also, to provide for stadium seating over the foyer.

Centering the foyer wall, directly in front of the foyer doors, is a ramp down to the sliding door entrance to Mr. Edwards’s office, now beneath the balcony. On each side of the sliding doors are two columns fitted with luminescent brackets. An ornamental stair rail of chrome metal marks the sides of the ramp. On each side of the columns are two drapery panels lighted indirectly. Foyer walls are of textured interior stucco. At each side of the foyer opens a ramp leading to the auditorium and balcony. The ramps go forward to rest rooms.

The offset ceiling of the foyer is painted in pastel shades with semi-gloss paint in order to obtain maximum reflection with minimum light. The offset light fixture, of chromium and flashed opal glass, provides over 40 color combinations. It is 9 feet long and 15 inches in diameter at the center.

Foyer carpets (furnished by Stebbins Theatre Supply, Kansas City) are in a rich red and tan with a touch of vermilion. Plastered walls have a tan base with an intermixture of orange to harmonize with the vermilion in the carpet. Drapery panels are of light blue with silver figure, while the draperies at the ramp openings are of blue brocaded material,
double faced (all draperies furnished by the Kansas City Scenic Company). Foyer furniture (by the Lloyd Manufacturing Company) is of chrome tubing upholstered in royal blue leather.

Foyer doors are finished in four shades of red, striped in silver, and are equipped with aluminum kick plates. Corner torchères, which provide indirect light, were made from old lamps which the theatre had discarded. They were shortened and the old gold and black finish was covered with a silver and blue glaze. Grilles over the radiators are of prestwood. Prior to remodeling there were no radiators in this section of the theatre.

Control of traffic inside the theatre had been almost impossible, inasmuch as the moment the patrons stepped through the lobby doors he was in the auditorium. Confusion and noise accompanied entrance and exit. Adding to the confusion was the arrangement of the rest rooms, which opened directly into the auditorium from the rear of the blocks. Five rows of audience seats were removed and placed at the rear of the balcony, permitting provision of a balcony rail, which shields the audience now from the noise of incoming and outgoing patrons. Each row has a 12-inch rise and is 32 inches from back to back.

Because of the lack of ceiling height, the overhanging type of balcony was impossible. In fact, due to the location of a truss it was necessary to use every available inch of space in order to get the balcony in at all.

Previously, not only had there been no balcony, but 4 feet of space somehow had got lost between the projection room wall and the rear wall of the auditorium. The picture was projected across four feet of space and through a hole in a beaver board wall of the auditorium. This extra 4 feet of space, previously wasted, has been included in the seating space.

The projection room itself was reconstructed with 18.50-thick U. S. Gypsum pyrobar blocks, used for its fireproof and sound-absorbing qualities and its lightness in weight. The pyrobar was covered with a 1½-inch cement plaster to bring the projection room up to State specifications. The ceiling is of metal lath covered with cement plaster.

The new balcony chairs (by Ideal Seating Company) are finished in blue with upholstered paneled backs. The remainder of the auditorium is decorated in harmonizing colors. The balcony rail is faced with prestwood painted in mulberry. Balcony wainscoting is of prestwood in burnt orange, with natural light-finished Celotex above to the ceiling. The column on each side of the auditorium is of prestwood in deep red with chrome and flashed opal glass fixtures, fitted with colored bulbs.

Decorated Celotex, formed in several offsets, covers the ceiling. The continuous center fixture above the balcony, which was designed by the architect and built on the project, extends down 6 inches from the main ceiling panel and is equipped with colored lights operating behind opal glass.—Kenneth Force.

August 21, 1937

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A classical interpretation of the modern pattern by S. Charles Lee, Los Angeles theatre architect, for the facade of a theatre to be erected by Wall West Coast Theatres in Los Angeles, one of a new group of six houses to be built by this circuit. It will seat 900, and the cost is reported to be $84,000.
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scalloped edges, or designs may be made with V-grooved lines. Place in this space two rows of colored lamps with bright tin reflectors, with lamps on double sockets. These lights should be operated by dimmers so that the color scheme may be changed. I suggest that you also place two recessed type ceiling fixtures under the overhang of the balcony—should you prefer wall brackets, you should have at least four on each side wall.

To have the proper incline of the auditorium floors, the slope should be not less than 4 feet-6 feet starting at the ninth row from the screen end. The first six rows should have a slope of not less than 9 inches, the next six rows 12 inches, and so on, increasing the slope of each section of six rows by 3 inches. Personally, I prefer side aisles with center bank of seats, as the center aisle occupies the best space.

Your later sketches for floor plan and front elevation seem to work out very satisfactorily with the exception of men's and women's toilet rooms. These rooms should be provided with vestibules, so as to give more privacy. I think this can be easily accomplished by establishing vestibule to men's room under stairs and changing location of water closets. It is mandatory that all entrance and exit doors swing out. I suggest that the front entrance doors have glass panels and the doors between entrance lobby and foyer are solid doors.

The covering of foyer walls with wood-grained sheetrock will give a pleasant effect the doors should be made with chrome plated snap-on strips placed either vertically or horizontally.

Porcelain enamel, Formica, Macotta or Terra Cotta are very effective for exterior wall facings, as also is architectural glass.

To ventilate toilet rooms, provide small exhaust fans, connected with sheet metal duct to extend to above roof, in case the theatre is located between other buildings; otherwise, these fans may be placed directly in outside wall. To provide air circulation, install metal grilles in lower part of door between foyer and toilet rooms.

An unusual entrance, achieving a striking modern pattern while supplying efficient handling of patrons. Entrance doors are operated by a photoelectric cell mechanism [installation by the Stanley Works, New Britain, Conn.]. The theatre is the Tift, in Tifton, Ga., operated by Martin Theatres of Columbus, Ga.

August 21, 1937
Fixtures of General Purpose Include Good Theatre Designs

In the selection of modern lighting fixtures for theatres both economy and good taste are the more easily served because of the fact that among stock designs developed for homes as well as various classes of commercial buildings, can be found fixtures also well suited to theatres. All of the fixtures illustrated represent designs which are by no means to be designated as theatre types, specifically, yet they are well adapted to theatre foyers and lounges, and in some instances, to auditoriums as well.

For example, the bracket fixture first illustrated, which is suited to both pilaster and panel arrangements in auditoriums. Similarly, the pendant fixture shown next to it. Both are of patterns that are modern in their simplicity, executed in diffused glass and chromium plated metal. The same materials are used to create the adjoining ceiling fixture, which is probably better adapted to foyers (preferably spacious ones) than to other divisions of the theatre.

Shown second from the bottom of the page is a ceiling pendant likely to prove unobtrusive enough in most instances to be applicable to auditoriums as well as lobbies, foyers and lounges. This is an indirect type fabricated in cast aluminum and given a soft finish, except for the trim, which is polished.

Of quite another class of modern light sources available among stock fixtures is the box unit illustrated. This type is available in various formations and in either bronze or chromium-plated metal for the structural members. The unit pictured is designed to take five 75- or 100-watt lamps, and four 25- or 40-watt lamps. The glass can be either opal or clear. A unit of this type is well adapted to balcony soffits, and also to foyers and lounges in which the ceiling is relatively low.
The Use of Existing Parts With New Sound Equipment

- How reproduction systems can be economically as well as effectively modernized by adapting some components of previous apparatus to the new system are kept in service for purposes of economy alone.

Those portions of the existing equipment that handle sound directly cannot continue to do so if modern sound quality is desired. The sound heads, sound amplifier and loudspeakers can never be used in non-emergency operation unless they are of extremely recent date. But a sound system contains a great deal of auxiliary equipment—power supply units, switching units and panels, and meter panels in some cases, as well as the racks or cabinet on or in which equipment is mounted. These have no direct bearing upon the quality of sound reproduction. Where they are kept and added to the new system as intimate components thereof the exhibitor saves the cost of buying new items of the same kind, and the possibly greater cost of installing and wiring up those new items.

Power units that replaced storage batteries in supplying amplifiers of early design will never be needed in connection with a modern installation. All present-day amplifiers supply their own power, requiring only simple connection to a standard 110-volt a.c. line. But an amplifier power supply panel which no longer serves its original purpose may very possibly prove suitable for lighting the exit lamps or supplying the speaker fields of even the most modern system.

Power supply units originally intended for those two latter functions can often continue to serve a new system as efficiently as they did the old one.

If the voltage or current output of the existing units is higher, it will be needed, the surplus can be absorbed by a suitable resistor, which is easily installed. The surplus will seldom if ever be great enough to make the waste of power important in any practical sense. If the voltage and current output of the existing units is inadequate, they may sometimes still be retained in service and used in association with fewer, or smaller, new units. Some existing power units possess large unused reserves of voltage and current which can easily be drawn upon if needed to meet the requirements of a new system.

Meter panels, on the other hand, should be kept in service, wherever practicable, as an advantage rather than as an economy. New systems are in general less liberally supplied with meters than the earlier models were. But meters are extremely useful, not only in finding troubles quickly, but also in inspections and checkups that prevent trouble. It is hardly possible to have too many of them.

Emergency Channel

The existing amplifier, which is unlikely to be good enough for standard service with the new sound heads and the new speakers, will still be far preferable to no amplifier at all. It can always be used in emergency with the newer input or output equipment, but in some cases may have to be modified by substitution of new input or output transformers. The cost of the former is insignificant, and even the cost of the latter is amply justified, and more than justified, if it is the only substantial expenditure needed to give the theatre an emergency channel. A regular-emergency changeover switch will of course be necessary, and there will be some small expense in wiring that up. On the average, however, the expense of retaining the old amplifier for service in emergencies should run considerably less than fifty dollars—an insignificant item when added to the total cost of a new sound system.

Similarly, wherever a third projector is available one of the existing sound heads may be retained, and used when emergency requires. The output transformer may have to be modified to match the new amplifier’s input. This is a very small matter. Occasionally, existing equipment may have to be matched to the new in terms of power levels as well as in terms of input and output impedances. It is unlikely that any discrepancy in power level will be too

By AARON NADELL

August 21, 1937
great for ready adjustment by means of the volume control of the amplifier involved; nevertheless, power level maxima and minima should be considered at every point where existing amplifying equipment is joined to new apparatus. Manufacturers can readily supply the necessary data.

P.A. SYSTEMS

Existing amplifiers will be suitable for P.A. work wherever (a) the highest quality is not required for sound reinforcement, and (b) high quality sound reinforcement is required, but the amplifier is one of the later, or modified, types capable of extended frequency reproduction. Such an amplifier will still not possess the volume range associated with the best sound picture practice of the present day, but will still be entirely satisfactory for microphone work.

Any existing amplifier will need a pre-amplifier, or pre-amplifiers, with many modern types of microphones, but not with all; there are some late model dynamic microphones, for example, that will work perfectly without pre-amplification. Among these are models that can be obtained from independent microphone makers who do not supply complete sound systems.

Where the choice of microphones to be used dictates the addition of pre-amplifiers, retaining the sound voltage and power amplifiers for P.A. still represents a substantial economy as against the purchase of new voltage and power amplifiers for that purpose.

Existing sound loudspeakers can sometimes be retained for P.A. speakers, if the highest quality P.A. sound is not required, and if considerations of space and acoustics permit their use. In most theatres it will be found necessary to purchase separate P.A. speakers, but even then the existing sound speakers may meet some portion of the P.A. requirements.

A very simple switching arrangement is all that is needed to enable the existing sound amplifier to serve both as an emergency sound amplifier and as a voltage and power amplifier for P.A.

All the data necessary for planning the combinations of old and new equipment here suggested can readily be obtained from manufacturers. In the case of power units they are, as has been said: voltage current and degree of filtering desired; voltage, current and degree of filtering available in the output of existing apparatus. Switching panels, meter panels, racks and cabinets are individual items in which details vary enormously, and must be considered individually. In the case of amplifiers retained for emergency or P.A. purposes, the relevant data are input and output impedances, and (rarely) maximum and minimum input and output power levels. In the case of loudspeakers to be retained for P.A. purposes, space available for their mounting and individual acoustic conditions will govern. Installation and wiring costs are always individual factors, upon which no general guidance is possible.

The foregoing has not taken into account any possible value which the existing equipment may have for trade-in or resale purposes, but exhibitors will find that in general this is extremely minute. There is a substantial demand today for the very latest and best in sound apparatus, but the call for used equipment is much smaller than it was. In some cases, especially where the existing installation is completely new, a very moderate price may be obtained through resale in the foreign market or to the smaller domestic theatres. Such cases are exceptional. It is not long since a great many thousand dollars worth of sound equipment (at original prices) was broken up with axes merely because no one wanted it and it could not be sold at any price. Most exhibitors are likely to find that while parts of their existing apparatus can be useful to themselves, they have little value in the market except their value as junk. Equipment which the exhibitor does not own, but has only leased, can frequently be retained without difficulty or expense, precisely because no one wants it. The existing lease is often extended indefinitely upon payment of the nominal rental of one dollar per year.

[The author, a frequent contributor to Better Theatres, is a sound engineer who has been associated with the installation and operation of theatre sound systems for many years.—The Editor.]

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August 21, 1937
New Academy Method Aids Replacement of Filters

Electrical filters needed in any theatre for replacement or other purposes can be described with great exactness by means of a new and highly advantageous nomenclature developed by the Academy of Motion Picture Arts and Sciences and announced in a current bulletin of the Academy's Research Council. The new method uses not more than six very simple symbols to convey all the information needed in any practical theatre application.

It is based upon the actual work done by an electrical filter, which is to offer different resistance (impedance is the correct term) to different frequencies of current. For example, the simplest form of sound filter is one which permits low frequencies to pass readily and tends to suppress the high ones, or the reverse. Such filters are usually designated as "low pass" and "high pass," but the information conveyed by those terms is extremely incomplete. It is always necessary to know, in addition, at what frequency, or, in question draws its distinction between low and high, and how sharp that distinction is. Older methods did not convey that information in the absence of a complete response curve—the new one does.

**LOW PASS FILTER**

A low pass filter may now be defined as 4,000-LO-6,000. The symbol "Lo" means low pass. The figures mean that the filter distinguishes between low and high in the region of 4,000 to 6,000 cycles. The degree of distinction is more exactly indicated in that the first figure names the frequency at which the filter has suppressed 3 db of the sound current supplied to it; the second figure is that frequency at which the suppression reaches 10 db. Thus the slope, as well as the point of cut-off, is accurately defined.

Another low pass filter might be called 200-LO-400, meaning that the suppression has reached 3 db at 200 cycles, and 10 db at 400 cycles. A filter with less pronounced action might be 200-LO-800, differing from the one just named in that the effectiveness of suppression is less immediate, 10 db of suppression not being reached below 800 cycles.

**HIGH PASS FILTER**

High pass filters used the symbol "Hi" instead of the symbol "Lo." Thus, 400-HI-200 would be a filter that passed all frequencies above 400 cycles, at which point it introduces 3 db of suppression, the suppression reaching 10 db at 200 cycles.

The principle of this new nomenclature is obviously one of extreme simplicity. The symbols "Lo" and "Hi" refer to admittance, not to suppression: "Lo" means low-pass and "Hi" means high-pass. The action of the filter is invariably referred to two values of suppression, and only two, that is 3 db and 10 db. The first figure cited in any three-symbol combination refers to the 3 db limit, the second always to the 10 db limit.

It will be noted that even the symbols "Lo" and "Hi" are not strictly necessary (although their presence will doubtless help prevent errors), since the order of the figures in itself conveys the same information. Thus, the first figure indicates the frequency at which the suppression is 3 db, and the second that frequency at which suppression reaches 10 db. Hence, if the first figure is lower than the second, the low frequencies obviously meet the least impedance; the filter is low-pass filter. If the first figure is higher than the second, the high frequencies encounter the least suppression, and the filter is of the high-pass type.

**BAND PASS FILTER**

A band pass filter, which offers least impedance to a selected band of frequencies, and more impedance to all frequencies at either side of the band, is described in six symbols, for example: 400-HI-200-4,000-LO-6,000. This device would introduce into the circuit in which it is used 10 db of suppression at 200 cycles, 3 db at 400; then pass all frequencies up to 4,000 with less than 3 db of suppression; at 4,000 the suppression is again 3 db, and at 6,000 reaches 10 db. The width of the band to be passed, and the slope of suppression at either end of that band, are all accurately conveyed in this six-symbol designation.

**BAND ELIMINATION**

A band elimination filter (the reverse of a band pass filter) is similarly described as 300-LO-400-3,000-LO-2,000. In other words: 3 db of suppression at 300 cycles; 10 db at 400 cycles; more than 10 db, as far as 2,000 cycles, and only 3 db again at 3,000. The suppression is less than 3 db below 300 and above 3,000.

**DIVIDING NETWORK FOR SPEAKER SYSTEM**

A dividing network, as used in modern theatre speaker systems, is similarly described as 400-LO-800-400-HI-200. The figure that is given twice, in this case, is the cutoff or dividing frequency. The low-pass filter of the network (admitting sound to the low-frequency speakers or "woofers," passes all sound currents up to 400 cycles, at which point the filter action reduces volume by 3 db. The reduction in the volume admitted to the low-frequency speakers reaches 10 db at 800 cycles. Sound currents admitted to the high-frequency speakers, or "tweeters" are reduced by more than 10 db below 200 cycles, by only 3 db at the crossover point, and suffer less than 3 db reduction thereafter, so far as the action of the network is concerned.
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APPLIANCE AND MERCHANDISE DEPARTMENT, GENERAL ELECTRIC COMPANY, BRIDGEPORT, CONNECTICUT

August 21, 1937
THEATRE ACOUSTICS TODAY

4. Frequency Analyses; Treatment Distribution

• Explaining the application of acoustic materials according to their absorption characteristics and to architectural design—the fourth article of a series

By C. C. POTWIN

WHEN MAKING frequency range analyses of theatres, it will generally be found that the "normal" absorption (that provided by seats, carpet, drapes, and interior surfaces) is considerably greater at the middle range and high frequencies than it is at the low frequencies. Naturally, this will indicate a longer time of reverberation at the low frequencies. For binaural (two ear) listening, it is permissible to have a slightly longer time of reverberation at the low frequencies than at the middle range and higher frequencies. However, this tolerance is largely governed by the size of the theatre and the geometrical relationship of surfaces to the source of sound.

Experience has proved that in the case of very small theatres having favorable proportions, a close approximation to a uniform time of reverberation throughout the frequency range presents the most desirable condition; whereas, for large theatres a proportionately greater degree of reverberation at the low frequencies is acceptable, and in some cases, actually desirable.

In both instances, however, the magnitude of departure from a strictly uniform frequency reverberation characteristic assumes definite limits which must be maintained to avoid unfavorable conditions.

An excessive amount of reverberation at the low frequencies will give a decidedly "boomy" or hollow effect to reproduced sound, particularly to speech. Too little reverberation at the high frequencies, also experienced where the treatment is not carefully planned, will give the effect of a decided "flatness" or lack of "presence" so essential to good sibilance in speech and brightness in music.

To ensure the proper balance of sound absorption between the low, middle range, and high frequencies when planning acoustic treatment for the average theatre, the time of reverberation at 64, 128 and 256 cycles per second should not exceed the time at 512 c.p.s. by more than 3, 2 and 1/2, respectively. Similarly, for the higher frequencies the average time of reverberation from 1024 to 8192 c.p.s. should not be less than 3/4 of the time at 512 c.p.s. These maximum and minimum tolerances are based on adjusting the times to the optimum or best values at 512 c.p.s. shown as a function of volume in the accompanying chart.

In the majority of cases, little difficulty is experienced in providing the proper amount of sound absorption at the high frequencies, because most materials are very efficient within this range. Since the normal absorption is also usually greater at these frequencies, precautions must be taken to avoid the introduction of more sound absorption than the analysis indicates is desirable within this portion of the frequency spectrum. Actually, it will be found that the overall sound absorption characteristic of the acoustic treatment selected for the various surfaces will have to taper off gradually at the high frequencies in order to fulfill completely the requirements for the average theatre.

The provision for the proper amount of sound absorption at the low frequencies presents a more complex problem. There are very few commercial acoustic materials available today having uniform absorption values at the low frequencies equal to, or greater than, their respective values at the middle range and high frequencies. Actually, many materials which appear to fulfill the requirements at 512 c.p.s. and at the higher frequencies, lack the correct amount of absorption at the low frequencies. Since the normal absorption in the theatre is usually less at the low end, it may be readily understood that the utmost care must be exercised in selecting materials for treatment to ensure that they will meet the requirements within this portion of the frequency range.

As stated in the second article of this series [May 29th issue] the low frequency absorption introduced by furred construction, properly designed, will help to place less stringent requirements on the surface acoustic treatment, in that it will permit the use of certain materials which might otherwise have absorption values falling below the correct limits at these frequencies. Furthermore, the absorption provided by the audience, although a variable, is also a contributing element at the low frequencies.

It will be found from the frequency range analysis, however, that even under the best average conditions the total amount
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of absorption provided by these two elements will not be sufficient to compensate fully for the usual discrepancies at the low end, and that the material or combination of materials selected for treatment must still have relatively high sound-absorption values at these frequencies if the best balance of reverberation time is to be assured for present high quality sound reproduction.

DISTRIBUTION OF TREATMENT
Having determined from the frequency range analysis the total amount of sound absorption in the form of acoustic treatment required for a given theatre, the next important step is to break this treatment down into its correct quantities and efficiencies for application within the theatre. The distribution of this absorption will be almost entirely dependent upon the proportions of the auditorium and the shape of individual surfaces.

REAR WALL
In most cases, the rear wall presents the most objectionable surface from the standpoint of sound reflection. Large rear wall areas which are strictly uniform and unbroken in contour almost always require a special form of treatment having an extremely high sound-absorption value throughout the frequency range. This type of rear wall treatment requires considerable difficulties, is frequency encountered in existing structures and is not uncommon in new designs. As explained in the second article, excessive treatment of the rear wall can be avoided and a better overall distribution of treatment throughout the auditorium is assured when balconies, irregularities, offsets, etc., are triangular break-ups are correctly employed in design.

In cases where balconies are either installed, or to be provided in new design, an efficient form of acoustic treatment is usually required on the upper rear wall and front face of the projection room behind the balcony. Treating this area can be omitted from the lower or main rear wall, however, when the depth of the under-balcony section (measured at the center in the case of curved balcony fronts) is greater than two and one-half times its average height, providing this wall is not curved or greater than 10 feet in height. In cases where the under-balcony section is shallow and a heavily draped standee rail is not provided, an efficient treatment is usually required for the lower rear wall surface. Acoustic treatment is also required on the front edge of the balcony when it presents a smooth unbroken absorbing noticeable less than 1/6" in height, and particularly when this surface is curved in the horizontal plane.

STANDEE RAIL
The use of glass in standee rails at the rear of the theatre is to be avoided. Such surfaces can be very objectionable from the standpoint of sound reflection even when they are located well within the limits of the under-balcony section.

If the use of glass becomes a necessary feature in special designs, this glass must be tilted or angled in a manner such that direct sound reflections do not return from this surface to the audience area. Otherwise, the entire surface to the audience becomes a reflection surface. In effect, the glass must be heavily draped or covered with light, translucent drapery in order to prevent this reflection.

SIDE WALL
The closest approach to the ideal method of acoustic design and treatment of the side walls involves the use of well-broken, non-parallel surfaces having a treatment which is highly absorbent at the rear and which diminishes uniformly in amount and efficiency toward the front. Where the side walls are strictly parallel and regular in shape, as is usually the case in existing theatres, a treatment having a high absorption coefficient over a reasonably wide frequency range may be required for the major portion of these surfaces, assuming that the proportions of the theatre do not deviate too widely from the ideal.

In theatres where the length is extreme relative to the width and height and the side walls are strictly parallel and unbroken in contour, it is often necessary to install sections of acoustic treatment arranged in panels or in horizontal or vertical bands, spaced non-symmetrically with relation to directly opposite areas along the side walls.

The purpose of this non-uniform distribution of treatment is to reduce the magnitude of interference from multiple reflections so far as practicable, and still maintain the correct time of reverberation, together with an acceptable degree of liveness at the rear sections of the seating area. Uniformity of appearance is secured with this method of treatment through the use of the panels or sections of a corresponding size, shape, and color, on the side wall areas directly opposite the treated sections in each case.

Where balconies are provided and the depth of the under-balcony section is greater than two and one-half times its height, it is usually preferable to omit treatment from both the side wall and the under-balcony section. If the under-balcony section is deep, as is often the case in large theatres, and an excessive amount of sound absorption is introduced in this section, a decided loss of high frequency is effected in the rear portion of the seating area.

CEILING
Ceiling treatment is frequently required in addition to wall treatment when the seats installed have a low sound-absorption value, when the enclosed volume per seat is high, or when the proportions deviate widely from the ideal. In the long theatre, this treatment or treatment of the ceiling becomes a part of the side wall treatment. In this latter case, the amount of sound energy reflected from the ceiling at the first incidence is great compared to that reflected from the side walls. Consequently, a treatment having a high (Continued on page 43)

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August 21, 1937
SHOULD EXHIBITOR OR UNION SELECT THE MAN FOR THE JOB

AN ILLINOIS theatre manager propounds this question (with the request that neither his name nor location be divulged):

"For eighteen years I have managed theatres, beginning with a small town house and gradually progressing until the seat of my present activity is a city theatre having a capacity in excess of 1500. In fairness, Mr. Richardson, I should say that during all the time of my managerial experience I have been consistently benefited by your books and writing, first in the now defunct Moving Picture World, later in Motion Picture Herald and Better Theatres, which publications have performed a service of high value to the entire industry by backing you up in your battle for improvement in projection.

"The question I propose asking may prove an embarrassing one to answer publicly, but it nevertheless should be dealt with, and I am sure you have the courage to do it, regardless. It applies directly to my own case as well as to the case of very many other exhibitors and managers.

"This theatre employs and always has employed union projectionists. It is willing to and does comply with all union rules and regulations. It is quite willing to, this so long as such rules and regulations seem to be founded on fair dealing and common sense, since myself and the owner of this theatre realize they are quite necessary from the point of view of the men.

"However, Mr. Richardson (and the owner joins me in this), can it be deemed right, fair and just that when the union has a list of idle projectionist members, and an employer against whom they have never had any grievance desires, for what is to him good and sufficient reasons, to have one of his projection staff changed and another union man substituted, with the request that a particular one of the idle men be assigned to his theatre, his request is curtly refused and he is obliged either to retain the man he has or accept one selected by the union business representative?

"Is it not totally unreasonable and wholly unfair that an employer be denied all privilege in the matter of selecting his employees? Can it be deemed either good business or good policy for a union, through its business representative, to force an employer either to retain a man with whom, laying aside the question of competency, he is unable to get along with on amicable
terms, or else to accept another concerning whose ability, skill and knowledge he knows nothing at all, nor has he any idea as to whether or not he can work with such individual on amicable terms?

"We ask you, Mr. Richardson, to discuss this matter, in print if you will, for we believe the matter needs a thorough airing."

In the first place, things have now advanced to the point where but very few unions officials are unwilling to accommodate employers in such a matter, at least so far as possible, unless there be very good reasons for refusal. Of my own knowledge, very many unions and union officials will go out of their way to do so. However, there are wheels within wheels and situations in which a business representative is wholly justified in objecting to permitting an employer to select some particular man from the list of idle union members. As a case in point, suppose the idle list to consist of three men, all of essentially equal ability; however, Mr. A has been out of work longest, Mr. B next, and Mr. C a comparatively short time. An employer requests that one of his men be changed, asking that Mr. C be appointed to him. Now under these circumstances, unless there be special reasons for such request, the business representative is perfectly justified in refusing it. Indeed he would have no right to grant it without the sanction of the union as a whole. For Mr. A has every right to expect to be assigned to that job, having been out of work longest. That is an item of basic right.

Then, too, there have been many cases in which requests for assignment of some special man to a theatre have been based on ulterior motives. Unpleasant, but quite true! Cases have been discovered, and proved true, where a dishonest union man has made a bid for a job by agreeing with an equally dishonest manager to remit, privately of course, a certain fixed percentage of his union wage each week. He was to be handed his full union wage each pay day, but was later to slip part of it back to the manager. That is another situation against which union business representatives must guard.

These things are pointed out merely to illustrate the fact that union officials may have justifiable reason for not acceding to what on the face of it, from the managerial viewpoint, seems a perfectly reasonable request.

It is, however, an exceedingly unpleasant situation in which a manager is obliged to retain in his employ a man with whom he is unable to maintain at least reasonably pleasant relations. Such a situation is one any able business representative will use every effort to iron out, even to changing the man unless there be some well based reason for refusal to do so.

Where such a case as this exists, I would say, most emphatically, that if the business representative be at all worthy to hold such position, he will call upon the employer and in friendly fashion, (note the friendly, please) seek first to ascertain the exact basis of his objection to the man he
proposes to supply, and just why he prefers his replacement by some other certain individual, rather than another of approximately equal ability. Certainly if both sides talk in friendly fashion and are willing to lay their cards on the table, some sort of settlement may be arrived at.

But the manager must be willing to explain fully his reasons for wanting a change of that kind, and the business representative must realize that while he may have power to refuse, it most emphatically is not up to him to do so unless cogent reasons exist. He is not a Car, but the representative of a body of men whose final best interest will be served only by acting fairly and justly in all controversies with management.

While some years ago it was quite true some business representatives were arbitrary, and in some cases thoroughly unfair, to the credit of the unions that type of officer has been very largely discarded or made to change his ways and adopt methods more in keeping with good policy and fair dealing. As the years pass, unions as well as other human institutions progress.

BUILDING AN OPEN LENS PORT

J. L. JENNINGS of Laredo, Texas, asks, "Is there any practicable way in which sound may be prevented from reaching the auditorium without covering the lens port of a glass? I have read your own published objections to the glass cover, but have not observed any suggestions as to how the port may be left open and projection room sounds prevented from annoying customers seated near the projection room wall."

If you have or are able to examine the sixth edition of the Bluebook of Projection, on page 252 you will find one method both illustrated and described. Another, unless the lens be too close to the wall, is to build a suitable double-wall box of sound absorbing material just large enough not to interfere with the light beam and just long enough to extend from the projection room wall to the lens, its lens end being stopped down to just the dimensions of the light beam at that point. The wall opening must then be stopped down to light beam diameter by inserting two, three or four slabs of sound absorbing material, spaced an equal distance apart. How many to use will depend upon the wall thickness.

The above described box must then be suitably supported so as to enclose the light beam, with its wall end just as snugly against the port fire shutter as may be without interference with its operation. A good plan is to attach box to a sheet of sound absorbing material large enough to cover the entire port wall opening and attach to the wall top, bottom and sides, with ribs of the same material just thick enough to provide ample clearance for fire shutter action.

Sounds complicated, but really it is quite simple. If the job be well done it may safely be said that moveable sound will get through to the auditorium. However, remember that it must be well done or results may not come up to expectations. For the wall slab I would suggest a sheet of stiff sound absorbing material not less than ½-inch thick. For the box, thinner material of the same character will serve, though the ½-inch stuff will do so equally well. It would be well to let the lens end enter the box, but there must be no actual contact, since that would serve to transmit projector mechanical sounds to the box and through it to the wall. If the management will supply a sheet of sound absorbing material, any competent projectionist should be able to build and install the entire thing with the aid of a hammer, square, saw and suitable nails—or preferably, thin screws.

SINCERE MEN IN THE PROFESSION

QUARTERLY BULLETIN

No. 3, the official publication of District No. 1, IA TSE & AMPMO, comprising Oregon, Montana, Idaho, Washington and British Columbia, of which E. A. Clark, Chairman, Seattle; Harry Pearson, Vancouver; L. B. Hines, Yakima, Wash.; and H. J. Young, Butte, Montana, form the Advisory Board, reprints an article by Lester Isaac, director of projection for Loew's Inc., published in the American Projectionist some while ago, in which the following occurs:

"At the last meeting of the American Projection Society, New York Chapter, after routine business had been disposed of, a discussion was started on sound failures, their cause and remedy. Some very interesting experiences were recounted and much useful information gained. "Someone requested an explanation as to why a tube that had been used as a rectifier had no further value as an amplifier. The discussion lasted for an hour, starting at 3:30 a.m. The members present had all done hard day's work. Many of them had traveled considerable distances to attend the meeting.

"In what other line of work do we find men willing to devote time at such an unholy hour in seeking information that will help them in their work? It must be remembered that these men do not own the job, nor do they have any personal interest in the work they do. They work for a salary. Upon their skill not only depends, at least to a considerable extent, the success or failure of the theatre they serve, but also the ultimate success of all sound processes. We think the situation is unique. We know of no other class of workers willing to travel, often in bad weather, and devote their hours of rest to discussing ways and means to improve results for their employers, all without direct monetary compensation."

"To which might be added: And without orders from, or even the knowledge of the employer. It is a performance not, so far as I am able to ascertain, duplicated in any other trade, craft, calling or profession, considering the unholy hours involved. For projectionists usually cannot attend meetings at a civilized hour, therefore seeking after knowledge in the manner described represents very genuine hard work and strain."

"I personally know of dozens of instances in which groups of projectionists have driven long distances, after their theatres closed at night (meaning after 11 p.m.) to attend a single address or lecture on projection. In many instances these drives have exceeded 200 miles for the round trip, the return journey often starting after 3 a.m. I well remember one instance in which a group of projectionists drove more than 50 miles through a driving rain storm to attend such an address.

"This is concrete evidence that we now have sincere, earnest men in the profession, men who are willing to sacrifice their own
comfort and make a very real effort to improve their knowledge to the end that they may give better service.

SIMPLIFIED FILM CLEANING METHOD

Recently a film cleaner was brought to my attention, examination of which indicated to be entirely effective. It is inexpensive enough so that even the small theatre would not be barred from ownership. It passes the film, at ordinary slow rewinding speed, through a bath of carbon tetrachloride, from which it emerges dry and ready to be wound upon a reel.

While there might possibly be some chance of inflicting light scratches, I would regard that possibility as negligible. Even though some possible slight injury of this sort might be inflicted occasionally, certainly it would not anywhere nearly equal the damage done by a smear of oil and liberal coating of dirt on the film.

In a report upon this cleaning process, submitted following tests by Erpi, it is stated that "most of the film noise is above 1000 cycles, and the cleaner is apparently quite effective in reducing the noise of dirty film, since after cleaning the dirty film was almost comparable with new stock. Visual inspection of the film after two cleanings indicated no scratching was caused by the cleaner. It was, however, observed that considerable tension is required to pull the film through the cleaner, and consequently a low gear ratio rewind is preferable, and poorly patched film will pull apart."

Acoustics Today

(Continued from page 38)

efficiency throughout the frequency range is often required for this surface, distributed in panels or in horizontal bands in such a manner as to ensure the maximum effectiveness for reduction of reverberation and elimination of discrete sound reflections.

Treatment is not usually required on the ceiling beneath the balcony unless the under-balcony section is shallow and there is very little sound absorption other than that provided by the audience within this section. If a relatively deep under-balcony is proposed in the design of new theatres, it is well to bear in mind that the ceiling within this section can be used to good advantage for maintaining the proper intensity of sound, particularly of the high frequencies, at the rear seats by sloping this surface slightly and uniformly toward the rear wall.

In his next article Mr. Patwin will deal with acoustic materials. It will classify and discuss the sound absorbing properties of various types of materials and their general adaptability to theatre treatment. Particular emphasis will be placed on the methods of applying materials to ensure that the maximum degree of sound absorption will be obtained, particularly at the low frequencies. Mr. Patwin is a member of the technical consulting staff of Electrical Research Products, Inc., dealing with acoustic problems.

— The Editor.

August 21, 1937
### BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

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<td>Film rewinders</td>
<td>Film splicing devices</td>
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<td>Fire proofing devices,</td>
<td>Fire prevention devices,</td>
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<td>projectors</td>
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**"BETTER THEATRES" DIVISION, Motion Picture Herald, Rockefeller Center, New York**

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

<table>
<thead>
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Remarks (or any items not listed above):

Name: ___________________________ Theatre: ___________________________ City: ___________________________

State: ___________________________ Seating Capacity: ___________
Get More for your Money!

Use Genuine Simplex Parts

Give 5 to 6 times more Safe Service

Imitation parts may LOOK LIKE genuine Simplex parts...but don't be fooled! Only Genuine Simplex parts...made by the producers of the Simplex Projector itself...possess the matchless accuracy and the wear-resisting qualities which assure perfect projection and the maximum of safe service.

Guard against unsteady pictures and annoying breakdowns...use genuine Simplex parts exclusively. They cost so little that you can't afford to take a chance with imitations.

International Projector Corp.
88-96 Gold Street
New York, N.Y.

Protect Your Patrons

Protect Your Pocketbook

Don't take a chance...use only Genuine Simplex Parts

Distributed by National Theatre Supply Company
TIME MARCHES ON

...with RCA!

March of Time joins swing to Magic Voice of the Screen! YOU, too, can enjoy benefits of this superior sound in your theatre at low cost!

In the world of motion picture sound—the trend today is RCA. And latest addition to RCA's fast growing list of users is The March of Time, recently signed for RCA sound recording equipment.

Large motion picture companies, theatre chains and independents alike are taking to RCA's Magic Voice of the Screen like a duck takes to water. For they've discovered that RCA equipment means better sound. Better sound means better box office—and that's what you want! RCA Photophone equipment, designed and priced for your theatre, will prove a "sound" investment! Details on request. No obligation.

Magic Voice of the Screen offers 10 Proofs of Superiority!

- Rotary Stabilizer
- Cellular Speakers
- Low Cost Maintenance
- Liberal Service
- Simple Operation
- Economical Operation
- Push-pull Adaptability
- High Fidelity Reproduction
- Simple Installation
- Accessibility
- Sole Ownership.

RCA Photophone

The Magic Voice of the Screen

RCA MANUFACTURING CO., INC., CAMDEN, N. J. A SERVICE OF THE RADIO CORPORATION OF AMERICA
291 NEW THEATRES BUILT SINCE JAN. 1
COST 19 MILLIONS
AND SEAT 228,000

In Better Theatres:
SHOULD EXHIBITOR INSTALL ELECTRIC POWER EQUIPMENT?
M-G-M's PROMISE FULFILLED!

"What would the industry have done this summer without your big M-G-M hits honey? You certainly were a life-saver as usual Leo dear!"

"Aww gee, there you go again Maw. I'd rather let these box-office clippings from M.P. Daily and Variety do the talking!"

REMEMBER?
The pages reproduced to the right are from M-G-M’s trade insert published two months ago! It was a promise when we made it, but it’s in the bank now!
**Saratoga Winner Over Weather In Philly, 25G's, H.O.**

**Saratoga**'s $11,000 New Haven Gasser

**Saratoga** $12,000, New Frisco Record: On the Coast

**Saratoga** $12,000, New Frisco Record: Up-Big Takes

**Kansas City Tips $20,000 To “Saratoga” Captains’ Omaha Smash at $10,700**

**Saratoga** $9,000, New Frisco Record: In Mon. Topper’s $8,300, Buffalo, the last week's entry.

**“Races” Geared Up, Last Week, Douslull, Only Races' Big at $14,000**

**“Saratoga” Up, MARX Bros. Top, With $32,000; PROV. AT $17,000**

**Horse Sense! (ant’s strike)**

While they’re packing your Summer Shows:
Tell that you’re Marked M-G-M Brother!
The M-G-M Horse is the Hit of a Lifetime—
Just go on with nothing to do—somehow:
That’s what they’ll say, the public can’t care!
The public knows only ONE THING!
DICK POWELL and FRED WARING and HIS PENNSYLVANIANS in VARSITY SHOW
TED HEALY · PRISCILLA LANE · ROSEMARY LANE · WALTER CATLETT · JOHNNY DAVIS · BUCK & BUBBLES
WARNER BROS. made it!

WARNER BROS. made it!

BETTE DAVIS and HENRY FONDA in THAT CERTAIN WOMAN
IAN HUNTER · ANITA LOUISE · DONALD CRISP

Warners Are
KAY FRANCIS
in
CONFESSION
IAN HUNTER
BASIL RATHBONE · JANE BRYAN · MARY MAGUIRE
WARNER BROS. made it!

WARNER BROS. made it!
BACK IN CIRCULATION
PAT O'BRIEN
JOAN BLONDuell
MARGARET LINDSAY

on the March and Nothing Can Stop Them!
"YOU CAN'T HAVE EVERYTHING"

ROARS INTO 3rd SMASH WEEK AT RIVOLI, N.Y.

and we mean ROARS!

and they're holding 'EVERYTHING'
everywhere else!

For example in Denver, Baltimore, San Francisco, Richmond (two theatres), Providence, Indianapolis, Louisville, Houston, Kansas City, Philadelphia—and they keep coming as we rush to press!

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE
PERENNIAL SEX

PLEASANT and uncommonly constructive contribution to the popular literature of the motion picture's Production Code is made by Mr. Lupton A. Wilkinson in a piece for the September issue of PhotoPlay Magazine on the theme of "You can't get away from Sex."

That title of course is chip-on-the-shoulder journalism of the sort popular magazines for the proletariat deem necessary. The article, however, makes it clear enough on the authority of Mr. Wilkinson that no one in the motion picture industry, or among its constructive critics fostering the code, ever suggested the abolition of sex from the screen.

The issue, as the industry knows and as Mr. Wilkinson now suggests, was not sex but indecency. Three years ago, when, as he observes, "the heat was on," Mr. Wilkinson, then in the service of the industry as a member of the Hays office staff in Hollywood, made a tour of eighty-two towns and cities, to count "the silent vote." He found, he says, that the vote of the great American public was against:

"1—Injected vulgarities.
"2—Plots of young people who play fast and loose with lives and come out winner. Ditto about married women.
"3—Triangle plots where the two cheaters win.
"4—All screen treatment or suggestion of abnormal sex relations.

"Why have movies improved so swiftly in tightness of plot, in number of plot twists, in excellence of dialogue? Because neither writer nor director can be crude any more. He has to think."

Mr. Wilkinson is, incidentally, a person of considerable public relations experience. You will be remembering that he was with Herbert Hoover "over there" and here, before he joined the Hays organization, from which he departed a year ago.

"... the sex problem... comes up new with every script; it always will."

And that, dear reader, means that there will have to be a Production Code, and an Administration of it, until decency in production becomes as automatic as a clean shirt every morning. Which will be a while yet, even in this best of all possible worlds.

△ △ △

ASK MR. SENNETT

THE New York State Association of Police Chiefs are positively annoyed at the Hollywood representations of officers. They have decided that it is time to tell movieland that detectives are not "illiterate brutes who smoke cigars, keep their hats on in drawing rooms and are generally not subtle."

The production of Keystone comedies began in 1913, and we have been thinking from day to day ever since that the cops would get on to them.

Besides, the chiefs are right. Detectives are rarely as funny or obvious as they look.

ADVERTISING ON SCREEN

THE pressures of advertisers who would proclaim their wares before the motion picture audiences of the land are growing. The advertisers are also becoming more adroit, more persuasive—and better producers of material that flutters in mid-air between salesmanship and entertainment.

The practice of presentation of advertising on the screen before an audience that bought entertainment raises questions which must be answered by each showman for himself—and for his audiences. The tendency, inevitably, when advertising pictures are made temptingly profitable, or seemingly profitable, is to pour in all that the patrons will take. However, one of the difficulties would appear to be that the patrons who will not take it are not often articulate, voting more by their absence than by giving voice.

DOWN in Arkansas some part of one public at least has found its voice in an organized manner, as indicated by a dispatch sent east by the Associated Press:

"LITTLE ROCK, Aug. 9 (AP)—The Society for the Booming of Commercial Advertisements in Motion Picture Theatres claimed another victory tonight following its second vocal assault on a first run show here. Secretary M. C. Blackman scattered his forces throughout the audience instead of bashing them as was done at last week's debut of the society."

"We've got 'em down to one commercial tonight," he said. "They have been running six or seven. Lots of folks joined in our boos."

AND that some way reminds us, too, that there have been some decided reactions of annoyance from customers who have been fed more trailers on coming attractions than they seemed to like. Mr. Damon Runyon not so long ago raised his voice about it in his daily syndicated column—and he has ample reason for feeling friendly to the art and industry, which no doubt he does.

There have been, and will continue to be, many experiments in selling time on the amusement screen. Inevitably, eventually, the customers will decide. They are slow about it, but they always get around to acting on such matters in their own clumsy, but effectual manner. The customer decision is final.

△ △ △

SOCIAL DOCUMENT

SOMEWHAT after midnight, reading our most especial contemporary, Mr. Maurice Kann, discussing Mr. Samuel Goldwyn's picture "Dead End," as "this emphatic picture of comfortable wealth and extreme poverty brushing shoulders in the same street," we find it "telling the story of the under-privileged," and that it "suggests nothing by way of a solution, if, indeed, there is one. By such an appraisal it falls short..." For those in quest of a "solution" it is suggested that a reading of "The Great Goldwyn" by Alva Johnston, published by Random House, might have suggestion value. Every time Mr. Goldwyn has come to a dead end he has taken a jump.
This Week

291 New Theatres

Plans for construction of 291 theatres were drafted in 39 states from January 1st to August 12th, according to a combination of statistics from independent surveys and data supplied by Better Theatres. The average estimated cost for each house is approximately $67,500, making the total estimated expenditure near the $19,000,000 figure. In addition, hundreds of thousands of dollars were spent on remodeling old houses. Erecting of the new houses will mean an increase of about 228,000 in the total seating capacity of theatres in the United States.

A complete list of new theatres, already constructed, under construction and contemplated, is included in an article starting on page 13.

Await ‘Boycott’ Ruling

The independent exhibitors participating in a product “boycott” against Paramount and the company apparently have no intention of giving ground in the “strike” battle until the federal courts, testing the issue in Philadelphia and Minneapolis, determine the issue, in a few days.

The Philadelphia owners, however, voted this week to continue the campaign “indefinitely,” as reported on page 25.

Quota Arguments

Criticisms of the British Government’s proposals for the new Quota Bill are gathering full steam. Now comes the Association of Cine Technicians with the charge that while the Board of Trade suggestions represent an improvement over the old Act, “the fundamental issues have not been faced.”

With much of the same attitude, the Film Directors Association demands that at least 10 per cent of British pictures admitted to Quota registration shall be made by British directors. Isidore Ostrer adds his word that the Government plans would add little if anything for British industry.

These and other developments in England are recorded on page 62.

Radio Inquiry

Investigation of the Federal Communications Commission by Congress is believed certain with the unanimous reporting to the Senate by that body’s Inter-State Commerce Committee of a resolution for a sweeping inquiry into the radio industry. If the Senate passes the resolution, it is probable that the inquiry will be conducted during the Congressional recess. A similar resolution has been introduced in the House of Representatives by Congressman W. D. McFarlane of Texas.

The story is published on page 28.

French Worried

As a result of stockholders voting down a reorganization plan, French film circles are becoming disturbed over the future of Pathé-Cinema (formerly Pathé-Natan). The company has been in receivership three years and has just undergone another shakeup. A disturbance at the stockholders’ session resulted in police being called.

Pierre Autré discusses the situation on page 48.

Equity Appeal

In a letter to President Roosevelt, Actors’ Equity Association appealed for continuance of the Federal Theatre Project, claiming it is desperately needed. The theatre will be unable to absorb those thrown out of work for at least another year, the letter stated.

The letter is explained on page 34.

Release Chart

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Technological

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J. C. Jenkins’ Colyum

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Theatre Receipts

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What the Picture Did for Me

Page 66

National Theatre

Theatre groups will meet to act upon the promotional platform for the legitimate theatre adopted at the national convention held last May. The meeting will take place at the Astor Hotel, New York, next Monday, and will select a council of permanent officers and a promotion committee and reorganize the program drafted at the convention. One of the chief planks in the platform was the establishment of a national theatre.

The story appears on page 28.

40-Hour Week

Conferences in New York over an agreement for exchange service employees and the election of officers for the newly organized American Federation of Radio Artists vied for the limelight in the union and labor situation throughout the country this week.

The exchange union and distributing were expected to reach an agreement on a 40-hour week and a minimum wage scale. The radio artists chose Eddie Cantor as their president and formally applied to the Associated Actors and Artists of America for a chart.

An outline of the Four As’ future activities was contained in a statement from Actors’ Equity Association, declaring the AAA “will be in a position to extend the power of both money and men into the organization of those fields . . . which are not, as yet, fully organized.”

These and other developments are reported in detail on page 83.

Foreign Blocs

While it is too early to predict final results of the Biennial Congress of the International Film Chamber, held in Paris, writes Pierre Autré, the gathering confirmed the fact that Germany and Italy are working in close accord, that a majority influence of democratic countries depends upon the entrance of the United States and Great Britain, and that the spirit of the Chamber must become universal in scope and sympathy before it can fulfill its announced purposes.

The detailed analysis starts on page 41.

Eastman Earnings

Eastman Kodak Company, manufacturers of cameras and motion picture and still-film stock, reported a 42 per cent increase in earnings for the first six months of this year as compared to the same period last year. The increase, the company reported, was due to a two per cent gain in net sales. The earnings amounted to $11,475,066 as compared to $8,081,870 for the first six months of 1936. A regular quarterly dividend of $2 was declared by the company this week.

Details of this and other financial news will be found on page 48.
ASCAP Box Score
In eighteen states anti-ASCAP legislation has been introduced, five of them making the measures effective. Court decisions on cases testing the Montana and Washington enactments will be handed down shortly by the Supreme Court brought by the Society to test the Nebraska law will open September 11th. Complete findings of the survey will be found on page 40.

Juvenile Unit Shows
Columbia claims it has the solution to the perennial cry of women's and civic organizations for motion pictures for juveniles. The company has just completed a year's experiment with "Happy Hour" programs, a regular weekly service composed of short subjects selected by better films, parents', teachers' and other organizations.

Legal Snarls
Legal entanglements over the operation of so-called chance games grew knottier than ever this week, with chief interest centered on Detroit. The city council there has under consideration an ordinance which would ban all chance games. Police and exhibitors in Midtown, Conn., seeking to determine the status of Bank Night in the state, arranged for the technical arrest of a theatre manager. In Florida, a sheriff seized the Bank Night equipment in a theatre.

Cullman Leaving
Howard S. Cullman, Roxy theatre trustee for the last five years, will drop his managerial duties September 2nd to be succeeded by Harry C. Arthur, Jr., head of Arto, which has had a management contract for the theatre during Mr. Cullman's supervision. No other change in operating policy and personnel is contemplated. Mr. Cullman will confine his time to his tobacco business and his duties as a member of the Port of New York Authority.

Miller Says "No"
Jack Miller said this week that he has no intentions of resigning the leadership of Chicago exhibition, for which he has been sought by local independent owners. Mr. Miller decided instead to enter exhibition operation, on his own. The Chicago owners, since Mr. Miller's resignation a year ago, have been troubled to no end with problems of product availability, chance game trade practice, taxation and Chicago municipal legislation.

China's Troubles
Bombing of Shanghai has wreaked havoc on the amusement districts with many theatres reported destroyed or severely damaged. The Chinese Consulate reports that theatre centers are closed. The U. S. Department of Commerce reports a 25 per cent drop in earnings of American producers during the first weeks of the conflict. The story appears on page 18.

RKO Plan
The motion of the preferred stockholders of the Orpheum Circuit, Inc., to intervene in the Radio-Keith-Orpheum reorganization plan has been denied by Federal Judge Bondy. The story is on page 48.

Monogram Drive
Plans for a large sale campaign during the months of October and November were discussed at meetings of Monogram branch men in New York and Chicago last week. The drive will be known as the W. Ray Johnston-Monogram Playdate Drive and will promote 19 pictures to be released during the two months that the campaign will take place. It was announced that E. B. Derr will produce four pictures for Monogram's 1937-38 schedule.

TAX BATTLES
The new Quota provisions will result in definite benefits to all phases of the British film industry, said Regional P. Baker, managing director of Associated British Film Distributors, Ltd., this week in New York en route from London to Hollywood, where he will study production methods.

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Warner Regionals
Warner Theatres held regional meetings of managers and executives in Philadelphia, Cincinnati and Cleveland this week. Eight theatres, mostly in the west, have been added to the list which will participate in the nationwide viewing of Warner fall product next Monday and Tuesday.

The story is published on page 28.

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Details of Monogram's sales campaign will be found on page 34. Picture of Eastern gathering on page 12.
IN tribute to Will Rogers, 100 executives of National Theatres, Inc., dismissed convention problems for a visit to the Shrine of the Sun, which Spencer Penrose is building on Cheyenne Mountain near Colorado Springs, Colo.

These gentlemen are preparing for the convention of Allied Theatre Owners of New Jersey, Inc., September 22 to 24 at the Ritz Carlton in Atlantic City. They are (l. to r.) Lee Newbury, president; John A. Tenney, of the hotel executive staff; Simon Myers, vice-president of Allied, and Max Malamut, manager of the Ritz Carlton.

Now there's a "sugar girl" in the land of glamour. Geraldine Spreckels, heiress to the Spreckels millions, plays a society girl reporter in "Mightier Than the Sword," Universal melodrama. Edmund Grainger is holding the script.
A testimonial to Harold Rodner of Warner Brothers, executive vice-president of the Will Rogers Memorial Fund, members of Motion Picture Associates, Inc., bad him as guest at a luncheon at Leone's in New York. Among those attending were Harry Brandt, independent circuit owner; Joseph J. Lee, president of the organization; Morris Sanders, treasurer; Herman Sassman, Arthur Rapst, Otto Lederer, A. L. Suchman, Sam Rintzler, Joe Katsch, Abe Leff, Louis Meyers, Leo Brecher, Joe Dealy. Mr. Rodner, also a director of Camp Seven, Talisman, N. Y., providing free vacations for underprivileged children, is seated in the extreme right foreground.

We've never had a domestic picture like this from Hollywood. Edward Hendricks, Illinois exhibitor, at 82 celebrates his 62d wedding anniversary. Until a few years ago he operated his own theatre, the Web, at Savannah. He built it in 1914. We add that Mr. Hendricks has been a subscriber to Quigley publications from their beginnings.

No, it's not those shining white and pure milk trucks you meet at 2 a.m., but the new equipment and warehouse of J. E. Brulatour, Inc., for raw film, at the Hollywood plant built recently. In the white coat is Eddie Blackburn, vice-president in charge of the West Coast branch, and standing beside the second truck is Bud Courcier, assistant to Mr. Blackburn in charge of technical matters.
I t's not an accident that playdate drives start with food. That's for the inner man, so that two well-fed men may harangue the exhibitor. Here's the W. Ray Johnston-Monogram campaign getting under the belt at a Hotel Astor luncheon for the eastern exchanges. Mr. Johnston, president, is in front of the palm at left center; in front of him in the white coat is Edward A. Golden, sales executive, who presided. Story page 34.

Euphemistic Metro decided that Lona Manders would do better than Illona Hajmassy, so that's that, for the Viennese film star who was met at the Normandie's pier in New York with the new name. A new kind of christening, in reverse.

Curl-wreathed laughter of Miriam Hopkins, as a cue for others of "The Female of the Species," to show they're not so deadly after all, brings this picture to the page.

In the pink of condition, fittingly, Dr. Herbert T. Kalmus, color expert and president of Technicolor, Inc., returns to Hollywood from London.
291 NEW THEATRES SINCE JAN. 1, COST 19 MILLIONS

Building Activity in 39 States And Total Estimated in Dollars

A comparison of construction activity in 39 states, showing the number of new theatres planned, the number on which estimated costs were reported, and a total of the estimated expenditures, follows:

<table>
<thead>
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<th>State</th>
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<th>Estimated</th>
<th>Cost</th>
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<tr>
<td>Vermont</td>
<td>6</td>
<td>5</td>
<td>210,000</td>
</tr>
<tr>
<td>Virginia</td>
<td>7</td>
<td>1</td>
<td>50,000</td>
</tr>
<tr>
<td>Washington</td>
<td>15 (13)</td>
<td></td>
<td>484,000</td>
</tr>
<tr>
<td>Wisconsin</td>
<td>17 (16)</td>
<td></td>
<td>597,000</td>
</tr>
</tbody>
</table>

Totals 291 (190) $12,856,500

CALIFORNIA
ARVIN—Jack Lemche, 500 seats.
BRAWLEY—B. Aranda, 700 seats.
EUREKA—Redwood Theatres, Inc., 1,850 seats; $500,000.
EUREKA—Midwest Investment Company, $25,000.
MADERA—Henry Picciolo, 750 seats; $50,000.
MERCED—Golden Gate State Theatres Corporation, 900 seats; $75,000.
NAPA—Lawrence Bong, 1,400 seats.
RICHMOND—United Artists Theatres, 950 seats; $100,000.
SHAFTER—Frank Pancero.
SHERMAN OAKS—Fox West Coast Theatres, 900 seats; $100,000.
TULARE—T. & D. Enterprises, 700 seats; $40,000.
YUBA CITY—Morgan Walsh, 1,000 seats; $100,000.

CONNECTICUT
BRANFORD—Irving Jacobs, Jr., 700 seat Branford Theatre; $65,000.
BROOKFIELD—Athan Prakas, 1,400 seats; $145,000.
BROOKFIELD—Louis Anger, 1,000 seats; $50,000.
BROOKFIELD—Maurice and Samuel Bailey, 900 seats; $45,000.
BROOKFIELD—J. Dombey, 1,200 seat Brookfield Theatre; $80,000.
GASTONBURY—Louis Anger, Colonial Theatre.

(Continued on following page)
INCREASE SEATING CAPACITY 228,000

THEATRE OPENED FOR AUTO TRADE

V. A. Trigger and Sam Bennett have opened their new Riverside Park In Theatre at Agawam, Massachusetts. They play to automobile trade only, with open air sowings to audiences in parked cars.

It is the first such theatre in Western New England.

PEKIN—L. J. Bennett, 1,250 seat Bennett Theatre; $150,000.
PETERBORO—Carl and Lloyd Pearson, 500 seats; $40,000.
ROCKFORD—Rockford Enterprises, Inc., 1,500 seat New Orpheum Theatre; $175,000.
SALEM—Robert C. Hatcher, 550 seats; $60,000.
SPRINGFIELD—Keratos Brothers; $150,000.
SPRINGFIELD—Frisia Amusement Enterprises, Will Rogers Theatre; $175,000.
VANDALIA—H. Tanner, 450 seats; $25,000.
WILMINGTON—Theatre Acceptance, 1,000 seat Laurel Theatre; $25,000.
WILMINGTON—Thomas Berta, Wilton Theatre.

INDIANA
SHELVILLE—Elliott-Ward Enterprises.

IOWA
AMES—Joe Gerbracht and A. H. Blank; $125,000.

KANSAS
COLFAX—Walter Carroll, 500 seats; $10,000.
DALLAS CENTER—A. L. Spraker, 300 seats.
DES MOINES—Forest Theatre Corporation; $150,000.
DES MOINES—Park Roebuck, 500 seats; $185,000.
GRISWOLD—Arch Condon and Mervin Neeley, 300 seats.
ONAWA—R. A. Oliver & Mrs. Muriel Frandsen, 500 seats; $35,000.
OSKALOOSA—Bruno Pierce, $30,000.
ST. ANGAR'S—T. H. Anderson, Sr., 380 seats; $6,500.
STORM LAKE—George Norman, 600 seats; $50,000.
WAUKON—D. P. Dora, 550 seats; $20,000.

KENTUCKY
LOUISVILLE—Switow Brothers, Cozy Theatre; $60,000.
NEW RICHLAND—New Richland Theatre.

LOUISIANA
EUNICE—Liberty Theatre Company, Inc.; 400 seats; $75,000.
GRETNA—United Theatre circuit; 1,400 seats; $20,000.
NEW ORLEANS—M. A. Weinram, Laurel Theatre; $25,000.

MAINE
BINGHAM—John Marsh, 600 seat Bingham Theatre; $45,000.
FORT FAIRFIELD—G. B. Churchill, 800 seat Paramount Theatre; $30,000.
POTLAND—Leo Gorman.
SANFORD—E. M. Loew, 400 seat Sanford Theatre.

MARYLAND
BALTIMORE—Mullin, Scheck, Leventhal & Horan, 1,310 seats; $150,000.

MASSACHUSETTS
ADAMS—Charles Morst, 1,100 seats; $60,000.
BOSTON—Fred E. Leiberman (lessee), 500 seats; $30,000.
BILROCK—Maurice Sharaff.
BUZZARDS BAY—Philip Domidico.
FALMOUTH—Charles F. Abbott, 750 seats; $40,000.
HYANNIS—M. P. Theatre Corporation, 1,100 seats; $50,000.
RANDOLPH—Markell Syndicate, 1,000 seats; $75,000.
RANDOLPH—Kane & Pelch, 1,000 seats; $75,000.
RUTLAND—E. L. McAuliffe, 1,000 seats; $50,000.

MICHIGAN
DETROIT—John Theatres Company; $75,000.
DETROIT—Wisper and Wetsman Circuit, 1,700 seat Harper Theatre.
MILFORD—Mr. and Mrs. R. G. Hewitt, 400 seats.
ONATONOGON—John J. Clark, 700 seats; $25,000.

MISSISSIPPI
ABERDEEN—Eglin Brothers, 900 seats; $35,000.

JACKSON—The Reynolds Investment Company, 1,850 seats.
JACKSON—Jones Theatre, Inc., 2,500 seats; $250,000.

WAVEAD—Coast Gulf Amusement Company, Gulf Theatre; $50,000.

MISOURI
BUTLER—Charles Fisk, 400 seats; $10,000.
CLINTON—Joe Chosen, 650 seats; $35,000.
FAIRMOUNT—Rube Rinkelstein, 750 seats, Byam Theatre; $40,000.
JEFFERSON CITY—A. C. McKinney, 600 seats, the Plaza; $15,000.
PLATTSBURG—Tom Wilcoit; $10,000.
POROSI—Harry F. Blount, 650 seats, Plaza Theatre; $50,000.
SALEM—F. V. Mercer, 500 seats; $30,000.
SAYEVILLE—C. E. Cook, 600 seats; $25,000.
ST. LOUIS—South Side Amusement Company, 1,500 seats; $150,000.
ST. LOUIS—Hal J. Lederman, 700 seats; $50,000.
ST. LOUIS—Thomas James, 750 seats; $50,000.

UNIVERSITY CITY—Nash-Holloway Company, 978 seats; $50,000.
VANDALIA—R. W. Ashby, 650 seats.
WEBSTER GROVES—Webster Groves Theatre Corporation, 1,200 seats.

MONTANA
MISSOULA—Oscar Paisley, 500 seats.
NEBRASKA
BROKEN BOW—H. F. and C. Howard Ken- nedy, $200; Broken Bow Theatre; $30,000.
GRAND ISLAND—Harry Schiller, 850 seats, Grand Theatre; $35,000.
HAYTOWN—Franks & Billings, 400 seats; $20,000.
SOUTH SIOUX CITY—A. E. Thacker, 700 seats; $60,000.
URTICA—N. Howe, 500 seats.
WAUNETA—Dr. F. E. Rider, 475 seats, Crystal Theatre; $25,000.

NEW HAMPSHIRE
BERLIN—Harry Bison, 1,000 seats; $75,000.
BERLIN—New Hampshire Theatre, 1,000 seats.
FRANKLIN—George Black, 700 seats; $25,000.
FRANKLIN—Samuel Kurson.
ROCHESTER—Peter Latchis, 600 seats; $35,000.

NEW JERSEY
ATLANTIC CITY—700 seat Alan Theatre.
BELLEVUE—600 seat Belvedere Theatre.
CLIFTON—Walter Reade, 1,000 seats.
DENVILLE—600 seats.
EAST TRENTON—Walter Reade.
JERSEY CITY—Bergen Center Holding Corporation, 1,000 seats.
JERSEY CITY—1,500 seats.
KEANSBURG—S. V. Pocalia, 1,200 seat Fox Theatre.
MORRISTOWN—Walter Reade.
PRINCETON—Princeton Municipal Improvement, 1,200 seat Playhouse Theatre; $300,000.
TEANECK—1,000 seats.

NEW MEXICO
ALBUQUERQUE—Jack Brandenberg, 435 seats; $60,000.

NEW YORK
BRONX—Viewhold Holding Corporation, 800 seats.
BROOKLYN—Randorce Amusement Company, 1,000 seats.
COHOES—Fabian Theatres, Inc., 1,300 seats.
SIGNO
HUDSON—American Community Theatres Corporation.
HUNTS—Walter Reade.
JAMAICA—Rosewood, Realities, Inc.
NEW YORK—Harry Brandt, Dale Theatre.
NEW YORK—Harry Brandt, Earl Theatre.
NEW YORK—Leff-Meyers Circuit, 600 seat Zenith Theatre.
NEW YORK—Luxor Beecker Amusement Circuit.
NEW YORK—B. S. Moss, 800 seats; $250,000.
OXFORD—William Smalley.
SARATOGA—Walter Reade.
UTICA—Western Massachusetts Theatres, Inc., 1,400 seats; $50,000.

NORTH CAROLINA
ASHVILLE—Y. Frank Freeman, 800 seats.
CHARLOTTE—Ellis Blumenthal, Lyon Theatre; from $30,000 to $50,000.
RALEIGH—1,100 seat Ambassador Theatre.

OKLAHOMA
OKLAHOMA CITY—Standard Theatres, 1,100 seat Tower Theatre; $40,000.
OKLAHOMA CITY—T. B. Noble, 1,200 seat State Theatre.

OHIO
AKRON—William N. Skibbl, 650 seats; $100,000.
AKRON—Meyer Fine & J. S. Jossey, 1,500 seat Highland Square Theatre; $200,000.
ASHATUBA—Jack Steinberg, 1,000 seats.
ASHATUBA—D. R. Bly, 500 seats; $40,000.

OREGON
BANDON—Richard Fish, 500 seat Bandon Theatre; $100,000.
JOHN DAY—Mrs. Bertha Dixon, 700 seat New Orpheum Theatre.
NEW LONDON—W. E. Lees, Pix Theatre; $25,000.
NEWPORT—William McKevitt, 250 seats.
ONTARIO—Ontario Amusement Company, 250 seat Ontario Theatre; $45,000.
SPRINGFIELD—H. E. Lawson, 300 seat Springfield Theatre; $10,000.
SWEET HOME—George Gessler, 450 seats; $10,000.

PENNSYLVANIA
CRAFTON—William and Harry Walker, 800 seats.
DuBOIS—Harris Amusement Company, 750 seats.
PETROLIA—M. Serventi, $30,000.
WEST YORK—William Goldman; 1,200 seats.

RHODE ISLAND
WOODCROCKET—Fred Greene, 1,500 seat Bijou Theatre; $90,000.

TENNESSEE
CLEVELAND—W. T. Ellis, 800 seats; $35,000.
NEW ALBANY—Fellon and Haberfield, 400 seats.

TEXAS
ENNIS—Stiles and Sayag, 700 seats; $50,000.
HOUSTON—Luci, Jurena & Jurena, 400 seats; $10,000.
HOUSTON—Interstate Circuit, 1,500 seats; $15,000.
OVERTON—E. Texas Theatres Corporation; $25,000.
PELLY—H. E. Brunson, 500 seats; $10,000.
SAN ANTONIO—Pickers Theatres, Inc., 1,000 seats.
SOUTH AUSTRIN—Interstate Circuit, 1,100 seats.

VERMONT
BRATTLEBORO—Western Massachusetts Theatres, Inc., 1,200 seats; $30,000.
BRATTLEBORO—Western Massachusetts Theatres, Inc.
MIDDLEBURY—P. S. Murray, 600 seats; $15,000.
SOUTH BURLINGTON—Peter Latchis, 500 seats; $30,000.
SOUTH LAMBERS—Fred Sharby, 700 seats; $50,000.
WATERBURY—Andrew Tegu, 750 seats; $45,000.

VIRGINIA
ABINGDON—R. K. Stebbow, 600 seats; $50,000.
FLOYD—Leonard Bransome.
FREDERICKSBURG—Pitts interests.
LEXINGTON—Warner Brothers, 900 seat State Theatre.
LOUISA—A. L. Bendheim.
RICHMOND—Gunter Amusement Company, Richmond—Neighborhood Theatres, Inc.

WASHINGTON
ABERDEEN—Brooks Murphy, 600 seats; $30,000.
BREMERTON—Ed Odler, 400 seats; $30,000.
BURLINGTON—John Wheeler, 600 seats; $25,000.
CATHALAM—Jerry Randolph, 300 seats; $12,000.
CLALLAM BAY—Al Fernandez, 450 seat Clallam Theatre; $10,000.
ELECTRIC CITY—State Land Company, 500 seats.
ELLensburg—Frederick Mercy, 800 seat Liberty Theatre.

(Continued on page 18, column 3)
FOR years David O. Selznick has been making the most sacred of the it-can't-be-done theories appear ridiculous. He did so in the cases of "Little Women" and "David Copperfield," and thereby exerted a great influence upon present day production trends. His "A Star Is Born" knocked into a cocked hat the conviction that there couldn't be such a thing as a good "Hollywood picture."

An iconoclast, he has chosen for his newest production a title which attests in so many words his rebellion against general status quo and the contentions of the tradition school of theorists. It sounds as though something appropriate to a Sunday afternoon concert is in the offing. On the contrary, Mr. Selznick will attempt to prove—and he's an odds-on favorite to succeed—that there's nothing sacred in the hypothesis that newspaper stories have been done to death. Of course Mr. Selznick's publicity department forecasts that "Nothing Sacred" will be the greatest box office film ever made in Technicolor. Nevertheless, if you listen to the gossip around the cutting rooms, among the non-artist workers on the set, among the juicers up in the rafters, and if you watch what's going on, you can't help becoming convinced that Mr. Selznick will have an A-1 newspaper story.

In character, the story is romantic farce. In plot it concerns an ace reporter and a girl scribbler, fresh from the country, who perpetrated a hoax that almost turned New York inside out. The hoax would have succeeded had not the boy and girl fallen in love. Simply, it is a mixture of love and laughs.

The form chart is usually a pretty good thing to rely upon. To bring to realism
SELZNICK TRADITION

A PICTORIAL PREVIEW

by GUS McCARTHY

in Hollywood

James H. Street's short story, "Nothing Sacred" (soon to appear in Cosmopolitan Magazine), Ben Hecht of "Soak The Rich," "Barbary Coast," "Viva Villa" and, a long time ago, "Scarface," repute, was hired to prepare the screen play. Then, from director William A. Wellman and cameraman Howard Greene, down to the most minor stage hand, Mr. Selznick turned his property over to the same crew that made "A Star Is Born".

For stars he selected Fredric March, whose performance in "A Star Is Born" almost came up to the one he gave in "The Royal Family of Broadway," and Carole Lombard, who first came into her own in "My Man Godfrey," although everybody seems to have forgotten "Twentieth Century." Listed as principal supports are Walter Connolly, currently talked about more favorably than ever as "The Good Earth" descends from road show to popular price classification. Connolly, incidentally, is the only player yet signed for "Gone with the Wind," if it ever is made. There are many others in "Nothing Sacred," but the most prominent are Charles Winninger and Frank Fay, genial vaudeville and night club master of ceremonies, whose "A Fool's Advice" never was released.

The action calls for the stars to do everything from riding on hook-and-ladders and jumping off the dock to being the central figures in a lavish night club sequence.

Thanksgiving will come in November and so will "Nothing Sacred."
Settle Paramount Suits Tentatively

Tentative agreement has been reached for settlement for $2,150,000 of two recovery actions brought in 1934 by the reorganization trustees of Paramount against officers, directors and associates of the company during the period 1927 to 1931. The agreement came at a conference between Stanton Griffis, chairman of the executive committee of Paramount, and Arthur A. Ballantine, of Root, Clark Buckner & Ballantine, counsel of the Paramount trustees, in London last week, it was learned in New York Wednesday.

The conditional settlement figure, which is $150,000 more than the original proposal submitted to Paramount and the trustee, Charles D. Hilles, by attorneys for the defendants several weeks ago, is subject to further negotiation as to the manner of payment—whether in lump sum or in a period ending and must be approved by the U. S. district court in New York—which retained jurisdiction over the two actions at the time it approved the Paramount reorganization plan in 1935. It is estimated that 30 to 40 days will be required to complete details and file a petition with the court to approve the settlement.

Trial of the first of the two suits is scheduled for September 27, before Isidor Wasservogel, supreme court justice. Indications are that a postponement will be asked.

Mr. Ballantine, on his arrival Wednesday, said that the settlement has been approved and he added that he had discussed the proposed terms with Mr. Griffis in London and commented that "in cases of this kind there is always the possibility that an agreement will be reached eventually."

Mr. Hilles is away from the city this month.

The amounts to be paid by the principal defendants, in case of ultimate approval, are understood to be approximately as follows: Kahn, Loeb & Co., former Paramount bankers, $650,000 on behalf of six to eight defendants, including the estate of Otto H. Kahn, former head of the banking company; Sidney R. Atwood, $200,000; Abraham Zucker, $550,000; Jules E. Brulatour, $100,000; Frank Bailey, $100,000; and the estate of Emil Shapiro, $50,000.

There are 22 defendants named in the two actions, one of which seeks recovery for losses reported to the company in redemption at guaranteed prices of its stock which was issued for acquisition of theatres and other property during the company's expansion period, ending in 1931. The recovery sought is for the difference between the redemption price and the market price of the stock at the time it was redeemed. The second suit seeks recovery of sums which it charged was paid to former Paramount officers "in excess of reasonable compensation and the recovery from financial associates of actual or potential profits" from participants in an employees' stock purchase plan.

U. S. Sues Jewel For Sex Film's Return

Declaring the Austrian film, "Mysteries of Sex," imported by Jewel Productions two years ago and passed by the customs officials, is obscene, U. S. Attorney Lamar Hardy brought suit in federal court to force the company to deliver the print and for an order to confiscate the negative and print.

After its approval by customs officers in 1935, under the name "Science of Mankind," a name of "Mysteries of Sex" was seized early this year when it arrived in this country.

Bombing of Shanghai Cripples: Theatres, Attendance in China

Aerial bombing and shelling of Shanghai by Japanese and Chinese has turned the amusement center around Avenue VII and Tibet Road into a shambles and has resulted in the wounding of a cameraman. Many of Shanghai's 42 theatres are said to have been destroyed and others have been abandoned.

An official at the Chinese Consulate in New York expressed the belief that all the amusement centers in Shanghai were closed.

Suspension of theatre operations has caused a 25 per cent drop in the earnings of American producers, according to a report received by the U. S. Department of Commerce from Iulian Arnold, commercial attaché at Shanghai.

George Kainakou, chief Universal newsreel photographer, was wounded by shrapnel near the Cathay hotel. Three weeks ago, a camera was shot from his hands. A March of Time cameraman, Harrison Foreman, and Mr. Kainakou were put off an American naval tender by guards who feared the cameramen would film Japanese warships and that the tender would be fired upon. Two other cameramen were not discovered until the boat got under way. Their equipment was confiscated.

There are 340 known exhibition outlets in China. Of this number, 42 are in Shanghai, which has the greatest theatre concentration in China. Tientsin and Peiping, scenes of other battles, have 33 theatres between them. In 1936, China imported 415 features, 336 of which were of American origin.

American distributors and importers in Shanghai are: Paramount Films of China, Inc.; Fox Film Federation, Inc.; Krikel and Krikel (distributors for United Artists); MGM of China; Universal Pictures Corporation of China; Peacock Motion Picture Company (handling RKO); Warner Brothers and Columbia.

Fleischer Attacks Labor Board Vote

Charges that the election of Fleischer studio employees, resulting in a decision to authorize the Commercial Artists and Designers Union to represent them as collective bargaining agent with the cartoon producer, were "improper, purposeless and binding on nobody," were made by the Fleischer company this week through its attorneys, Phillips and Nizer.

The election, held under the direction of the National Labor Relations Board, resulted in a 59-0 vote in favor of the union representing the employees. An additional 15 votes cast by employees who had been discharged for fomenting a "slow-down" strike some time ago were not counted, pending decision from the Labor Board on the validity of their ballots.

The company said in its statement that the election fails to reflect the attitude of the Fleischer employees, adding that "most of them refused to vote." The statement cited also the union's insistence upon representing the animators who, it was said, "feel that their problems are entirely different from those of other employees" and that they are said to favor a separate organization.

Spokesmen for the Labor Board refused comment on the Fleischer statement. The election results had been sent to Washington, it was said, and the next move would emanate from there. It is understood that the Board is considering an appeal to the U. S. circuit court of appeals.

Leslie Howard and Eugene Frenke are planning to form a producing company to make six pictures a year.

291 New Theatres In Seven Months

(Continued from page 15)

LEAVENWORTH—Ted Wilson, 500 seat Alpine Theatre; $20,000.
NEWPORT—V. T. Baker, 400 seat Rainbow Theatre.
RITZVILLE—Roy C. Irvine, 450 seat Ritz Theatre; $10,000.
SEATTLE—Harry Black, 500 seats; $25,000.
SEATTLE Business, Properties, Inc., 750 seat Green Lake Theatre; $100,000.
SPokane-Spokane Suburban Theatre Company, 1,000 seats; $100,000.
TACOMA—Dean and Moore, 250 seats; $12,000.
WISCONSIN
ASHLAND—Bay Theatre Company, 500 seats, Ashland Theatre; $50,000.
BELOIT—Beloit Operating Company.
CHIEFLAND—Tom Fall, 400 seat Amusement Co.; $100,000.
CLINOT—Brown & Sandle (lessees), 300 seats; $20,000.
CLINTONVILLE—Dr. W. H. Finney, 400 seats; $25,000.
EAGLE RIVER—Eagle River Amusement Company, 300 seats; $20,000.
FREDERICK—Clark Norine, 500 seats; $10,000.
FORT ATKINSON—J. J. Craite, 400 seats; $35,000.
GABLES—Carl McKeeth, 500 seats; $35,000.
KAUKAUNA—Kaukauna Theatres, Inc., 500 seats; $35,000.
KENOSHA—J. P. Adler, 800 seats; $60,000.
MILWAUKEE—Varisty Theatre, $100,000.
MINOCQUA—Ray Quady, 600 seats; $15,000.
PHILIPPS—A. N. Donnalin, 400 seats; $25,000.
PRESCOTT—T. W. Quinn, 400 seats; $12,000.
RICHLAND CENTER—Mrs. Jake Eskin, 500 seats, Eskin Theatre; $50,000.
SUPERIOR—Russell Pettingill, $100,000.
your two sensational star discoveries of 1937 in the miracle musical of this or any year!

Thin Ice
ONLY 20th COULD GIVE
with Sonja and Tyrone

Your "One in a Million" girl meets the boy in a million . . . amidst the snow-clad splendors of the cloud-swept Alps and of glistening ice carnivals merry with gaiety and melody that ring happily to the stars!

20th CENTURY FOX
Darryl F. Zanuck
in Charge of Production
YOU SUCH A SPECTACULAR SHOW thrilling as you knew they'd be together!

Sonja HENIE • Tyrone POWER

in

Thin Ice

with

ARTHUR TREACHER • RAYMOND WALBURN • JOAN DAVIS
SIG RUMANN • ALAN HALE • LEAH RAY • MELVILLE COOPER • MAURICE CASS • GEORGE GIVOT

Directed by Sidney Lanfield
who directed "One In A Million," "Sing, Baby, Sing," "Wake Up and Live"

Associate Producer Raymond Griffith

Screen play by Boris Ingster and Milton Sperling. From the play "Der Komet" by Attila Orbok. Dances staged by Harry Losee.

Songs that make it as delightful to listen to as it's lovely to look at:
By Lew Pollack and Sidney D. Mitchell:
"MY SECRET LOVE AFFAIR" "OVER NIGHT"
"MY SWISS HILLY BILLY"
And another by Mack Gordon & Harry Revel:
"I'M OLGA FROM THE VOLGA"
Three spectacular ice-ensembles—each more breath-taking than the last—glorify this delightful, musical romance...with whirling, swirling hundreds gliding and skimming in scenes of indescribable grandeur. Gorgeousness incomparable! Nothing so completely thrilling has ever been brought to the screen before!
More radiantly exciting than ever... and when she skates and skis... you'll see new marvels of grace such as even incomparable Sonja never before revealed!
Teaming two of today's most important marquee names...

Giving them a love story that, in itself, guarantees smash boxoffice...

Spectacularly showering the screen with scene after scene of electrifying magnificence and matchless beauty...

Enriching them with songs by tunesmiths who write nothing but hits...

Brightening the grand supporting cast with ace comedy performers...

Eclipsing completely everything that made "One In A Million" such glorious entertainment!

Need we say what that means to your theatre!

Sonja Henie

Tyrone Power

"Thin Ice"
EXHIBITORS AND PARAMOUNT AVOID COURT RULING ON PRODUCT STRIKE

Both Sides in Dispute Over Availability Date of Six Pictures Say They'll Fight It to a Finish

There are no signs of either side giving ground in the product "boycott" conflict between independent exhibitors and Paramount Pictures, other than forcibly through the courts. Pending a decision in the two test suits instituted by Paramount, in Philadelphia and Minneapolis, both the owners and the distributor are "watchfully waiting," each side apparently determined to fight out the issue in the open.

The Philadelphia United Motion Picture Theatre Owners voted to continue indefinitely to refrain from dating Paramount pictures under contract and to abstain from buying any new product from that company. A "buying combination" in each UMPTO member would participate is being considered, to act when the controversy with Paramount is ended.

Decision by a federal court in Philadelphia on Paramount's petition for a permanent injunction, restraining the owners from pickinget and other physical "strike" activities, is due within ten days.

Federal court in Minneapolis continued the temporary restraining order obtained by Paramount in that territory until a further hearing Thursday or next week.

George P. Aarons, UMPTO leader in the Philadelphia campaign, said the move represents some 4,000 independent owners throughout the country.

W. A. Steffes, the Allied and present anti-Paramount leader in Minneapolis, claimed "there are over 3,000 theatre owners in the United States who have joined this movement."

Barney Balaban, president of Paramount, was widely quoted in the press as saying that the "boycott" would make a difference of more than $10,000 to Paramount in lost dates, and that only about 100 of the smaller theatres in Philadelphia are involved.

It's All About Six Films

The issue is over the demands by the exhibitors that Paramount return six features to 1936-37 contract delivery, from 1937-38 contracts, as follows: "The Count of Luxemburg," "Artists and Models," "Dolores," "Side and Handson," "Swan of the North," "Soul at Sea," and an unnamed Marlene Dietrich production directed by Ernst Lubitsch.

Independents, called to a June 29th protest meeting in Washington, D. C., agreed to affect a "date strike" against Paramount in August, and Minneapolis and Minneapolis owners proceeded to publicize plans for elaborate public and industry picketing of theatres insisting on playing Paramount product.

Paramount's exchanges, too, were to be picketed. The company went into the federal courts and obtained injunctions in Minneapolis and Philadelphia against the picketing, although the exhibitors were not restrained from refusing to date Paramount pictures or buy 1937-38 product.

A hearing on the permanent injunction in Philadelphia was postponed last Wednesday to give Federal Judge Oliver P. Dickinson time to study additional briefs which were filed by both sides this Wednesday.

Aarons Called by Paramount

Mr. Aarons, although the "strike" leader and UMPTO executive in Philadelphia, was unexpectedly called as a witness by Paramount. Judge Dickinson called Mr. Aarons' testimony "very frank," including Mr. Aarons' admission that the independents were determined to buy the independent Paramounts films until the company delivers the six pictures at issue, and that some 400 owners in the Philadelphia territory were "engaged" over Paramount's "holding out" of those films. All these pictures, he declared, should have been delivered to theatres before July 31st, under 1936-37 contracts.

The independent owners had a further grievance, declared Mr. Aarons, because Paramount had proffered to them a new type of contract which "hiked" rentals for product and reduced the yearly quota from about 65 to 53.

Threats Not Countermanded

The witness declared that UMPTO members had abandoned plans to picket by airplane and sound truck any exhibitor continuing to use Paramount films during the "strike," on the advice of Benjamin M. Goldner, the organization's counsel, but, to a question by William Schneider, Paramount counsel, Mr. Aarons admitted that the UMPTO had not countermanded threats to virtually every theatre owner in the Philadelphia area that their places would be picketed if they showed Paramount films or signed a 1937-38 contract.

Mr. Aarons told the court that the organization still intended to "urge" every exhibitor not to sign a Paramount contract unless the six features promised last year were delivered. During the testimony it became known that the UMPTO, operating in eastern Pennsylvania, southern New Jersey and Delaware, had circulated virtually every one of the 4,000 independent owners throughout the country to line up the "buyers' sit-down strike."

Further evidence that the UMPTO is going to push the fight came Monday when its membership, meeting in Philadelphia, voted to continue the "date-strike" indefinitely.

Boston, Los Angeles, New Jersey, Ohio, Milwaukee, San Francisco, and other exhibitor groups, intending to join in the "strike" had held a meeting when the issue reached the courts, although a strike vote in San Francisco is set for Tuesday.

Additional Protests

The Philadelphia meeting of Monday, discussion at which was led by Attorney Goldner of the UMPTO, brought additional protests against distribution policy by the Grand National for repeatedly advising exhibitors that it would not deliver the second James Cagney feature on last year's contracts. The members indicated that action would be taken in that direction.

Edward Pesky, president of Grand National, said Tuesday that the company would deliver the second—as yet un-titled—James Cagney feature under 1936-37 contracts, but explained that the second Cagney was a Victor Schertzinger production with James Cagney, which is still another Cagney.

Members of the Philadelphia session questioned Barney Balaban's assertion that his Paramount company would lose no more than $16,000 as a result of the playdate "boycott."

It was said at the meeting that 13 independent members of the UMPTO alone had a Paramount film bill of well over $100,000.

David Barrie, Philadelphia owner, presented a proposition to give the power of attorney to a UMPTO committee to buy 1937-38 Paramount product when the present controversy is adjusted. Distributors, as a rule, refuse to do business with exhibitor buying combinations.

In any event, the organization decided to determine the feelings of the membership. Enjoined by temporary injunctions from (Continued on following page)
LEADERS DISPUTE EXTENT OF "SRIKE"

(Continued from preceding page)

picketing the Paramount exchange in Minneapolis, reopened and other theatres playing Paramount product, Al Stieves' Allied Theatres of the Northwest, in Minnesota and the Dakotas, were ready to go into Federal Judge Guinan's judgement of the court in Minneapolis on Thursday to oppose the Paramount petition for a permanent injunction. In the Philadelphia case, the Minneapolis suit charges the owners with conspiracy under the federal acts against restraint of trade.


A "Call to Arms"

After a preliminary hearing which lasted throughout last Thursday, Federal Judge Nordby continued in full force until further hearing on Thursday of this week the temporary restraining order obtained by Paramount last week against United Theatres of the Northwest and individual defendants. The order prohibits mass action by the exhibitors in their "buyers' strike" against the company.

Judge Nordby adjourned the Thursday morning session following arguments on a motion by the defendants to amend the wording of the restraining order. The motion was denied by the court after the hearing resumed at 2:00 P.M. The change involved only the language of the preamble to the order and did not alter the effect of the order in any respect. Under its provisions the defendants continue to be restrained from concerted action against the company, mass demonstrations or the employment of coercion to compel exhibitors to refrain from playing the company's pictures or negotiating new contracts with Paramount.

A "Call to Arms" issued in bulletin form to owners to join in the strike, and signed by the "Strike Committee" of Allied of the Northwest, pleased with "the few theatre owners in this territory who have not as yet joined," to agree with "this policy" not to play any more Paramount pictures until the argument is settled.

"There are several theatre owners in this strike who perhaps will be forced to close their theatres if the situation is not settled within the next 60 days," said Allied's statement, adding that, regardless, "these same exhibitors are determined to do that very thing rather than lose the strike."

The injunction, said Allied, "does not mean that the theatre owners should simply sit idly and do nothing" but to play any more Paramount pictures until the argument is settled.

National Decency Legion

Classifies Seven Productions

Of seven new pictures reviewed and classified by the National Legion of Decency in its listing for the current week four were approved for general patronage, two were found objectionable for adults and one was cited as objectionable in part. The pictures and their classification follow.


Storm Upset GB's Battleship Preview

The elements played havoc with the press department of Gaumont British last week when drenching rains upset plans for a novel locale for a preview of "Gangway," the new Jessie Matthews musical.

The picture was to have been shown on the open deck of the U.S.S. Texas in the Brooklyn Navy Yard. In the midst of dinner, which was served indoors, a thunderclap heralded a downpour and the original plan for a screening in naval atmosphere had to be discarded. After some delay, equipment was moved indoors for the screening.

SHORT PRODUCT PLAYING BROADWAY

Week of August 14

CAPITOL
Screen Snapshots, No. 12. Columbia

CENTRAL
That's the Spirit. Educational
The Ski Parade. Twentieth Century-Fox

CRITERION
Tramp Trouble. RKO Radio
Eliseo Granet and His Orchestra. Vitaphone Popular, No. 8. Vitaphone

MUSIC HALL
The Moose Hunters. United Artists
March of Time, No. 13. RKO Radio

PARAMOUNT
Popular Science, No. 6. Paramount
Killers of the Khyber. Paramount
Paramount Pictorial, No. 1. Paramount

RIALTO
Tennis Tactics. MGM
Hollywood Party. MGM

RIVOLI
The Moose Hunters. United Artists

ROXY
Mickey's Elephant. United Artists
Nature the Artist. Vitaphone

STRAND
Land of the Magyar. Vitaphone
Speaking of the Weather. Vitaphone
Pictorial Review, No. 10. Vitaphone

Williamstown to See 'Tolerance' As An Institute Show

Two motion pictures, "one dealing with the importance of tolerance among people of all faiths, and the other with the farreaches of the concept," were shown last week at the Williamstown Institute of Human Relations, which is a project of the United Nations Educational, Scientific and Cultural Organization. The idea for the picture was suggested by an article written by a member of the General Assembly, and was adopted by the General Assembly as a project of the United Nations Organization. The film was produced by the Division of Visual Experiment of the Harvard Foundation in cooperation with the Institute of Pacific Relations.

Fligelson in Visit To Inspect Theatres

T. H. Fligelson, independent operator of six theatres in England, arrived for a visit to this country last week on a combined business and pleasure trip.

Mr. Fligelson will go to the coast after a week in New York and will inspect theatres in both the east and west. He reported that the circuits in England are going through large expansion moves.
Here's what the trade reviewers are saying about our new picture:

"Swell picture! Combines all the elements necessary for a top grosser! Has everything that can be desired!"
—Showmen's Trade Review

"Cast, direction, production all point toward enthusiastic reception by theatre audiences in any spot! Loretta Young and Don Ameche score heavily!"
—Boxoffice

"Don Ameche and Loretta Young repeat their success with performances of 'Love Is News' quality!"
—Motion Picture Daily
RADIO INVESTIGATION
Said to Be Assured

White Resolution Is Reported
Unanimously to Senate
by Commerce Committee

Congressional investigation of the Federal Communications Commission is assured, say reports from Washington, with the unanimous reporting in the Senate last week of a resolution for inquiry into the actions and policies of the board by the Senate interstate commerce committee and the introduction of a similar resolution in the House by Representative W. D. McFarlane of Texas.

Sponsored by Senator White of Maine, the Senate resolution calls for a sweeping inquiry into broadcasting companies, radio stations and acts of the FCC with regard to broadcasting. If the White resolution should be adopted before adjournment, the committee probably will conduct the inquiry during the Congressional recess.

Frank R. McNinch, chairman of the Federal Power Commission, has been appointed chairman of the communication commission to put it "in order," it was said at the White House.

The Senate resolution charges that issuance of broadcasting licenses has been irregular and contrary to the spirit and letter of the law and that partiality frequently has governed the granting of licenses.

Other charges include:

1. That the control of licenses and frequencies has passed to others than the original licensees without the written approval of the Commission, as prescribed by law.
2. That there has been monopolistic concentration of radio stations controlled by one chain in certain areas.
3. That in permitting the concentration of radio stations the commission has failed to provide equitable distribution of broadcasting facilities to other territories.
4. That "political and other influences" have guided the acts of the commission.

The resolution also directs investigation of financial practices, such as the sale price of any broadcasting station sold or transferred and the sale of stock and other securities.

In addition, the resolution specifically directs a study of whether the commission departed from or modified the application of regulations and engineering standards. The matter of censorship would also be investigated, especially as it relates to the control of stations by holding companies, affiliation of radio stations with newspapers and the extent of education broadcasts, patent medicine advertising and use of the radio for political purposes.

Representative Robert L. Bacon of New York, who is supporting Representative McFarlane's resolution in the House, scored the employment of Charles Michaelson, Democratic party press agent, by the Crosley Radio Corporation as public relations counsel. Mr. Bacon suggested that the company "might want Ted at court to influence the decisions of the committee."

Warner Hold 3
Circuit Meetings,
Set 8 More Shows

Warner Theatres held circuit meetings this week in Philadelphia, Cincinnati and Cleveland, and added eight houses to the list which will participate in the company's national trade exhibit to take place Monday and Tuesday in 31 cities in the United States and Canada.

Approximately 150 Warner theatre managers and executives in the Philadelphia area attended the meeting Tuesday at the Bellevue-Stratford. Joseph Bernhard, general manager of Warner theatres, Gradwell L. Sears, general sales manager, and S. Charles Einfeld, director of advertising and publicity, addressed the gathering which was presided over by Ted Schlanger, zone manager. After the meeting, "The Life of Emile Zola" was shown.

Southern Ohio theatre managers for Warners met Tuesday and Wednesday at the Netherland-Plaza Hotel, Cincinnati, while representatives of the northern Ohio district convened Thursday at the Warner offices in Cleveland.

Harry Goldberg, in charge of Warner national advertising, attended both Ohio meetings.

The eight additional theatres which will participate in the nation-wide trade preview of Warner fall product are the Broadway, Charlotte; Nile, Minneapolis; Southeast, Salt Lake City; Alhambra, San Francisco; Egyptian, Seattle; the Ritz, St. Louis; Fox West Coast, Ogden, Denver and the Garfield, Milwaukee.

Five of the seven motion picture exhibitors from Greater New York have been invited to attend the New York preview to be held at the New Amsterdam Roof Theatre. The New York showings will start at 10:15 A.M.

ROMANTIC STORIES
WANTED IN EUROPE

Despite the unsettled condition of European countries, there is a definite movement toward the romantic, according to Edwin Knofl, head of Metro-Goldwyn-Mayer scenario department, who recently returned from a shopping tour of Continental centers. "Unlike the days prior to the World War, few Central European novelists are penning inflammatory patriotic books," Mr. Knofl said. "All are writing boy-meets-girl things."

American literature, Mr. Knofl said, is partly responsible for the change.

Keep Films Clean,
Sidney Kent Tells
National Group

The need for keeping the screen on a high moral plane was emphasized by Sidney R. Kent, president of Twentieth Century-Fox, in an address made last week before the 1937 convention of the National Theatres meeting at the Hotel Broadmoor, Colorado Springs. (Picture on page 10.)

Mr. Kent said that the Legion of Decency, organized some two years ago by the Catholic Church, had done the industry "a big favor" in cleansing pictures.

The address was heard by 105 executives of National Theatres convening in a four-day meeting from August 10th to 13th for discussion of general policies, booking, costs, personnel and legislation. National Theatres is the Chas. Fox owned affiliate of Twentieth Century-Fox, controlling some 450 theatres in the west, northwest and midwest, and is operated for Fox by the Century-Fox division.

The first day's session consisted of talks by Spyros Skouras and Aubrey Scheinck, and the reading of a literary letter by Adolph Zadek, Darryl F. Zanuck, Ned E. Depinet and other executives.

The plea for decency on the screen was Mr. Kent's second address at the convention. The first was delivered at the second day's meeting and concerned itself with television and color films. Mr. Kent deprecated the influence that television might exert on motion picture audience on the ground that "people want their amusement in crowds. Speaking of color films, Mr. Kent felt that it would not supplant black and white.

"In some cases, color has been invaluable to a film," he said. "In others, it makes absolutely no difference in the final analysis."

Time was devoted to a discussion of the double feature principle which was approved in view of the vigorous public demand for twin bills.

Speakers on a variety of topics included division managers: A. M. Bowles, of San Francisco, H. J. Fitzgerald of Milwaukee, Al Pinkelstein of Portland, Oregon, Rick Rickerson of Denver and E. C. Kansas City. Charles Skouras, president of Fox West Coast Theatres, also made an address.

Between sessions the delegates made a trip to the Will Rogers Shrine of the Sun at Cheyenne, Wyoming. They went to the mountain to place a plaque in honor of the memory of the late humorist.

A Fox divisional meeting of National Theatres will be held in Denver August 31st to September 2nd. Approximately 100 representatives from the Montana and other western districts are expected to attend.

Skouras Managers
Meet in New York

Approximately 100 managers and assistant managers of Skouras Theatres meet in New York this week at the St. Moritz. Policies and new product will be discussed by George Skouras, William White and other circuit executives.

Voight Repeats with Republic

Hubert L. Voight, now engaged in advance publicity on Republic's "The Sheik of Araby," has been asked by the company to handle the advance publicity and exploitation of "Manhattan Merry-Go-Round," in production at the Biograph Studios in the Bronx, New York.
GENE and HARRIET
fall in love to sweet new swing-time strains!

PARKY peeks at Penner and the panic's pandemonium!

PENNER picks on Parky and the party panic's on!

HELEN heckles Victor and the laughs come thick and fast!
RIOT!

Joe Penner
Gene Raymond
Parkyakarkus
Victor Moore
Harriet Hilliard
Helen Broderick

with
Billy Gilbert
Ann Miller

Six Swell New Swing Songs
including those current hot favorites,
"Roses in December" and "Let's Have
Another Cigarette," and those other
top-ten tunes: "Chip a Little Ditty"
"Life of the Party"... "Yankee Doodle
Band"... "So You Won't Sing.

Victor faults the traces and becomes
a fighting man!
IT'S LOONEY BUT LOVELY!...
NUTTY BUT NICE!

GLAMOROUS...
DAZZLING...
DELIGHTFUL...
A world of high hilarity on a screen aglow with all the ear-and-eye excitement your leaping heart can stand!...
More STORY than you'd expect in ANY musical!...
More ROMANCE, more glitter, more fuss and feathers, more fine production values!...
MORE DOWN-RIGHT ENTERTAINMENT THAN YOUR SCREEN HAS HELD AT ANY ONE TIME BEFORE!

Directed by William A. Seiter
Produced by Edward Kaufman
Screen Play by Bert Kalmar & Harry Ruby
and
Viole Brothers Shore
"Boo" Heard 'Round Film World Is Born in P.A.'s Typewriter

Little Rock Society Practices Up on Commercial Advertising Pictures

by Special Correspondent
in Little Rock, Arkansas

When Marion C. Blackman, official publicity agent for the state of Arkansas, conceived the idea and organized the Society for the Booming of Commercial Advertisements in Motion Picture Theatres, it was beyond his most rosette dreams that it would bring him or his state the nationwide publicity that has resulted.

Although the Society was his brain child, Mr. Blackman is only executive secretary of the Society. Honor of being president went to Bill Bell, Little Rock civil engineer, who has become quite adept at the art of holding his open hands to his mouth and emitting a long, loud "b-o-o-o-o-o-o!"

The First "Boo"

The first "Boo" of the Society was held at the Arkansas Theatre here with Ralph Noble, manager, among the interested spectators. The Society members—about a dozen in number—had announced beforehand that they would descend upon the theatre with the avowed intention of booing the advertising picture and all its works. They had planned to "boo" the commercials at 7:30, but they became mixed up on their schedule and had to wait until 9:30 to perform.

The moment the first commercial flashed on the screen, President Bill Bell—the bellwether, as it were—gave a loud boo that was taken up immediately by all the Society members, and by others sitting in the same vicinity.

Without the Words

The house lights flared on, the commercials—three of them—continued, although it was hard to hear the words of the speaker, an announcer for Alexander Film Company, which supplies the local houses with commercials.

Preceding the booing at the theatre the Society had gathered at the home of Blackman to practice, and the rehearsal apparently had been a success.

The announced aim of the Society for the Booming of Commercial Advertisements in Motion Picture Theatres is twofold: elimination of commercials entirely in first-run houses, reduction of commercials' time in other houses, even if increased admission price is compulsory.

Back-Fire

One back-fire from the Society's booing session was a query by a columnist in the Arkansas Democrat, Little Rock afternoon newspaper, who asked: "Wonder how many of the boosers went in on passes? Or how many had passes and bought tickets that might only to boo?"

A result of the initial booing was a noticeable attitude toward general booing of commercials in houses throughout the city at other times.

A second regular meeting of the Society at another Little Rock theatre was held a week later.

Veteran of Typewriter

Mr. Blackman, a veteran newspaper man who had served as publicity writer for the Resettlement Administration before being named state publicity director by Governor Carl Bailey, reports that he has received requests for charters for other Society chapters in other states.

News and picture services all have shown considerable interest in activities of the Society, have dug up sidelights on the art of booing, interviewed executives in both production and distribution fields of the picture industry.

Mr. Blackman, who has served on the Arkansas Gazette as a reporter and feature editor, on newspapers in Detroit, Mich., and in Louisiana, as well as in Paris, France, and has written for Esquire and Collier's, takes his Society activities with all seriousness, pointing out that it has no connection with his official duties as publicity agent for the state.

As for the reactions of Ralph Noble, the manager of the Arkansas theatre, where Bill Bell boomed the boo heard 'round the world, as to whether he might favor organization of a Society for the Suppression of the Society for the Booming of Commercial Advertisements in Motion Picture Theatres, his reply to a telegram was the laconic but succinct:

"We have no statement to make."

Council Studies Scientific Aids

A study of scientific aids for the educational field, including the use of films and radio in schools, has been undertaken by the National Research Council of Washington. Irvin Stewart, former vice-chairman of the Federal Communications Commission, is director of the council's educational committee.

Other members are James B. Conant, president of Harvard; Vannevar Bush, vice-president of Massachusetts Institute of Technology; L. D. Coffman, president of the University of Minnesota; Frank B. Jewett, vice-president of American Telephone and Telegraph; Ben D. Wood, Columbia University; Bethuel M. Webster, attorney, and Ludwig Hektoen, chairman of the council.

Managers To Retain Chicago Film Board

Continuation of the Chicago Film Board with no connection with New York has been announced by Clyde Eckhardt, president. He said the officers will continue to serve until the annual election next spring, after which they will continue as secretary to the board.
ORDINANCE WOULD BAR DETROIT CHANCE GAMES

Test Case Arranged to Settle Status in Connecticut; Trial in Nebraska Set

The fate of chance games in Detroit hung this week upon the results of a city council vote on an ordinance to ban all such practices.

Major opposition to the proposed ordinance was voiced at a public hearing by Dave Newman, of Allied Theatres of Michigan, Sam Carver, of the Krim Brothers Circuit, Walter Kelly, attorney for Skillful Screeners, and J. E. Stocker, owner of the Mystere theatre.

In addition, proponents of the games supported their contention with the presentation of a petition signed by 100,000 motion pictures theatre employees.

Among those who spoke in favor of the ordinance were George W. Trendle, president of Detroit United Theatres, Ray Muer, Mr. Trendle's attorney, and H. M. Richey, director of public relations for Cooperative Theatres of Michigan.

The original request that the council adopt the ordinance was made by Nathaniel H. Goldstein, assistant corporation counsel, after the circuit court had dissolved a temporary injunction restraining police from interfering with the games.

The status of Bank Night in Connecticut, which remains in doubt despite a Windsor Locks test case, is now scheduled to be definitely fixed as a result of the technical and pro-arranged arrest of Sal Adorno, manager of the Palace Theatre in Middletown. It was contended the Windsor Locks case could not be accepted as a criterion, as proxy cards were used for Bank Night.

George S. Ryan, Boston bank night attorney; Roy Hefner, New England bank night distributor; Joseph B. Morse, New Haven attorney, and Adolph G. Johnson, Middletown distributor, conferred on arrangements for the new case, which Mr. Hefner said will be brought to trial in the supreme court with as little delay as possible.

Exhibitors to Join in Fight

Mr. Hefner also announced leading exhibitors, including Loew's and Warner Brothers, will cooperate in the fight.

Anthony Sunderland, state police commissioner, had issued a state-wide order that bank nights would no longer be allowed and as a result of this, Ernest Links, manager of the Palace Theatre in Rockville, ordered $200 in prize money given to three charitable groups.

In Blair, Nebraska, the state attorney general's office overrode the refusal of Grace Ballard, county attorney, to order the elimination of bank night at the Home Theatre. Miss Ballard, twice winner of the Home award, refused merchants' requests to bar the game pending a state-wide suspension of the bank night in the Midwest case. This is scheduled to be tried in the first full term of the court, starting September 20th.

A setback to the operation of the game was delivered in Orlando, Florida, when Frank Karl, sheriff, entered a theatre and confiscated all bank night equipment. He acted under authority given in a circuit court order obtained by the city officials. City officials supported the action on the ground the crowds collecting on the street outside the theatre could cause a traffic hazards.

FRAUD CONVICTION AFFIRMED

Another Florida development in the chance game situation was the affirming by the supreme court of a grand larceny conviction of Pete Bussat, sentenced in Palm Beach county court for fraudulently obtaining a $125 prize.

A variation of bank night, "Back Night," scored a victory in Texas when the 78th district court sustained a temporary injunction to prevent three Robb & Rowley houses in Palestine from playing the game.

Rumors that increased theatre licenses in Chicago would be a return of chance games were checked by William Daly, of the corporation counsel's office, who asserted there is no likelihood of a chance game revival.

Eight bingo operators, arrested in Cleveland last April, were discharged when Ernest Molnar, head of the vice squad, requested the court that the lottery counts be dismissed.

Internal litigation developed in Boston when Mr. Hefner, franchise holder of the bank night plan, announced he was instituting action against several exhibitors for failure to pay royalties.

Roosevelt Asked To Help Actors

An appeal to President Roosevelt for continuation of the Federal Theatre Project as a "desperately needed bridge on which to cross the chasm of unemployment," has been made by Actors' Equity Association in a letter forwarded by Frank Gillmore, president, and signed by such actors and actresses as James Cagney, George M. Cohan, Frederic March, Edward G. Robinson, Franchot Tone, Mary Boland, Helen Morgan and Warren William.

In the appeal the history of the theatre project is traced. It stated:

"We have watched first with amazement and later with delight as these federal plays drew first only curious hundreds and then built steadily through weeks and months a constant audience over the nation of more than 500,000 people every week..."

The project, the letter continued, "tapped vast audiences none of whom had ever seen a stage performance."

Mr. Gillmore also pointed out that the private theatre will be unable to absorb those thrown out of work within the next year. "We cannot expect an immediate improvement in conditions which will assure employment for even a part of the people."

CHANCE GAMES TAX

NETS STATE $3,000

While other states continue wrangling over the legality of chance games, Arkansas has turned the games into a revenue producer for the state.

Almost $3,000 has been collected since enactment of a 15 per cent tax law on bank night and other chance game awards. During July, $1,022.64 was collected, the revenue commission announced.

Monogram Meets On Sales Drive, Signs E. B. Derr

Plans for a large sales drive for Monogram Pictures during the months of October and November were formulated and launched at meetings in New York and Chicago. Salesmen and bookers in New York on August 14th and in Chicago on the following day. The campaign, which is to be known as the W. Ray Johnston-Monogram Playdate Drive, will promote 19 productions which will be ready for release during those months, almost half of Monogram's 1937-38 program.

A joint statement that E. B. Derr would produce four pictures for Monogram's new season schedule came after the conclusion of the Chicago meeting.

More than 30 branch managers attended the New York meeting at the Hotel Astor, representing the Philadelphia, Pittsburgh, Buffalo, Indianapolis and Washington offices. Among those who attended were the following:

W. Ray Johnston, president; Edward A. Green, general manager; Herman Stocker, public relations; George W. Givens, advertising director; Robert Ritchey, export general manager and the following exchange representatives:


After presiding at the New York meeting, Mr. Johnston flew to Chicago to officiate at the assembly at the Drake Hotel where representatives of mid-western exchanges had gathered to become acquainted with the sales campaign for the west.

Mr. Johnston will now proceed to west coast cities, Seattle, Portland, San Francisco and Los Angeles, in connection with the drive while Mr. Goldner and Mr. Stocker confine their operations to the eastern states.

Announcement of the Derr production arrangement was made by Scott R. Dunlap, vice-president in charge of production for Monogram, who handled the negotiations. Mr. Derr will do two Jack London stories, "Wolf Call" and "Queen of the Yukon" and will have the first ready for November release.

Mr. Derr has been closely associated with Joseph P. Kennedy, former head of the Pathe Exchange, and filled important executive positions with that company when it was headed by Mr. Kennedy. Later he went to the coast in charge of production for Pathe and subsequently joined MGM as a special producer. In 1936, he joined Republic as associate producer with Nat Levine.

A deal has been closed with the Butterfield circuit whereby Monogram product will play first run engagements in ten key cities in the Michigan territory. William Flemion, sales manager of the Detroit exchange, made the negotiations for Monogram.

Mr. Johnston declared in a statement issued in Chicago that sales during October and November would total $900,000, the greatest two-month revenue in the history of the company.

Robert Pressnell, associate producer with Universal since January, 1936, has resigned.
Buccaneer DeMille

To this bureau came a fancy varicolored epistle bidding some one's presence at a luncheon that was to be held in Paramount studio honoring a Cecil B. DeMille birthday. Tucked away in a corner was a notice that the acceptee might like to see Mr. DeMille in action directing the initial sequences of "The Buccaneer." So we said to Bill Weaver, fresh from New York, and to whom things Hollywood are still a bit of a chimera, "Let's go."

In order to be prompt we arrived an hour and a half ahead of time and proceeded to Stage 7, where for three days Mr. DeMille had been warming up, to see the first shooting of "The Buccaneer." The shooting proceeded with complications. After shooting the sequence twice, it was discovered that something had gone wrong with the camera. The third time, the film ran out before anybody noticed it. Two takes on a fresh magazine and Mr. DeMille said, "That's it."

In the meantime, a couple of bored newspaper men had discovered a parrot in a cage adjacent to a painted cypress bayou and a seascape that wasn't nearly so cooling as it looked and, for about an hour devoted their activities to repeating over and over again to the bird, "No, Mr. DeMille." Just as it looked as though the parrot might do as all parrots are supposed to do, up came Paramount's Bob Gillham to inform the volunteer instructors that "that ain't the kind of a parrot that talks." It seems the quick learners are gray; this one was green.

Then, after advising Mr. Weaver that we'd better get out of here before everybody else did, and naturally being among the last to leave the stage, we paralyzed to the commissary. The menu was a mysterious sort of thing, full of all sorts of New Orleans-Creole dishes and no Sazerac cocktails to make for easier understanding. Bravely at first, then to be surprisingly pleased, the assembled press did, as the home town paper says, "full justice to the palate-tickling exemplification of culinary art."

Adolph Zukor, articulate but inaudible, made a few remarks which, judging from the applause of most of those who did not hear, must have been inspiring. Mr. DeMille said he wasn't going to make a speech and didn't. He said he was glad for the good pictures he had made for Paramount and gladder still for the toleration extended him in view of the many "banana peels" he had stepped on.

He proposed a toast to the bride, who has always been a bride, his—their 5th wedding anniversary will fall on August 25th—and then retreating to the shade of a hard-foiled director, warned Fredric March, Franciska Gaal, et al., working in the picture, that they'd better get back to the stage pronto or else they would hear from him in ways of speaking in which he is expert.

DeMILLE THANKED WITH HUGE CAKE

In appreciation of Cecil DeMille's decision in selecting Louisiana as the site for filming "The Buccaneer," Governor Leche sent the producer a 10-pound cake, shaped like a ship, for his birthday.

"With the cake were 350 cotton 'baux,' each containing 10 New Orleans pralines. The cake was baked with a miniature ship as a mold.

Pace Normal

Hollywood production continued at a normal pace in the week which finished on Friday, the 13th. Seven films started and nine were completed, to reduce the total actually in work to 45 subjects.

Most important of the newly started work is DeMille's "The Buccaneer." Besides Fredric March and Franciska Gaal, the cast will feature Akim Tamiroff, Ian Keith, Walter Brennan, Douglas Dumbrille, Charles Bickford, Anthony Quinn and Margot Grahame.

Its studio reconstructed after a severe fire, Victory Pictures started "Sky Racketeers." Being produced and directed by Sam Katzman, it will present Herman Brix, Joan Barcy, Jack Malahy, Edward Earle, Hattie McDaniel, Henry Roquemore, Monte Blue, Duncan Rinaldo, Earl Hodgins and Roger Williams.

Comedy Starts

"High Fliers" started at RKO-Radio, Bert Wheeler and Robert Woolsey are starred. In support are Lupe Velez, Margorie Lord, Jack Carson, Paul Harvey, Margaret Dumont, Charles Judels, Frank M. Thomas, George Irving and Robert Emmet O'Connor. Edward Cline is the director.

With George Brent, Olivia de Havilland, Claude Rains and Margaret Lindsay tentatively assigned as principals, Warner started its second Technicolor feature, "Gold Is Where You Find It." William Keighley is directing.

At Republic "Portia on Trial" started. The cast includes Walter Abel, Frieda Inescort, Neil Hamilton, Ruth Donnelly and Heather Angel. George Nichols, Jr., was named to direct.

"Robbery" Before Cameras

Two productions started at 20th Century-Fox, In "The Great Diamond Robbery," which Malcolm St. Clair is directing, will be seen Phyllis Brooks, Cesar Romero, Jane Darwell, Alan Dinehart, Douglas Wood, Johan Harrington and Natalie Caron. June Withers is the star of "45 Fathers." The supporting company lists Shirley Deane, Thomas Beck, Louise Henry, Richard Carle, Joe and Flo McCoy and George Givot.

The general quality of the pictures completed appears superior to that of the group which went before the cameras. As a rule, studios took pictures off the line in groups of two.

MGM's pair are "The Bride Wore Red" and "Double Wedding." The first named will present Joan Crawford, Franchot Tone, Robert Young, Billy Burrud, Lynne Carver, Reginald Owen, George Zucco, Dickie Moore and Paul Porcasi. Dorothy Arzner directed. William Powell and Myrna Loy again are teamed in "Double Wedding." The support lists John Beal, Florence Rice, Barnett Parker, Jessie Ralph, Sidney Toler, Mary Gordon and Edgar Kennedy. Richard Thorpe directed.

John Boles Featured

Both the completed RKO-Radio productions promise to be above average in entertainment and commercial value. "Fight for Your Lady" features John Boles, Jack Oakie, Ida Lupino, Margot Grahame, Erik Rhodes, Paul Guilfoyle, Gordon Jones, Billy Gilbert and Georges Renavent. Ben Stoloff directed. Burgess Meredith and Ann Sothern are the principals in "Don't Forget to Remember," which also features Ouslow Stevens, Mary Boland, Louise Henry, William Brisbane, George Irving, Leona Roberts and Frances Gifford. Joseph Santley directed.

Leading players in "Doctor and Nurse," a 20th Century-Fox Cash A production, are Lorettta Young, Warner Baxter, Virginia Bruce, Allen Lane, Minna Gombell, Jane Darwell and Margaret Irving. Walter Lang directed. "Look Out, Mr. Moto" will feature Peter Lorre, Rochelle Hudson, Chick Chandler, George Reeves, Robert Kent and J. Edward Bromberg. Norman Foster directed.

Football Picture

A comedy drama and a topical football picture are the Warner contributions. "Shh! The Octopus" will present Hugh Herbert, Allen Jenkins, Marcia Ralston, George Rose, John Eldredge, Eric Stanley, Margaret Irving, Brandon Tynan and Elspeth Dudgeon. William McGann directed. In "Over the Goal" will be seen William Hopper, June Travis, Willard Parker, Johnny Davis, Mel Tandy, William Harrigan, Gordon Oliver, Herbert Rawlison, George Offerman, Fred McKay and Jack Chapin. Noel Smith directed.

James A. Fitzhpatrick has completed work on five of a new series of 12 travelogues which will be released through Metro-Goldwyn-Mayer. Mr. Fitzhpatrick has sailed for England where he will spend the next five months producing quota features for MGM.
1,200 THEATRES ARE USING SPECIAL SATURDAY UNIT SHOWS FOR CHILDREN

26 Units Completed, at Least 16 More Planned by Columbia; Civic Groups Select the Programs

Columbia Pictures this week rounded out the first year of its extra-curricular business of creating and merchandising complete unit programs for juvenile shows, composed principally of short subjects and specially-made "featurettes," and today the company reports that already 1,200 independent and circuit theatres are using the service. In all instances the shows are staged in conjunction with civic organizations and women's clubs, which also are responsible entirely for selecting the material to be shown.

The programs are advanced by Columbia as "low-cost" for exhibitors, because they are reissues for the most part, and as a separate part of Columbia's distribution and the exhibitors' normal business of films for adult entertainment.

The programs are known as "Happy Hour" units and usually are staged either on Saturday morning or afternoon, although in some places there is a movement to put them on during special weekday matinees after three o'clock school closings. Columbia's home office predicts that 2,500 theatres will be using the service regularly by late fall.

One year ago Columbia Pictures undertook to solve the problem of shows expressly for children by drawing on its library of short subjects for a series of unit programs selected by the very civic groups which were contemplating the lack of juvenile entertainment.

That was the beginning of Columbia's "Happy Hour" entertainments.

It included the birth of so-called "juvenile" motion pictures which has become so pronounced that the industry was being criticized for it by outsiders. Talk of action was rife among the working clubs, and in the Garage of Nations Child Welfare Committee was even considering national subsidies for the production of motion pictures for children in competition with the regular producing companies.

Today the agitation has died down and while Columbia's "Happy Hour" unit shows were not solely responsible, "it did contribute materially to improving the situation," according to the company.

Indorsed by Clubs

The idea of offering an organized children's entertainment program pre-indorsed by ranking women's and other organizations interested in child welfare is said by Columbia to have won immediate and growing favor from both exhibitors and social organizations.

Columbia's current Happy Hour unit is the 26th, playing in more theatres than any previous program. Columbia had more units in immediate preparation. Columbia says that hundreds of independent theatres and virtually all of the big circuits are booking the series regularly. Skouras Brothers has just added 28 theatres to the 20 already featuring the shows regularly on its circuit. Other circuits booking the units regularly are Loew's, Warners, RKO, Fox West Coast, Prudential, Century, Sparks, Lucas & Jenkins and Monarch Theatres, Inc.

FOUR TO SIX SUBJECTS IN EACH UNIT SHOW

Columbia Pictures' "Happy Hour" unit shows for special juvenile performances contain from four to six short subjects, each program being selected by one or another of the civic or women's groups cooperating. Typical programs are the most recent two, made up as follows:

UNIT NO. 24 (a) Screen Snapshots No. 2, 16th series.


UNIT NO. 23 Screen Snapshots No. 1, 16th series.


(a) Selected by International Federation of Catholic Alumnae.

What They Include

The units consist of a variety of subjects covering cartoon, comedy, travel and sports. In addition, special juvenile features, three reels in length, are being made exclusively for this series. In the last year these productions included "Robin Hood," "The Goofy Girl," and "The Woman in the Woods." These three all starred the popular children's radio performer, "Little Don," as narrator. More such productions are planned for the coming season, of which the first, "Aladdin and His Wonderful Lamp" is now in work.

"Exhibitors, long harried by demands from both children and adults for suitable children's fare, find an ideal solution in this ready-made "set-up," said R. B. Flanagan of Columbus.

"It offers them a prepared children's program so endorsed as to be sure to get the approval of parent and child welfare groups in the community. The children, being naturally restless, find a fast program of shorts more absorbing than a regular program of features. Feature pictures are staged at adult minds and fail to hold the interest of the juvenile audience. Shorts, on the other hand, have an appeal which is not limited by age and are too brief to be tiring to the most impatient youngster," it was said.

Nationally known civic and women's organizations, which virtually comprise the critics of juvenile entertainment, select all of the material making up the programs they indorse. Among the organizations which are indorsing are: General Federation of Women's Clubs; the New York State, New York City, Philadelphia, Massachusetts and California chapters of the International Federation of Catholic Alumnae; the Indiana, Missouri, Pennsylvania and Ohio State chapters of the Federation of Jewish Women's Organizations; Albany Council of Women's Clubs; Cleveland Cinema Club; Motion Picture Council of the District of Columbia; the Buffalo, Alumnae's Boys' Home, Home, Boys' Town, Nebraska.

Indorsements in Billing

The indorsements receive "top billing" in each unit, and are a basic idea of the service. "They bear an unconditional recommendation to parents, teachers and civic organizations in the neighborhood that the entertainment is fit for children in every respect," according to Columbia. "The same tie-up gives the exhibitor a far-reaching exploitation set-up," the company says, adding: "The organizations working with the company in preparing the 'Hula' are independent, and in most cases indicated their willingness to cooperate with exhibitors in putting the pictures across in local theatres and have arranged them through facilities. This puts schools, clubs, playgrounds, mailing lists and countless drives behind the pictures for the theatre owners, enabling them to reach every home with a child in the neighborhood."

26 Units Complete, 16 More

In addition to the 26 units now available to exhibitors, Columbia will issue at least 16 new programs during the coming year. "The programs never become dated as far as children under ten are concerned, therefore, new exhibitors joining the 'Happy Hour' Entertainment service have a ready-made program to draw from," Columbia said, adding: "The cost, too, is very low since the programs are principally made up of reissues."

As would be expected, strongest support for "Happy Hour" has come from suburban and neighborhood theatres. "There it has grown as a community project like boy scout or club meetings," it is said.

A club feature of Happy Hour is said by Columbia to open up a new field for cooperation and exploitation with neighborhood merchants. Premiums have been contributed by many stores for children attending the matinees. Many theatres also have availed themselves of the national "Scrapy" tipt to promote their "Happy Hour" engagements. (The Scrapy animated cartoons, which are the properties which form a part of every Happy Hour unit). One of these was the Scrapy-Pillsbury Flour Mills production, "Happy Helper." This picture has been distributed 2,500,000 "Scrapy" puppet theatres free through cooperating theatres and grocery stores.

The Happy Hour name has been registered as a trade mark. Columbia sells the franchise exclusively to one theatre in each district, Columbia's own accounts being given preference. The complete lines of accessories are available and the company cooperates in campaigns with local clubs, mothers, teachers and others interested.

New ERPI Department Moves

The corporate relations department, new bureau of Electrical Research Products, has been moved to 195 Broadway, New York. All licensing will be conducted from the new quarters with the exception of domestic theatre reproducing activity and foreign department matters.

Cleve Adams, formerly exchange manager of Grand National's Albany branch, has been promoted to the New Orleans office. M. Richardson is leaving G. N.'s New Orleans branch for the Atlanta exchange.
Make a wish for the kind of busi-
ness you wish you'd have every week in
the year... and you'll get it with
BOBBY BREEN and BASIL RATHBONE in "MAKE A WISH"

MARION CLAIRE
HENRY ARMETTA
RALPH FORBES
LEON ERROL
DONALD MEEK
HERBERT RAWLINSON
LEONID KINSKEY

New living melodies by the world-renowned composer
OSCAR STRAUS

Directed by Kurt Neumann. Produced by SOL LESSER PRINCIPAL PRODUCTIONS. Associate Producer, Edward Gross.
Screenplay by Gertrude Berg, Bernard Schubert., Earle Snell.

THE BOY WHO OVERNIGHT BECAME A TOP-FLIGHT BOX-OFFICE NAME... with a real all-box-office cast... in a new idea in musical dramas!... A heart-tugging story of the North Woods... seasoned with adult romance and powerful emotional appeal... Presenting new melodies by a world-renowned composer... Gifted with the touch of showmanship that spells tremendous mass-and-class entertainment!
ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

Some day, if and when Britain's little Princess Margaret Rose becomes Queen of England, an exhibitor can say he wrote a musical dedication to her, which, contrary to all precedent, was formally and officially accepted by the Royal House.

The charms of Princess Margaret Rose have been set to music in a suite for strings and harp, by Dennis Stoll, son of Sir Oswald Stoll, one of England's mightiest theatre owners.

The Princess, younger daughter of King George VII and Queen Elizabeth, will be seven years old on August 21st. She is second in line for the throne of the Empire, preceded only by her 11-year-old sister, Princess Elizabeth, the heir presumptive.

Dennis Stoll had been working on the composition for months, and when it was finished he wrote to the Royal Family for the privilege of dedicating it to the Princess. Although there is a rule against such dedications, the Queen gave permission and consented to accept a bound copy for her from Mr. Stoll.

The suite is in four movements, "To her hands in prayer," "To her feet in dance," "To her heart in beauty" and "To her infinite variety.

The comparatively new Paramount Pictures business manager, Barney Balaban and Stanton Griffis, is really getting some place in its efforts toward sound economic operations. We have the Paramount publicity department's word for it that only the other morning the studio learned it would cost $2 a day to rent pigs and dogs, and 50 cents a day to rent roosters—needed for the new Technicolor picture "Ebb-Tide:" so, in view of the fact that Director James Hogan required the animals for several weeks for atmosphere, the company ordered him to go out and buy them outright. The next statement of assets, therefore, will include Paramount Pictures, Inc. as legal owner of an assortment of livestock which includes four mongrel dogs (mutts), three red roosters and a litter of pigs.

Not only that, but the company had Director Hogan send direct to the wholesalers in Hollywood for two crates of feis (red bananas), some papayas and, as the publicity describes them, "three thruggin' red anemones and luscious pomegranates," also for "Ebb-Tide.

Knowing full well how New York's-license Commissioner Moss feels about Ministry "tribe-talking," and how Joe Brown in Hollywood feels about Gypsy Rose Lee, we were flabbergasted when we read from a pleasant publicity from Paul Guller, Universal's home office press agent, the heading: "CLAUDIA MORGAN IN UNVEILING.

Every thing is all right, thou art. The Gullick publicity department further explains that Miss Morgan merely was participating in ceremonies launching a series of celebrations.

The celebrations, by the way, were to observe the anniversary of GAS.

Metro-Goldwyn-Mayer announces that Robert Benchley, producing a series of short subjects, will follow his "How to Sleep" with "How to Raise a Baby.

Moscow Technical Films is producing a documentary picture of football, intended to teach the Soviets the basic principles of the game. All of the actors play to Left End, Left Tackle or Left Guard.

Although no reference was intended, an unusually dilapidated street car was seen hobbling along in Lancaster, Ohio, carrying a load of round-shouldered workmen to a factory on an early morning, and on the front of the car was a theatre advertisement with the film caption: "Slave Ship.

Dick Foran, western player, tells of the production unit which was supposed to go on location at Big Tujunga Canyon, but, on orders from the bankers to cut expenses, made the picture at Little Tujunga.

Live-and-Learn Department: "If we give the public too many wonderful pictures, they fail to appreciate them."—Adolph Zukor, in Film Daily.

And so, Mr. Barrymore completed the broadcasting of his Shakespearean series for NBC with "The Taming of the Shrew," with Eloise Barrie, Mr. Barrymore's much-headed wife, playing the shrew.

Personal advertisement in the Saturday Review: PLAYBOY of the intellect, sobered by professional dignity, roads letters from spiritual sugar-babies to restore high spirits.

Nearby Connecticut has organized a Bald-Headed Club of America. They say that the number of commingling New York motion picture men who are eligible is terrific.

Metro-Goldwyn-Mayer soberly announces in Hollywood that 80 members of the Los Angeles Torrence Sanitarium Zither Club have been zinged to zith in "The Bride Wore Red.

What becomes of the old motion picture sales executives who used to have their secretaries rubber-stamp their letters, "Dicted, but not read?"

Edwin Schallert, in the Los Angeles Times, would have us believe that Metro's Freddie Bartholomew has a weekly spending allowance of 45 cents! Maybe that's why Metro won't give Freddie's aunt that $1,250-a-week salary increase over his present $1,250-a-week for which she has been fighting for poor little Freddie.

John (CIO) Lewis' United Office and Professional Workers of America are hanging around Rockefeller Center in a move to unionize all "white-collar" office workers in the film business. For one thing, their campaign platform probably will complain that it costs more to keep white collarsrowned.

Then there's the story of the enterprising chap who escaped from a prison camp in Georgia, rode some good-humored horse bandits out west never found them.

Three months later he was in woldezia as "Spiro Spero and His Six Cute Canines."

A great many morning-late-arrival clerks and cronographers of motion picture companies and others in the Rockefeller Center building have resumed that old ritual of leaving their hats outside and walking into the office as if they had just been out in the corridor washroom for a minute.

Which reminds of the man named "Two-hat" Kelly (two-hat was a nickname), who had a thoroughly efficient system for being late in the morning and leaving earlier afternoons. He had two hats just alike. One of them he left on his desk when he went home at night. The other he wore from and to the office but left hidden down the hall near the exit. He always made it appear as if he were in, even if he was out.

Personally, we'd rather use the more simple method of walking in nonchalantly backwards when late. This has the sporting touch. One never knows if you are in your seat behind you or not, but, if you think he is, you can always start walking forwards. In this case, of course, he jumps to the conclusion that you are just leaving the office instead of entering it. Nine times out of ten he'll fall in and walk out with you, in which case you can have your coffee together.

Many a gal has gone far in Hollywood in a short time, but let any one top the progress of Miss Zorina, blonde bloodhound in the Ballet Russe. She arrived in Hollywood for "The Goldwyn Folies," from New York, at exactly 12:13 noon. By four p.m., same afternoon, she had leased a home for herself and mother in Beverly Hills. Two hours later she had purchased an automobile, the first she ever owned. Between eight p.m. and midnight, same day, she learned to drive. Early the next morning she obtained her driver's license after passing the road test. At noon she tore off the right front fender by driving straight into the corner of Stage Eight at United Artists Studio.

Frank Wallace, the man who says Manny Cohen's Mae West done him wrong in 1911, and wants his heart balmained, has a new attorney, New York State Senator John J. McNaboe. Mr. McNaboe achieved legislative fame last year with his anti-heart balm bill in New York. Mr. Wallace's heart-balmining is in California. Three thousand miles must make a difference.

Public reaction to Mae West's admission in the New York Times has been widely held to be "amazing." Early unofficial opinion around the Paramount studio reputedly held that it would hurt Miss West at the box office. Now, they claim, scores of Mae's male fan-mail writers have volunteered to punch Wallace in the buzzer for being so persistent in looking so far back into the past.

If there's anything new under the sun, the residents of Rockefeller Center are sure to get it quickly. Southern Highfliers, Inc., conducting a shop in the RCA Building, right under our windows in the RKO Building, are selling a brand new product, the Gimme's, swishing fly-swarriers. By not swishing, they allow you to sneak up on a fly and overload it in mid-air.
ANTI-ASCAP MEASURES PENDING IN 18 STATES

Restrictive Laws Passed in Four States; Court Decisions Awaited in Society's Test Actions

Legislation directed against the American Society of Composers, Authors and Publishers has been introduced in a total of 18 states and made effective in five.

Anti-ASCAP legislation has been enacted in Montana, Washington, Nebraska, Florida and Wisconsin.

Court decisions will be handed down soon on the cases brought by the Society to test the constitutionality of the Montana and Washington measures.

A suit challenging the validity of the Nebraska law will begin in Lincoln on September 11th.

The Florida and Wisconsin enactments will not be contested for the present, pending the outcome of the test cases already heard.

The 13 states which have failed in their attempts to restrict the Society are: Michigan, Iowa, Minnesota, Ohio, Indiana, Tennessee, Texas, Georgia, Louisiana, Mississippi, Arkansas, Maryland and Pennsylvania.

The Michigan bill was passed by the legislature but vetoed by Governor Frank Murphy. The Iowa, Minnesota and Ohio lawmakers adjourned without acting on the proposal. Measures in Tennessee and Indiana were defeated and the regulatory attempt in Texas died in committee.

**Georgia Bill Invalidated**

The Georgia bill, passed by the legislature, was invalidated in a court test of its constitutionality, brought by ASCAP in July, 1936. The action of the Georgia law was largely responsible for the failure of Mississippi, Louisiana and Arkansas to enforce their anti-ASCAP enactments, which were modeled after the Georgia measure.

A Congressional attempt to restrict ASCAP failed after the Duffy bill, which was passed by the Senate, languished in the House. The Duffy bill, hotly fought, would have eliminated the $250 penalty.

For the most part, legislation aimed at restriction or abolition of the Society has been undertaken either by prohibitive tax devices or direct order for dissolution of a group representing more than one copyright owner. Other instruments to achieve the same effect are license fees or edicts for the filing of copyright material whose cost, the Society claims, would leave no alternative but disbanding.

**Seeks Labor's Cooperation**

To assist its fight against the epidemic of unfavorable enactments, ASCAP is seeking the cooperation of labor with the possibility that it may take out a charter from the American Federation of Labor or a sub-charter from the American Federation of Musicians. A federation of these moves, it is understood that the Society will arrive at working agreement with the AFM providing for mutual support in the campaigns which each organization is waging.

The executive board of ASCAP will consider labor alignment at a meeting in New York on September 23rd. Advance sentiment of members and directors is believed to favor combining with labor in one form or other.

In a recent statement, E. C. Mills, general manager of ASCAP, said, "We have arrived at the point we need political support." Mr. Mills added that such support could come only from labor.

**ERPI Upheld in Trust Decisions**


Plaintiffs in these suits claimed that defendants by means of provisions contained in ERPI recording license agreements, made in 1928 with a majority of sound picture producers, and by means of further provisions included in ERPI leases of sound theatre equipments to a large number of exhibitors, had created a situation in which exhibitors were compelled, upon terms imposed by defendants, to obtain ERPI sound equipment in their theatres. On pain, if they used competitive equipment, of being unable to obtain sound pictures from ERPI producer licensees.

In connection with the settlement, Western Electric explained:

"In the spring of 1935 claims presenting the same issues were urged by General Talking Pictures Corporation and Duovac Radio Corporation in suits against the American Telephone and Telegraph Company, Western Electric Company, and ERPI, which were tried at that time in the United States district court sitting in Wilmington, Del. . . . The Court found that the contractual provisions complained of were lawful and proper during the time when sound pictures were in the experimental and development stages, and that, after the sound picture art had become established commercially, these contractual provisions were either abandoned in practice or so applied that no lawful restrictions of trade resulted from them."

The settlement was announced jointly by Ralph Vantant and David Garrison Berger, counsel for the plaintiffs, and G. F. Hurd, counsel for the defendants.

Excavation work has started on the new exchange building in Seattle.

Theatrical Building in England

Active, Says D. E. Griffiths

Activity in British theatre construction is the most noteworthy feature in the English scene in the opinion of D. E. Griffiths, president of the Kinematograph Renters Society and managing director for First National in England, who is visiting this country on a three-week vacation.

Mr. Griffiths would hazard no estimate on the number of theatres in construction, however, and did not feel at liberty to comment upon those interests which were responsible for the bulk of the expansion. "Generally speaking," he said, "conditions are encouraging and there is no reason to believe that the peak of the upward trend has yet been reached."

Mr. Griffiths declined specific comment on the proposed quota act on the ground that such viewpoint would be inappropriate in view of his position as head of the distributors' organization. He did, however, echo the opinion of Herbert Wilcox, London producer who recently visited New York, by declaring that the answer to the British production problem could be summed in one word—quality. It is quality, not quantity, that is the heart of the quota problem and to disregard this is simply not meeting the problem honestly, Mr. Griffiths said.

Mr. Griffiths said that American product is continuing its hold on the interest of English audiences and there is little reason to believe that such interest will decline. Stimulating British interest, Mr. Griffiths feels, is the recent wave of English themes in American pictures, pointing to such films as "Captains Courageous," "Wee Willie Winkle" and "The Charge of the Light Brigade" as examples.

The Warner studios at Teddington will produce between 18 and 20 pictures this year, Mr. Griffiths said.

Mr. Griffiths arrived August 9th on the Queen Mary and expects to leave on the Aquitania September 1st. His visit is purely one of pleasure, he said, and has no deeper significance. Mr. Griffiths is staying at the Ritz Towers during his sojourn in New York.
LIMIT FRENCH STARS TO ONE FILM ABOUND

Alarmed by the migration of French motion picture stars to Hollywood, the French Motion Picture Producers Association decreed that French stars must confine themselves to one foreign picture a year and must consent to participate in a French film during the same period.

Among the stars affected by the ruling are Charles Boyer, Simone Simon, Annabella and Harry Baur.

German-Italian bloc, and the Franco-Belgian union.

The German press had announced that Germany would lead the Congress. The French Confederation made a vigorous denial of this, but it would be equally inexact to say that the German and Italian delegates did not try everything in their power to do so.

Disturbed by "Mistakes"

It is not an exaggeration to say that the French officials were much annoyed by several big mistakes made which might definitely forfeit all hopes of seeing the United States and England join the Chamber.

For two years the headquarters will be in Paris with a French presidency. After that, in 1939, Italy will take the presidency, meaning that the Chamber will again be in the hands of the Nazi-Fascist bloc.

All these considerations were reflected at the concluding session in the speech of Georges Louar, vice-president of the French Cinema Confederation and manager of the French production and distribution firm Société de Films Souverains Tobis, who was appointed president of the Chamber.

Mr. Louar pointed out that politics ought not to interfere with the way, that there had to be a real international organ, the possession of no country, and that the only aim of the Chamber was to bring together the French, German, and foreign productions, to arrive at a full agreement and understand each other in economic, cultural, and external relations.

Mr. Louar insisted that until the United States and England join the Chamber it cannot reach its full development.

Mr. Louar referred to the presence at the meetings of the Juridical Commission (formerly the Authors’ Rights Commission) of Neville Kerrey, representing the British industry, and of Harold L. Smith, continental representative of the Motion Picture Producers and Distributors, Inc.

Mr. Louar alluded to an incident of a few hours earlier, the presentation in Berlin of a German film in which the French Government was ridiculed. He reminded the assembly that the aim of the Chamber was to stop films which in any way could be injurious to the prestige of any country.

The French industry hopes that the passing of the presidency and headquarters from Berlin to Paris, and the declaration of Mr. Louar will suffice to bring together the United States and England into the Chamber. Impartial observers think that is doubtful, at least immediately.

France and Belgium may lose more need of the Chamber than do England and America.

The fact that the president of the Chamber is a Frenchman does not automatically mean that the Nazi-Fascist bloc will have no more influence on the Chamber. The spirit and the character of the Chamber must be changed. Mr. Louar has promised to effect this.

Mr. Louar, whose loyalty, independence and energy are not in question, is the manager of French Tobis.

Maurice Kossowitz, president of Tobis, announced that his firm, German-Italian networks and the German-Italian Tobis firm have been raised in foreign cinema publications. Anti-Nazi leagues have tried to boycott French pictures published in France by independent producers, but these pictures were in French and French Tobis.

The European headquarters of Tobis are in Amsterdam, and the foundation society is Dutch, with Dutch money and the French Tobis is officially an independent French concern which has nothing to do with Berlin. It is considered here that the French and the German Tobis are in close connection. And Holland does not belong to the International Film Chamber. Will the French government try to bring pressure to bear on Georges Louar, because he is the manager of the French Tobis?

The Basic Problem

It is very clear that if Germany and Italy continue managing the Chamber, France and Belgium will have nothing to do with it. If France is strong enough to eliminate all special influences in the Chamber, there will be no more obstacles to the joining of America and England.

The Nazi-Italian-Central Europe-Japan film bloc does not a myth. It is as well directed against French films as against American and English productions. The day that America and England join the Chamber, democratic countries will have the majority.

The official opening of the Congress, as well as the Congress of the International Film Press (FIPREX), was held at Le Havre. In the theatre on board the French liner Normandie, Dr. Oswald Lehnhich, after pronouncing the chief aim of the International Film Chamber to be "to deepen friendship between the peoples," said that he "had the liberty of sending greetings, by telegram, to the president of the French republic, Mr. Albert Lebrun; to the prime minister, Mr. Chautemps, and to the president and pioneer of the cinema, Mr. Louis Lumière."

Whereupon, the French general commissioner of the Congress, Henri Clerc, ex-deputy, caused great surprise by announcing that he had received a request (he did not say from whom but it is not difficult to guess) to send a telegram to Adolf Hitler’s right-hand man, Dr. Joseph Goebbels, "as a token of remembrance and thanks" for the welcome given the previous Congress, in Berlin, in 1935. Then he read the letter of the Polish Delegation, Richard Ordynski, asking that another telegram be sent to Count Alfieri, Italian propaganda minister, because next Congress is to be held in Rome, in 1939.

French delegates, in spite of their surprise and indignation, raised a toast to democracy and the German government.

Other speeches were made by Henri Clerc;
WORLD ARBITRATION COURT IS ASKED

(Continued from preceding page)

JEAN CHATILLON, journalist-publicist and president of the Fipresci (Federation of the International Film Press); Mr. Banet-River, one of the directors of the French Line, and by Mr. Lamm, representing Jean Zay, minister for national education.

The General Meeting

The general meeting was held in the motion picture theatre of the Cinema Pavilion at the Paris Exhibition, under the presidency of Jean Zay.

Dr. Lehnhic spoke of the Chamber’s activities, of the Juridical Commission, led by Raymond Lussiez, of the Executive Commission, under President Meydham, to study quotas, foreign exchange regulations, duties, and practices in foreign trade in films, and the Commission on Cultural Films, constituted under the presidency of Dr. L. de Pfeo of Italy, at the last session of the executive committee.

Executives Named

The executive committee and the administrative committee named as vice-presidents of the Chamber: Mr. Havel (Italy), Mr. Horiel (Poland), Dr. Oswalt Lehnhic (Germany).

The executive committee will include 12 members representing 6 countries, two each for Austria, Belgium, Czechoslovakia, France, Germany, and Italy.

The administrative committee will have 33 representatives of 13 nations: Italy (8); France (4); Germany (4); Austria (3); Belgium (3); Czechoslovakia (3); Hungary (2); Denmark (1); Finland (1); Luxembourg (1); Poland (1); Switzerland (1); Sweden (1).

The executive committee and the International Federation of Film Exhibitors voted a ban on productions which in any way could attack the prestige of any of the member countries.

The Juridical Commission approved fundamental principles to be considered when copyrights be bought to turn any literary work into a film.

The Study Commission to facilitate the international exchange of films (Economic Commission) urged compilation of statistics to expedite such distribution, delegates of the Chamber were instructed to secure Cabinet governments for duty-free importation for three months. It also was decided to work for an international court of arbitration concerning all cinema and film matters.

The Study Commission considered color, television, and stereoscopic films, and felt that films in color would become commercially successful only when their production and exhibition does not cost more than for films in black and white. Common action was asked to give the film industry the same treatment as other fields and their privileged goods in the matter of exportation duties.

The Commission of Educational Films suggested that all governments encourage production and diffusion of educational films and that archives be established. Free trade for cultural and educational films also was proposed.

Cooperation with the Venice Biennal and the next Olympic Games was voted.

Exhibitors Hit Substandard Films

The International Federation of Cinema Exhibitors urged general reduction of so-called paper rights. It agreed that sub-standard entertainment films of 16 mm. and 17.5 mm. are competition to the motion picture theatre. It and that 35 mm. standard films should not be transformed into substandard films until after three years of exhibition.

The Federation asked for limitation of construction of new theatres when “not necessary.”

FROM READERS

SEES TOM TYLER PLAYING IN CIRCUS

TO THE EDITOR OF THE HERALD:

When the Wallace Brothers Circus was in Decatur Mr. and Mrs. Morrow and their daughter, Betty, met the western pictures star Tom Tyler, who is the feature attraction with the circus. We found him to be a most gracious and charming host.

I think every exhibitor should take advantage of the opportunity to meet this popular star when Wallace Bros. are within visiting distance. Ask for Mr. West, the publicity agent with the circus, and he will arrange for an interview.

Everyone in attendance at the circus went for Tyler in a big way. He was readily mobbed by autograph seekers after the performance had concluded. When my next Tyler feature is shown next week I shall have a special Tyler matinee and autograph pilgrimage.

I can’t understand why the major companies have passed up this star. Thirty years in show business tell me that he is of major caliber.—Cliff E. Morrow, Morrow’s Theatre, Decatur, Ill.

It also was decided that the president and the four vice-presidents of the Federation be made members of the administrative committee of the International Film Chamber.

Raymond Lussiez, president of the French Exhibitors’ Association, was appointed President of the International Federation, in succession to Mr. Betram (Germany), who will be vice-president.

In his concluding address to the International Film Chamber, Mr. Lourau, the new president, emphasized the need of a universal objective.

“At no time and in no way could the French cinema lend its help to an organization whose object is not purely cinematographic and of universal range."

“Things would have been different if the action of the International Film Chamber had been the action of a purely Continental European group directed against the countries which are at the present time the principal film producers of the world market."

“I will add that our Confederation does not doubt that the intentions of the other countries participating in the International Chamber are not exactly the same as ours on these two points.”

The Berlin Incident

A few hours before the opening of the concluding meeting news was received through Mr. Robert Lorette, the Berlin correspondent of the French newspapers, Paris-Midi and Paris-Soir, that a German film produced by UFA, "Mein Sohn, Herr Minister" (My son, Mr. Minister), had been shown for the first time and that it ridiculed the French Government and the democracy.

"This film has been adopted from a French play, 'Pistons' (Sonny), by the French author, André Birabeau," wrote Mr. Lorette. "The least we can say is that never before has the French Government been so ridiculed in a film. It is a pity that Mr. Birabeau has not seen this film, and the way his play has been altered."

"The director of the film, Mr. Veit Harlan, had in this film a good opportunity of disting giging himself. He did not miss the mark! "Mein Sohn, Herr Minister" is full of rough attacks against all democracies in general, and against France in particular."

"Ministers only succeed through women, and, when they have the power, their only care is to transform their cabinet into a boudoir," reads one line.

"Germans say that these criticisms must not be taken seriously but are only 'honor.' But why do they tolerate this kind of humor which is detrimental to others?"

"A few months ago, a German film director was obliged to flee from Germany because he had made a German film in which were some very light allusions to the German system of Government."

In Paris, the chief of the German delegation at the Congress of the Fipresci protested against the articles published in Paris-Midi and Paris-Soir. He said that the play, from which the film had been taken, had run for three months in Berlin without any complaint.

In reply Mr. Lorette wrote: "If this film is not injurious to France, may God preserve us from a real 'anti-French' film."

Woolf to Produce U’s British Films

Universal’s British production requirements will be handled by C. M. Woolf’s General Film Distributors company, J. Cheever Cowdin, chairman of Universal’s board, said this week.

The alliance relieves the company of seeking outside production arrangements with other companies, under the indicated provisions of the new British quota act. The Woolf company owns a 30 per cent interest in Universal through its participation with Standard Capital Company and others in acquisition of Carl Laemmle’s holdings in Universal early last year.

Mr. Cowdin said that negotiations are now in work for a new Canadian distribution arrangement for Universal.

Says GB’s Sales Plan Is Accepted

The new sales policy of Gaumont British has been accepted by large and small operator alike, George W. Weeks, sales manager of the company, said this week.

The plan seems equally workable for both the small theatre owner and the large chain,” he said, “and the confidence in our product which prompted us to sell our pictures individually on their merit has, in turn, created great confidence among exhibitors in our new program.”

Mr. Weeks claimed that the value of the new plan was its elasticity in that it permitted exhibitors who preferred to buy the GB program of 12 "AA" pictures en bloc to do so.
One Whale of a Sea Film Opens at Globe

By KATE CAMERON

"Souls at Sea," Paramount picture directed by Henry Hathaway, written by George Seaton and Ted Tetzlaff, based on story by Dale Van Every, is opened at the Globe Theatre.

Every once in a while, a picture comes out of Hollywood that is as good as it deserves to be. It happens that, when the Paramount brothers saw the finished print of "Souls at Sea," they decided Director Henry Hathaway had created a stirring film which deserved to be greatly played up in the trade. Instead of being sent out to the trade merely as a trial run, it was brought into New York last night at the Globe Theatre, decorated especially for the occasion, where it will continue to be shown indefinitely on a two-week schedule.

The picture is based on a sensational marine case that was tried in court years ago. The story of the court proceedings came to light through newspaper accounts, the old files of a Philadelphia newspaper, and a recent court case that threw the battle into the headlines. The picture was written by George Seaton, who has been a newsman for many years, and is directed by Henry Hathaway, who has made a number of fine pictures for Paramount.

The story is told in a way that will hold the interest of the audience throughout the picture. The actors are excellent, and the story is told in a way that will hold the interest of the audience.

The picture is a fine piece of work, and is sure to be a big success.

-Daily News, Tuesday, August 31

Critics go overboard. Turn, please.

-Kate Cameron, Daily News
Paramount has another smash hit on Broadway!
New York Film Critics say . . .
"Colorful and exciting. Cooper and Raft contribute grand performances. You'll like it!"
—Rose Pelswick, Evening Journal

"A walloping picture. Cooper and Raft roles rich in color, sympathy and strength."
—Bland Johaneson, Daily Mirror

"Will rank with 'Mutiny on the Bounty' as a thrilling and romantic saga of the sea."
—Kate Cameron, Daily News

"Robust and absorbing entertainment."
—Howard Barnes, Herald-Tribune

"High adventure."
—Frank S. Nugent, New York Times

"Thrilling, gripping, eminently satisfying."
—William Boehnel, World-Telegram

"Seldom has a sea disaster been done so magnificently on the screen."
—New York Sun

Trade Paper Critics say . . .
"Big calibre entertainment for any theatre."
—Film Daily

"Striking piece of mass entertainment. In the big money class unquestionably."
—Daily Variety

"Fresh, basic subject matter and a fine production technique will carry the picture into the upper box-office bracket."
—Motion Picture Daily

"Smashing, dramatic narrative, big in every element, stunningly produced and engrossingly entertaining throughout."
—Hollywood Reporter

PRE-SOLD BY POSTERS
Poster showing in New York area for "Souls at Sea" premiere is part of nationwide billboard campaign that will tie in with playdates on picture when it goes into national release early in September. Theatres cash in.

PRE-SOLD BY ADVERTISING
Advertising on "Souls at Sea" will be seen by more than 40,000,000 magazine readers during July, August, September and October. National cooperative newspaper campaign available in first runs in key situations.

PRE-SOLD BY PUBLICITY
Millions have been reached for weeks past in a concentrated newspaper and magazine publicity campaign that has been building interest in "Souls at Sea" in every city and town in the United States and Canada.
Paramount's 3 smash hits on Broadway have what it takes to attract YOUTH!

"SOULS AT SEA"
Enters long-run roadshow engagement after enthusiastic reception from first-night audience and plaudits from the critics. Advance sale indicates picture is of tremendous appeal to mass public.

"HIGH, WIDE AND HANDSOME"
Entering into the fourth week as a roadshow engagement at the Astor Theatre, New York. Prestige, plus a build-up that will benefit every theatre that plays the picture when it goes into national release!

"ARTISTS AND MODELS"
Held over at Paramount Theatre, New York, for second week following a record-breaking first week that smashed every summer figure for dollars and attendance. Looks like a four-week session.

Looks like a PARAMOUNT YEAR!
IN THE BRITISH STUDIOS

Denounce "Quickies"

Previous to the issue of the official White Paper on films, the National Association of Technical Employees and the Association of Cinematographers Technicians jointly sent a statement to the press criticizing the fact that, in preliminary discussions of new legislation, the interests of workers in the industry had been overlooked, while the views of producers, exhibitors and renters had been widely publicized.

The statement attacks the existing Films Act on the ground that it "produced the 'quickie,' upon which type of picture salaries, wages and conditions of employment compare very unfavorably on the whole with those of the better class of production..." The 'quickie' has done almost irreparable damage to British film interests and prevented the British artist, technician and artist from coming into their own." It asserts that new legislation must "insure that quota pictures are good pictures and that it is British technicians who make them."

As part of a campaign "to stress the interests of film workers as far as the British industry is concerned," the NATE has put forward two resolutions to the Trade Union Congress, to be held next month. At this parliament of trade unionism the delegates will be asked to support the policy of a 50 per cent quota and to recognize the danger of "foreign domination" and the need to protect British labor; also to urge special safeguards for employees in" revising the 1909 Act governing the licensing of theatres.

The two associations plan meetings and a canvass of members of Parliament in support of their policy.

Songs for "Paradise"

William Kernell has written and Michael Spoliansky composed four special song numbers for "Paradise for Two" (originally "Kiss Me Goodnight"), which Thornton Freeland is directing for Ealing Films. The theme number, with the film title, will be sung by Patricia Ellis and Jack Hulbert. The others are "Kiss Me Goodnight," to be sung by Miss Ellis with a 60-girl chorus, "When You Hear Music," a song-dance number for the two principals, and "March in Springtime," a full-company dance number.

Jack Donahue and Philip Bushell are dance supervisors and ballet sequences are being arranged by Vladimir Popoff, from New York, Rene Hubert designed the costumes.

India in Wales

While Geoffrey Boothby's exterior unit for London Films' "The Drum" continues to shoot in the Himalayas and other spots of the north-west frontier of India, matching scenes have been done at Llanbedr in North Wales, where there also are mountains and canyons.

Zoltan Korda, directing, with Mr. Natalie Kalmus as Technicolor supervisor and Georges Perinal in charge of the cameras, has headed an expedition into the British wilds which in some details is duplicating the procedure of the Indian party. Trains of mules have been used for transport to the location center, seven miles from a railway. The unit is camping, five hundred under canvas. There are 200 Indians among them.

The leads in this are the young Indian "Saba," Valerie Hobson, Roger Livesey and Desmond Tester.

At Denham, Victor Saville has completed "South Riding" in its exact shooting schedule of 47 days, and it is to have an early West End premiere. One of the last scenes, picturing Coronation rejoicings in the grounds of an English country house, called for a big percentage of the 1,450 extras checked through the London Films gates on a recent day; the number was a record for the studio. Saville's throng included a choir of a hundred, troops of Girl Guides, and contingents of the Red Cross and the British Legion.

London Films have completed four films this year and have six on the floor.

Rehearses Dances

Jessie Matthews already is rehearsing new and intricate dances for "Sailing Along," with Jack Whiting, who has arrived from America well ahead of the two others from U. S. who are cast for leading parts opposite the British star. Roland Young is on route, and Noel Madison is in Cornwall. The fourth is Barry Mackay, also on holiday at this moment. Lessee Samuel has written the screen play for Gaumont-British, and Sonnie Hale will direct at Pinewood.

Maurice Johnson, after writing "My River," "Souvenir of Love" and "My Heart Skips a Beat" for Miss Matthews to sing, has returned to New York.

Gaumont-British Instructional, in collabora-

tion with J. Arthur Rank, who is a leading figure in the Religious Film Society as well as a backer of General Film Distributors and Pinewood Studios, has arranged for John Grierson, leader of the "documentary" field, and H. Bruce Woolfe, chief of GBI, to make a series of films for use in churches. The first will be Tolstoy's "Where Love Is." GBI also will provide complete programs for church use; 26 will be available at once. These will include a hymn, a Bible reading, a nature or interest films, a feature of the type that is made or already in existence (e.g., "The Passing of the Third Floor Back") and an epilogue.

GBI also has completed 15 two-reel specials covering the life industries and scenery of Scotland. They plan to cover the whole of the United Kingdom on similar lines, providing a survey of primitive crafts, modern industries, local customs and dialects of each. Mary Field, Paul Rotha, Donald Carter and Jack Holmes, all stalwarts of the documentary field, have headed the units.

Opera Helps Film

Warner-First National concluded shooting on its second musical, "Music and Mystery," at Twentieth, with scenes from the last act of "Faust," sung by the chorus of the Covent Garden Opera Company, who were filming for the first time. The scene also used the services, in the orchestra pit, of a number of leading London symphony instrumentalists. Percy Hermin, Covent Garden producer, directed the opera scenes, with costume from the "Garden."

Keith Falkner appears, and sings, as Mephistopheles and Marts Labarr as Marguerite, in this sequence, for which the sound-recording was done at the Joe Pasternak studios.

Arthur Woods is directing and Irv St. Heller, whose part was specially written up after the first rushes, and Chili Bouchier have important parts.

Annabella, Brunette

Harold Schuster has used a big set representing the Casino at Monte Carlo for recent scenes for "Follow the Sun," second Annabella vehicle for New York. The sequence has the special interest that the blonde Annabella is presented in the disguise of a raven haired Spanish marquise, plunging heavily as one of a crowd of roulette players.

Annabella flies to Paris for costume-fitting for "Let's Go to Paris," her next for Robert T. Kane.

Itemized

Marie Lohr, completing her part in "South Riding," is rehearsing for the Drury Lane show, "Crest of the Wave."

Ralph Richardson is in the cast of the Merle Oberon Technicolor special, "The Divorce of Lady X."

First shots for Gainborough's "Owls Bob" have been made on Exmoor, Devon.

Liberty Films, Ltd., are shooting sea sequences for their first production, to be directed by Ivar Campbell. Henry Edwards will star.
Eastman Kodak
Net Is Up 42%;
3 SEC Reports

Eastman Kodak Company, manufacturing cameras and motion picture and still-film stock, reports earnings of $11,475,066 for the first six months of 1937, representing a 42 per cent increase over the $8,681,870 net for the same period in 1936.

Eastman Kodak and Sonotone Corporation, makers of hi-fi-hearing devices for theatres, declared dividends this week, Eastman voting the regular quarterly payment of 2½, and Sonotone ordering payment of a 10-cent dividend on common stock.


The Eastman Kodak first-half earnings report for 1937, which disclosed a 42 per cent increase over first-half income for 1936, explained the increase was due to a 20 per cent gain in net sales during the first six months of this year, and that the $11,475,066 net was equivalent to $5.01 a common share, which compares with the $3.51 a common share earned by the $8,681,870 net for the first six months of 1936.

Sales aggregated $61,273,205, up $10,000,000 over the 1936 six months, and operating deductions totaled 47,748,704.

Cinecolor, Inc., filed with the SEC a registration certificate covering 407,000 shares of common stock, $1 par value, of which 240,000 shares are outstanding and 167,000 shares are to be issued at an offering price of $1.50 per share, to be underwritten by G. Brashers and Company. The proceeds will be used for new equipment and working capital for the company's business of processing and printing color films, it was said.

The SEC received from Universal Pictures a statement showing the Universal Corporation of Wilmington, Del., holding 228,927 shares of common stock, and acquisitions of 40 shares of eight per cent cumulative first preferred and 20,000 shares of second preferred.

Paramount reported to the SEC that it has entered into oral agreements with 14 theatre circuit partners to take the place of written agreements expired last July 3rd, until new written agreements are effected.

Columbia Broadcasting, in its initial report to the Committee on Stock Listings of the New York Stock Exchange, reports acquired shares as follows: 2,850 shares of Class A stock and 189,750 shares of B.

Castle Plans New Series
Castle Films is planning a new series for home motion pictures to be called "See," fashioned after the pictorial magazine, Look. Seven issues are to be released a year.

Weber Promoted
Louis Weber, Memphis office manager for MGM Corporation, has been promoted to special sales representative in the southern district. He is being succeeded in Memphis by T. B. Kirk, former booker.

F. C. Weskil Celebrates 25th Anniversary as Exhibitor
Mack Sennett's cops were dashing wildly and frantically about, Charlie Chaplin had yet to attain success as a motion picture star and Hollywood did not even exist as a city when F. C. Weskil became an exhibitor.

That was 25 years ago and Mr. Weskil was the proud owner of a "nickelodeon" located on the site at Long Beach, Cal. Now, Mr. Weskil owns three house for RKO and the Roxy at Colfax, Wash., and the Panida at Sandpoint, Idaho—and this summer he is celebrating his silver anniversary as a theatre operator.

As a tribute to his father's record, L. H. Weskil plans to hold a silver anniversary week in the Weskil house.

During the days when he operated the Long Beach house, Mr. Weskil recalls that he often visited with the stars of that time. He frequently was on the set where Mr. Chaplin was working and the sets where the Keystone cops were going through their antics.

Throughout the entire 25 years, Mr. Weskil has been actively engaged in the exhibition part of the motion picture industry.

Deny Orpheum Plea

Pathe-Cinema Fate

Tripling French

The efforts of preferred stockholders of Orpheum Circuit, Inc., to be included in the reorganization plan of Radio-Keith-Orpheum failed this week when Federal Judge William Bondy denied in U. S. district court a plea by Isidor J. Kresel, attorney for the consolidated preferred stockholders' committee, for intervention by Orpheum in the reorganization proceedings.

Morton T. McGee, also denied for the setting aside of an order eliminating the necessity of filing statements to show how stockholders acquired their holdings in RKO. The motion was asked by the independent protective committee of RKO common stockholders.

At the same time a plea to require Atlas Corporation to file verified statements showing the claims it purchased or transferred in anticipation of the RKO reorganization was also refused.

Orpheum assets were sold to Stadium Theatres, an RKO subsidiary, for $700,000 cash and a waiver of a $2,908,774 claim. The petition stated that Orpheum profits amounted to $500,000 and constitute 25 per cent of RKO's total earnings. Mr. Kresel also charged that Orpheum assets were sufficient to meet the claims of all creditors but that transfer of assets to Stadium had prevented liquidation.

Oscar W. Ehron, referee, again was attacked as "prejudiced" in the Orpheum Circuit receivership hearings before Federal Judge Samuel Mandelbaum in U. S. district court by Samuel Zinn, representative of the Electrical Products Corporation of California. Mr. Zinn's outburst was laid to the reported disallowance of an $8,600 claim of his company.

Balaban Theatres, Inc., of Chicago, has changed its name to A. J. B. Theatres, Inc. Application for the change was made in Wilmington, Del.

by PIERRE AUTRE
in Paris

French film circles are disturbed over the future of Pathe-Cinema (formerly Pathe-Natan) which has been in receivership three years and has just undergone another shake-up after stockholders voted down a reorganization plan.

The proposed plan was presented by Robert Dirler, who has been in control since the retirement of Bernard Natan and the resultant receivership. Mr. Dirler proposed a 50 per cent reduction in debentures, a 25 per cent reduction in shares and the cancellation of the social capital of the receivership society.

After a disturbance during which the police were called, 250 shareholders representing 600,000 shares voted down the proposal, 438,000 shares to 162,000. Mr. Dirler was defeated for reelection as president of the shareholders, by a vote of 407,000 shares to 220,000.

Upon Mr. Dirler's retirement from the meeting, the following were elected to the council: Verdet Kleber, representing the Unione Parissienne, French bank; Lucien Fabre, of the Credit du Nord, another bank; Georges Decour and Jacques Thibault, representing some Lyons concerns, and Messrs. Charas and Hayet, both of Kodak Film.

The council will start on a new plan which, it is believed, will meet with the opposition of the Dirler supporters. Mr. Natan is still an important factor, owning 184,000 shares under a decision of the Court of Commerce.

Thomas Is Aide to Hurley
Bill Thomas, who resigned as publicity director for Columbia recently, has joined Harold Hurley, Paramount producer, as his assistant.
GIRL AND A MIZO
YOU HAVE NEVER SEEN

symbol above of preceding the address.

R. B. WHITE
PRESIDENT

NEWCO
CHAIRMAN

The filing time shown in the date line on telegrams and day letters is STANDARD T

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FIRST VICE-PRESIDENT

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AUG 16 1937

MANAGER=

ROCKEFELLER CENTER NY=

AT ALEXANDRIA THEATRE SATURDAY NIGHT

ENTERTAINMENT EVER LOOKED AT STOP AUDIENCE ON CHEERS THROUGHOUT ENTIRE PICTURE STOP ENTIRE CAST INSPIRED BY HER MARVELOUS COMPANY HAS REACHED PERFECTION IN ONE ANY PICTURE THAT I HAVE EVER SEEN STOP BOX OFFICE STOP CONGRATULATIONS AND MANY SHOWING=

PRESIDENT SANFRANCISCO THEATRES INC.
Biophone Appeal Denied by Court

An appeal by the Biophone Corporation to reopen a case in which the Western Electric Company, Electrical Research Products, Inc., and the American Telephone and Telegraph Company obtained default decrees has been denied by the United States circuit court of appeals in Philadelphia.

The case dates back to 1929 when Western Electric and its affiliated companies took Biophone into court for alleged infringement of 16 of their amplifier patents, used in the defendant’s sound picture equipment. Trial was delayed pending the outcome of similar litigation in other courts. When Western Electric won the other cases, the default decrees were entered in federal court, New Jersey. This court refused to reopen the case on petition of Biophone and it was on this decision that the appeal was taken.

Cruze Institutes Libel Action

Charging he was libeled in an article published in the June issue of Photoplay Magazine, James Cruze, director, has filed suit in Los Angeles for $250,000 damages against Macfadden Publications, Inc., and Ruth Waterbury, editor of the publication.

Mr. Cruze contends the article implied his directorial career ended with the advent of sound and that it said he was reduced to “living in a room in the servants’ quarters of his home.”

Story Suit Dismissed

Two of four claims made by Richard Carroll and William Drake, authors, in an action against Warner Brothers, have been dismissed in United States district court, New York. The plaintiffs were allowed 20 days in which to file an amended complaint. They charge they prepared a scenario for Warner Brothers in 1934 and that it was rejected. But, they contend further, they were unable to market the story because the film company filed intention of producing a picture on the same subject.

Plagiarism Charged

Metro-Goldwyn-Mayer Pictures Corporation, Metro-Goldwyn-Mayer Distributing Corporation, Loew’s, Inc., Culver Export Corporation and Frank Dolan are defendants in a plagiarism action brought by Henry Rose, author of a play, “Burrow, Burrow.” The motion picture, “Man of the People,” was a plagiarism of his play, he contends.

Writer Seeks Damages

An action for $30,000 damages has been instituted in First Sol Lesser, Principal Production, Inc., Harold Bell Wright, and Twentieth Century-Fox Film Corporation by Charles Art Powell, writer, whose pen name is Gordon Newell. He charges he did not receive sufficient exploitation and screen credit on the story, “The Californian.”

FREE SHOW SOLVES RAGWEED PROBLEM

“A movie ticket presented to any child for some effort is a guarantee of popularity for any campaign,” according to manager of the Women’s Club at Marinette, Wisconsin, and in support of the statement they point to their recent experience.

Worried over possible decreases in tourist trade because of ragweed causing hayfever, the club members appealed to R. R. Brele, the manager of the Fox Theatre, for cooperation in a campaign to rid the community of ragweed.

He consented, so in return for pulling ragweed for half an hour, children were rewarded by being admitted to a special Saturday show.

One thousand children saw the program of a feature, a comedy and a cartoon.

Fred J. Dempsey, Union Officer, Dies

Frederick J. Dempsey, secretary-treasurer of the International Alliance of Theatrical Stage Employees and an official of that organization for 18 years, died Sunday of a heart attack at his home at Ocean Bluff, Mass.

Funeral services were held at the home of his sister in Dorchester, Mass., Wednesday. Several IATSE officials flew from Seattle, where they were attending an executive meeting of the union, to be present at the services. The entire Washington office staff also attended.

Nathan Myers, Newark Exhibitor, Succumbs

Nathan Myers, architect and operator of the Coronet, Newark, succumbed last Thursday to a long illness at the Beth Israel Hospital in that city.

Funeral services were held at his home Sunday in Newark. Mr. Myers, a member of the Allied Theaters of New York, was 56.

J. Lloyd Deartha, J. Lloyd Dearth, operator of the Pantages, Hollywood, died last week at the Good Samaritan Hospital, Los Angeles. At one time Mr. Dearth was associated with Famous Players in Canada and operated the Capitol, Vancouver, for many years. In 1936, he left Canada to undertake the management of the Pantages.

William Weaver

William Weaver, 42, theatrical costume designer, died Monday after a short illness at the Good Samaritan hospital, New York. An expert in period costumes, Mr. Weaver had been active in costume designing for 20 years. He had contributed to the “Scandals” and productions of the Metropolitan Opera Company.

Albert Short

Albert E. Short, music director in theatre and radio, died in Chicago. He is survived by his widow and daughter.

H. C. Ford

H. C. Ford, Pittsfield, Mass., theatre operator, died in Boston last week at the age of 53.

Fred Jansen

Frederick J. Jansen, 58, prominent in Quincy, Ill., film circles, died last week in that city. At the time of his death he was connected with the Great States Circuit.
Radio Artists Elect Eddie Cantor; A. F. of O. Opens Drive in Same Field

Establishment of a 40-hour week for New York and a minimum wage scale for New York exchange service employees was expected this week as representatives of the International Alliance of Theatrical Stage Employees Local 306 continued their conferences with representatives of the leading distributing companies.

Agreements already have been reached in 24 key cities. New York, Chicago and Los Angeles are the only places where contracts have not yet been signed, according to Frank Phillips, IATSE officers at Warner Brothers the New York pact was discussed. Three conferences were held last week but because of the large number attending the sessions, they were continued until this week.

The Associated Actors and Artists of America also continued to remain in the forefront of the union movement this week when the American Federation of Radio Artists elected Eddie Cantor president and formally applied to the AAA for a charter. Other officers elected were Lawrence Tibbet, Norma Field, Helen Hayes, Jaslca Heifetz and James Wallington, vice-presidents; Lucille Wall, recording secretary, and George Heller, treasurer.

Issuance of the charter is scheduled for August 27 when the board of the Four A's holds its next meeting.

National Board for Radio

Appointment of a national board of directors for the newly formed radio artists' organization marking the merging of an American Federation of Labor drive to organize performers in radio. The board, with ten vacancies yet to be filled by representatives of local radio unions which are to be established, is composed of the following:

Edward Arnold
Phil Baker
Jack Benny
Edgar Bergen
John Boles
Richard Bonnelli
Reed Brown, Jr.
Eddie Cantor
Frank Chapman
Bing Crosby
Ted di Corsia
Norman Field
Edward Fielding
Georgia Fife
Martin Gabel
Jaslca Heifetz
George Heller
Warren Hull
Carleton Kaddell
Joe Laurie
Jack Megmore
Florence Malone
Queenie Mario
James Melton
Grace Moore
Osgood Perkins
Dick Powell
Lorna Ross
Mark Smith
Margaret Speaks
Paul Stover
Lawrence Tibbet
Ruby Vallee
Lucille Wall
James Wallington

Organizational ambitions toward dominating the AAA.

In rapidly growing, Thomson was credited with sponsorship of the plan which resulted in the new radio union becoming an autonomous organization rather than a branch of Actors Equity Association.

This organization waived its jurisdiction in the radio field. In commenting on the AAA, Thomson announced a "new life has opened" for the organization.

"It will of course retain the function it always had," the statement continued. "But to these will be added powers it never enjoyed."

"In brief, the Four A's will become not only the coordinator between all the actors' organizations but their leader in fact as well as in name."

Sees Closer Cooperation

"It will be in a position to extend the power of both money and men into the organization of those fields such as radio vaudeville and night clubs which are not, as yet, fully organized."

"It will be the medium for securing closer and more effective cooperation between the actors' unions and other unions in the entertainment field to the ultimate benefit of all those whose labors lie in that field."

"It can inject itself more vigorously and authoritatively into those problems of the actors in their relationship to legislative bodies, local, state and national."

In Vancouver, B. C., theatre owners claimed a victory over motion picture operators after a special government commission had ruled that "it is not contrary to the public interest to allow more than two licensed projectionists to operate a cinematograph in a motion picture theatre which contains more than one machine."

Discussions of a new contract with a 20 per cent increase in pay were scheduled to start this week in Chicago between projectionists and exhibitors. The increase was requested last year but not obtained.

A new local of the IATSE has been formed in Independence, Missouri, which adjoins Kansas City, as a result of IATSE approval of separate constitution. The local was formed by eight projectionists.

A charter has been granted by the IATSE to the scaled ushers' union in Washington.

Circuits Meet Union Executive

In Boston, a conference is slated between James O'Brien, business advisor of Theatre Workers' Local B-4, and representatives of Mullen and Pinski, Loew's and RKO circuits. Mr. O'Brien hopes to establish a wage and work standard contract to be used as the basis for bargaining with other greater city theatres.

Chief ushers in the better theatres would receive $40 if union figures are accepted; assistant chief and captains, $36; ushers, $38.50; cleaners, $36; porters, $26; doormen, $33; cashiers, $38; matrons, $24; candy girls, $26.50; watchmen, $30; checkroom attendants, $26.50, and stage doormen, $33.

Chief ushers in subsequent run and neighborhood houses would get $33 weekly; assistant chief and captains, $27.50; ushers, $22; cleaners, $36; porters, $22; doormen, $27.50; cashiers, $27.50; matrons, $24; candy girls, $22; watchmen, $30; checkroom attendants, $22, and parking lot attendants, $27.50.

Atlas Becomes Nu-Atlas

The name of the Atlas company which is making a series of short subjects for RKO Radio, has been changed to Nu-Atlas.
Broadway Melody of 1938

(MGM)

Musical Comedy

In common with the pyramids of Egypt, the Grand Canyon of the Colorado and, to come a little nearer the subject, the late Florenz Ziegfeld. Chronological Poliyes, the Broadway Melody brought forth annually by Metro-Goldwyn-Mayer is first of all an institution and secondarily a film, and a gamble, and with which one may have to do.

For the showman to omit use of exploitation pressure upon the master title is or should be unthinkable, since mere merchandise, not to mention the images afield in ear and eye memory. However, this year, as always, the sponsors have supplied exploitation instead of being placed behind foot with which to work his box office magic upon the public.

The dancing of Eleanor Powell is again a prime factor and the name of Robert Taylor is an item of known marquee marketability. But this time there is also the powerful presence of one Hugh Herbert, and another a revival of the old favorite "You Made Me Love You," for a vocal response second only to La Tuckers'; Raymond Walburn, weathed into wheeling the inexpressibles.

Robert Wyldeack, the incomparable snorer, sneezing, snorting Ben Cenney, drunk again as a Broadway press agent; Billy Gilbert, brokenly voluble in a Greek barber assignment; and Binnie Barnes, under wraps, as Mrs. Moneybags.

There is also a story, called an original, by Jack McGowan and Sid Silvers, made up in whose name has been ticket sales tone for two generations, to tack snugly alongside the titles. There is also Charles Igoe Corin, whose air following is given a chance here to see, as well as hear him, and there is Willie Howard in a brief but advertisingly memorable burst of characteristic c moly.

There are, too, George Murphy, dancing opposite Miss Powell; Bud Eizen, ditto and also cooing; Judy Garland, singing one solo number in rags that is a legend; and another a revival of the old favorite "You Made Me Love You," for a vocal response second only to La Tuckers'; Raymond Walburn, weathed into wheeling the inexpressibles.

Double Or Nothing

(Paramount)

Musical Comedy - Romance

Paradoxically, this film is richer in potential exploitation material than it is in entertainment. It does not contain enough memorable values, but the slow tempo, together with the irrelevant interludes in the first hour's running time, left the preview audience in such a state of exhaustion that it was hardly prepared to appreciate the fast moving and novel climax.

A Bing Crosby vehicle, far inferior as a crowd-pleaser to his recent "Waltz King Wedding," he nevertheless is its dominating exploitation asset. He assumes a light romantic characterization in which he is woven a few threads of melodrama. He has a dozen song numbers, none of which was received by the audience in a manner that would presage popularity. The musical value of the picture is the fact that accompaniment is provided by a swing band, in which human voices cleverly imitate instruments. Other numbers are sung by Martha Raye in her peculiar style.

Two big production spectacles are included. One features Miss Raye singing "I'm T"s Off," a water carnival in which the physical mannerisms of the player, as she goes about the business of strip teeing, are not always in good taste. Second is the reproduction of a night club. Moving from one building to another, it serves as the pivot on which the short story turns.

The production twists a melodramatic story into a musical comedy romance. Four persons, played by Crosby, Miss Raye, Andy Devine and William Frawley, find purses containing $100 bills. For their honesty in returning them they are promised a trip to a separate destination, and a million. A condition is attached. Each, given $50,000 immediately, must double it legitimately within 30 days to be eligible for the windfall. "Though making a pooling agreement, each undertakes separate ventures. Four other characters, played by Samuel Hinds, aided by Fay Holden as his wife, Mary Carlisle as daughter and William Henry as son, plots to fleece the bewildered lucky ones.

In their character roles Frawley quickly loses his money to Hinds in a film flim gold mining stock deal. A drunken golfer makes a hole in one while playing, then steals Miss Raye's water carnival is broken up by law summons by Hinds. Then the story moves on to Crosby's adventure. Aware of what has been going on, he breaks off his romantic attachment to Miss Carlisle, who he believes is in league with her father. As the production takes on the nature of a revue, Crosby's night club looks like a sure fire certainty to be a money doubler until Hinds' minions notify him that the lease on the building to be used is only for storage purposes. But as Miss Carlisle rushes to the crooner's side, the set starts to move into another building, much to Hinds' delight. If the audience knows, therefore, then realizes he will get the million and the girl along with it.

Vivacious Show

(Warner Bros. - First National)

Musical Comedy

Warner Brothers previewed "Vivacious Show" this week. In the July 24th issue of the Mo-
Annapolis Salute
(RKO-Radio)
Romance and Melodrama

Lew Clarke, manager of the Dome Theatre, Ocean Beach, noticed today that the RKO picture of the day has been a great success in this section.

As a result, he is planning to show it again next Tuesday. The picture is a delightful one, and Clarke feels that it will be well received by the patrons of his theatre.

The story is of a young man who, after being rejected by the woman he loves, decides to join the navy. He is eventually accepted and becomes a hero, winning the heart of the girl who once rejected him.

The picture is well cast, with excellent performances by the main actors. The dialogue is sharp and witty, and the music is delightful.

Clarke feels that this is a picture that everyone should see, and he is looking forward to showing it again next week.

Annapolis Salute is a true tale of love, adventure, and heroism. It is a picture that will be remembered for years to come.
THE RETURNS ARE IN!

Samuel Goldwyn's

"STELLA DALLAS"

SHATTERS RECEIPT MARKS IN TWENTY O-

NEW YORK • Radio City Music Hall • STELLA DALLAS held over after setting summer record for the first week. Twelfth day, and tops biggest United Artists gross by 30%

DALLAS • Palace Theatre • Bob O'Donnell of Interstate Circuit

ASBURY PARK • St. James Theatre • First four days 180% of average week.

ATLANTIC CITY • After setting hold-over...a new record.

SYRACUSE • State Theatre • McBride's build-up campaign results in over-flow crowds

STELLA DALLAS campaign contest with both feet as picture is $2,000. over average for first three days.

NEW

READING, PA. • Loew's • Second day tops smash opening by more than $400.

RICHMOND • Loew's • 170%

average seven-day gross for house.

BOSTON • Loew's State and Orpheum Theatres • Simultaneous bookings prove campaign sends STELLA DALLAS to new record for gross and receipts as picture holds over.

NORFOLK • State

of this year.

COLUMBUS • Ohio Theatre • 130% above average, STELLA DALLAS stands them up.

150% of average, with third day $600. over opening.

INDIANAPOLIS • Palace Theatre • Slides past house

receipts go even $1,000 higher.

NASHVILLE • Vendome Theatre • Another hit. First two days close to average full
IS A SMASH!
OUT OF ITS FIRST TWENTY ENGAGEMENTS!

picture plays to more than 20,000 ticket buyers.

ALBANY • Strand Theatre • More than doubles average gross

Alfred P. Siegel: "Line three blocks long stops traffic at Elm Street. Breaks record for attendance and cash of year standing".

new high for Apollo Theatre, moved over to Strand Theatre where week's gross tops original stanza by $2,000., forcing third week

and in four days picture does more than full week's gross.

ROCHESTER • Loew's • Lester Pollock jumps into

ORLEANS • State Theatre • Biggest first three days of any United Artists picture in more than eighteen months.

f average, with standing room from opening on.

PITTSBURGH • Loew's Penn. • First three days gross $1,100 over

bonanza as critics greet STELLA DALLAS with rave reviews.

SARATOGA • Palace Theatre • Owner Harrington's

Theatre • STELLA DALLAS was certainly popular with the southern customers as she piles up second largest United Artists gross

LEVELAND • State Theatre • Opening day more than doubles house average.

LOUISVILLE • State Theatre •

average to the tune of 158%.

PROVIDENCE • Loew's State • After opening to best summer gross, second day cash

week's gross.

RELEASED THRU UNITED ARTISTS.
NATIONAL SUBSTITUTES 'PREVUE' FOR 'TRAILER'

Although used generally in the motion picture industry long before the recent popularity of bones on wheels, the term "trailer" is now associated by the public with automobiles, officials of National Screen Service have decided.

For this reason, Screen Service has discontinued the use of the term "trailers" in its place has substituted "prevue".

MOONLIGHTS "PREVUE" FOR 'TRAILER'.

Columbia Pictures, which had been using "trailers" as a tried-and-true means of attracting moviegoers to its programs, has decided to discontinue their use. Instead, it has substituted "prevues", a term used in the motion picture industry for many years before the recent popularity of "trailer" cars.

On the surface, this may seem like a minor change, but it's actually a significant development. The use of "trailer" cars was a symbol of the golden age of cinema, a time when the movies were a primary source of entertainment. However, as the industry has evolved, so have the preferences of the audience. Today, people are more likely to watch trailers online or on social media, rather than in the theater. By changing its terminology, Columbia is acknowledging the shift in consumer behavior.

But the decision to discontinue "trailers" has not been without controversy. Some argue that the change will confuse audiences, who may be left wondering what "prevue" means. Others believe it's a welcome move, as it brings the industry in line with modern expectations.

In the end, the decision to use "prevue" instead of "trailer" is a reflection of the changing times. As the industry adapts to new technologies and consumer preferences, it's crucial that it maintains its relevance. However, it also has a responsibility to honor its history and legacy. By using "prevue", Columbia is balancing these two elements, creating a new term that is both familiar and forward-thinking.
Beautiful

Anna Lee

the daring heroine in the outstanding spectacular dramatic picturization of Sir Rider Haggard's famous adventure novel

КING

SOLOMON'S

MINES

WITH

Cedric Hardwicke
Paul Robeson - Roland Young - John Loder
Adapted from the famous novel by Sir Rider Haggard
Directed by Robert Stevenson

GENERAL RELEASE DATE AUGUST 26th
STAGE COUNCIL TO ACT ON NATIONAL THEATRE

Meets in New York Monday To Elect Officers for Promotion of Program

The first attempt to realize the program for promotion of the legitimate stage drafted at the national convention of the American Theatre Council, held in New York last May, will be made at a meeting of theatre groups at the Astor Hotel on August 23rd.

The meeting is expected to consider the appointment of permanent officers to the council and the selection of a promotional manager. The latter is to be a paid official who will attempt to administer the platform outlined at the national convention.

Included in the objectives that were agreed at the convention were the establishment of a national theatre festival, the rendering of aid to young playwrights and producers of promise, expansion of opportunities for new talent, rejuvenation of the road and an organized defense against attempts at stage censorship and legislation.

The meeting will also consider a constitution for the council acceptable to all theatre organizations. Several theatre unions, notably the Actors’ Equity, the American Federation of Musicians and the International Alliance of Theatrical Stage Employees, have objected to the provisions of the constitution which would perempt the council to commit labor groups to participate in the council’s activities without obtaining the consent of the unions themselves.

If an understanding can be reached on this point, it is understood that the unions would be willing to accept membership in the council.

Coburn Urges Action

In Schenectady, Charles Coburn, actor and director of the Mohawk Drama Festival, made a plea for establishment of a national theatre center by the Festival’s third annual season at Union College.

Mr. Coburn deplored the dearth of opportunity for young actors today and said that the only salvation for them was in organization of a national theatre modeled after the Stratford Productions in England.

Mr. Coburn said that the Mohawk Drama Festival “could easily become the national theatre in America” and that this could be accomplished with an endowment of $100,000.

Cites Shakespeare Memorial

Since America raised $500,000, half the amount sought in the worldwide campaign, for the construction of the Stratford Shakespeare Memorial theatre in England and in addition raised $200,000 with which to endow the Stratford productions, America should begin to take care of its own theatre, Mr. Coburn said.

“Today we have no young stars,” he said, “Our celebrated actors are over 40 years old. The theatre must have youth, it must have trained people, if it is to last. Today there are no stock companies to train young people.”

Mr. Coburn concluded that the Mohawk Festival was qualified to “perform this important responsibility” in that it is the only union of the collegiate and professional theatres.

The Mohawk group was organized by Mr. Coburn at the request of President Dixon Ryan Fox of Union College and has given 16 productions before 58,000 persons from every state in the Union and Canada.

Pooling Negotiations Will Be Continued

Negotiations for the pooling of four Indianapolis theatres by Monarch Theatres and the Fourth Avenue Amusement Company will be continued, according to Fred Dolle, president and general manager of the Amusement Company. Mr. Dolle recently left New York for Louisville with Charles Krelbs, booker for the circuit.

"Caruso" in Films

The life of the late Enrico Caruso, opera singer, will be pictured. Joseph Auslander, winner of a Pulitzer writing prize last year, and his wife, Audrey Wurdeimann, already have finished the script, written to star Sydney Rayner, Metropolitan Opera tenor. The film is understood to have the interest of Warner Brothers and Rouben Mamoulian, director, for production.

Paramount Pep Club To Elect

Paramount Pep Club will elect officers for the coming year on September 28th from the following list of nominations. President, Charles L. Gartner; vice-president, Carl Clarenz and Claude B. Keator; treasurer, Allan Adams and William Clark; secretary, Eva Horowitz and Elizabeth Schener.

G. L. George Sails to Foreign Post

G. L. George, Hollywood correspondent for Ce Soir of Paris, has been appointed foreign representative of Associated Film Audiences. Mr. George sailed for Paris last week to set up an international bureau which will act as a clearing house for motion picture information.

F. & M. APPOINTS PERSONNEL HEAD

The first step in a plan to develop personnel has been taken by Fanchon & Marco with the appointment in St. Louis of Charles B. Nelson, as director of personnel.

Mr. Nelson was athletic supervisor, dormitory director and dean of boys at The Principia, preparatory school.

Under Mr. Nelson’s supervision, employees of the service staffs, or in any way affiliated with F. & M., will be given an opportunity to develop in any chosen phase of the theatre field.

The system is to be installed in all F. & M. holdings.

SMPE Nominees For 1938 Picked


There were six nominees for the board of governors, three of which are to be elected from among the following: Arthur S. Dickinson, Motion Picture Producers and Distributors of America, New York; Herbert Griffin, International Projector, New York; R. E. Farnham, General Electric, Cleveland; A. C. Hardy, Massachusetts Institute of Technology, Boston; W. A. Mueller, Warner, Brothers, Burbank, Cal., and G. F. Kettelle, Technicolor, Los Angeles.

Voting ballots will be mailed by the SMPE on September 1st, and the results announced at the regular fall convention banquet, September 13th, at New York’s Pennsylvania Hotel. Those elected will take office January 1st.

Continuing in office, not being up for re-election at this time, are: Sidney K. Wolf of Electrical Research, New York, president; and James I. Crabtree, Eastman Kodak, Rochester, and W. C. Kunzmann, National Carbon, Cleveland, now serving, respectively as editorial and convention vice-presidents.

No Alcatraz Film

Government secrecy regarding Alcatraz, the “American Devil’s Island,” has not changed “one particular,” Attorney General Cummings disclosed, an Alcatraz film that Cosmopolitan planned a picture based on the penitentiary. Previous requests by producers to film a picture featuring the prison have been rejected by the government.

Fawcett Magazines Merge

The merger of Screen Play with Screen Book, two Fawcett publications, will be effective with the October issue under the name “Screen Book Combined with Screen Play.” The new magazine will sell for 10 cents.

Paramount Conducts Tests

Individual screen tests under direction of LeRoy Prinz, Paramount studio dance director, and Oliver Hinsdell, talent coach, will be given to 60 girls. From the 60, 12 will be signed, bringing the total to 24 girls under contract. They will be given training and development as screen actresses.

Mayo To Direct Two a Year

Archie Mayo, under the terms of a five-year contract with Samuel Goldwyn, will direct two pictures a year for $75,000 a picture.

The action of Celebrity Pictures against Pomeroy Hopkins Joice, in which plaintiff asks $20,000 damages, will be heard September 20th in supreme court, Los Angeles.
A BOX-OFFICE AFFAIR...

When Educational brings you stars such as Willie Howard, and pictures as uproariously funny as "The Affairs of Pierre," the two-reel comedy is a matter of vital importance as a ticket seller.

Howard's first will convince you that Educational has scored another big laugh hit—with a name that will give you big returns for every bit of showmanship you put into plugging it.

E. W. Hammons presents
WILLIE HOWARD
in
The Affairs of Pierre"
Produced by Al Christie

Showmen's Trade Review says:
"Howard's name should mean a lot on your marquee."
"Howard's first for Educational is very funny... Good for a lot of laughs... Bill him heavily."

And the other trade paper critics join in the chorus of praise:
"Excellent... Willie Howard is the 'French Professor' in this, mouthing French, Yiddish and English in amusing combination. This will be a scream where the Howard name is known... It's all Howard, and he certainly is at his funniest." — The Exhibitor
"Very good... Willie Howard treats his audience to the sort of comedy that has made him a much sought after comedian." — M. P. Herald

"Lively laugh fest... very entertaining, laugh-studded two-reeler that is sure to score with audiences generally. Exhibitors can write this short down as being top-flight fun." — Film Daily

Educational Pictures
"THE SPICE OF THE PROGRAM"
Reg. U. S. Pat. Off
DISTRIBUTED IN U. S. A. BY
20TH CENTURY-FOX FILM CORPORATION
BRITISH PRODUCTION PERSONNEL
ATTACK GOVERNMENT QUOTA PLAN

Cine Technicians Demand Fair Wages Clause; Directors Ask Protection; Labor Wants 50 Per Cent Restriction

by BRUCE ALLAN
in London

First of the official pronouncements from trade organizations on the White Paper on film legislation has come from the Association of Cine-Technicians, which represents a very wide range of specialist workers in studios and laboratories.

The Association's general summary is that the Board of Trade proposals are to be welcomed "as incorporating some improvements upon the previous Act" but that "the fundamental issues confronting the British film industry have not been faced and a number of individual points in the White Paper are bad."

Several specific suggestions are made by the Association, the most important of which are:

There should be a Fair Wages clause in the new Films Bill, as "essential to the equitable working of the labour costs proposal and to the re-organization of the industry on a national basis."

Only one foreign technician should be allowed to work on a British picture registered for Quota.

Employees should be represented on the Advisory Committee.

The "75 per cent of labour costs to British subjects" proviso and a fair wages clause should apply to short subjects.

The "double Quota for triple-costed films" provision should be abandoned, as reducing the call for British labour.

Shorts producers should be compelled to "work to a prearranged scenario, submitted beforehand and compared with the tape to-test description of the completed film." This is to prevent "the indiscriminate stringing together of scenes photographed at random."

Company directors' fees should be excluded from the minimum sum to be paid to British subjects.

Declaring that the White Paper plan still provides opportunity for evasion, the Association praises the tightening up of penalties for infringement of the Act. "An insignificant fine on a theatre whose gross annual takings may exceed £30,000 is frankly ridiculous." It finds cause for complaint in the fact that "there is no more recognition of British technicians than in the previous Act... there is no protection against the continued employment of foreign technicians in major positions at a time when there are a large number of British technicians unemployed who are capable of filling such positions, and an even greater number of competent technicians working in junior grades, waiting for and worthy of promotion."

Calls Technical Problem Ignored

"The White Paper, in fact," says the statement in a capitalized and underlined passage, "tends to promote the financial existence of the British industry without in any way providing for its continuous technical growth."

"This fear may lie not so much in the finance behind it as in the creative and technical personnel which makes the expansion of that finance possible," says another passage. "We consider that the White Paper proposals do very little to avoid the possibility of a repetition of just such a financial crisis as the industry has recently experienced (under the first Quota Act). It is obvious, therefore, that considerable attention needs to be paid to this creative and technical foundation. The recent crisis in the industry was a financial crisis, not a technical one... any suggested policy cannot succeed and achieve its object without collaboration between the Board of Trade and representatives of the technical side of the industry."

"The financial forces have failed. Something more than mathematical allocations and stringent penalties for evasions is needed to set our house in order. This can only be done by buttressing the industry so that the direct fostering and encouragement of British technical ability, financial stability will follow."

Want Directors' Quota

"The making of the clause, in essence, the Film Directors' Association is unfailingly understood to favor amendment of the White Paper proposals with a proviso that ten per cent of British pictures admitted to Quota registration shall be made by British directors."

This proposal, favored by Maurice Elvey, president of the Directors' Association, underlined the prevailing nervousness, genuine in some quarters, assumed in others, about an intensified "American invasion" of the British studio field if the Bill finally sets up Quota requirements compelling U.S. companies to take their British production obligations really seriously.

The prospect which these interests fear, in common with exhibitors—though for quite other reasons—is that American companies will transfer production units to London which, so far as principals are concerned, and up to the limits of any "foreign labor" percentage permitted by the Act, will be American. This fear on the part of production personnel may, for the purposes of public propaganda and parliamentary agitation, prove a very potent ally of the Cinematograph Exhibitors' Association, which prophesies "Americanization" as a result of a reduction in both the American and the British output following the Government's acceptance of the minimum cost principle in place of the quality test.

"Reciprocity" Criticized

This line of argument is being reinforced by the statement of several, apparently very cogent, criticisms of the "Reciprocity" proposals of the White Paper; which stipulates that by buying U.S. rights for £20,000 in a picture costing at least £45,000 (or £22,500 in "labour costs," in all, an American distributor shall be excused quota obligations, in England, of the same footage.

This clause is quite frankly ridiculed by practical film men, on the grounds, already stated in the Herald, that no business man will buy a picture, for U.S., for £20,000, to obtain British quota coverage which he can obtain by spending £15,000 on a picture for British release. It is regarded as making reciprocity a pretence and essentially, as removing the possibility that effective British productions might have been increased by the plan, inasmuch as an American now would not have ranked for distributor's Quota, but would have been available for exhibitor's Quota.

Which appears to illustrate the fact that in Quota discussions all roads lead more or less directly to the same problem; the degree of reduction in production to be expected under the White Paper proposals and the extent to which the reduced British footage will be under American control. A great deal more will be heard on this point, from all sections.

Isidore Ostser Hits Plan

Something of the same criticism of the Government's proposals was voiced by Isidore Ostser.

"They will undoubtedly result in more American pictures being made in Britain but not in helping the establishment of a real British industry," he said, adding that there is "no sufficient inducement to the American producer to lessen his obligations and make Quota pictures in Britain by the showing of genuine British pictures in the United States."

Ostser previously had expressed support of a policy whereby American distributors in England would be compelled to expend a proportion of their takings on British films for American release. Ralph Hanbury, British Chief of Radio, expressed a general view of the unworkability of this proposal.

Labor Wants 50% Quota

The National Association of Theatrical Employees will put forward two resolutions concerning the British film industry at the Trade Union Congress in September.

In its first resolution the theatrical employees will ask the congress to reaffirm the policy, stated in 1931, of support for a British film Quota of 50 per cent. The resolution alludes to the danger of "foreign domination" of the industry and the necessity of safeguarding British labor.

The second resolution presses for an early revision of the 1909 Act, dealing with licensing by the inclusion of a series of safeguards for labor concerning establishing film standards, and the provision of rest rooms for staff.

The fact that Associated British Pictures had
(Continued on page 65)
EXPERIENCE shows that Eastman Fine-Grain Duplicating Films are capable of giving duplicates which are actual facsimiles of the originals. Completely solving a major photographic problem, these new high-fidelity films are among the most important safeguards of motion picture quality. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN Fine-Grain Duplicating Films
RECIROCITY PLAN HIT ON ALL SIDES

(Continued from page 62)

been fined five times for quota default was raised in the House of Commons by J. R. Remer, M. P., who pointed out that it was the second largest film company in the United Kingdom, and that its principal, John Maxwell, was a member of the Advisory Committee to the Board of Trade on Films Act.

Mr. Remer suggested that the president of the Board of Trade make inquiries "in the interests of Hollywood" but Cape. Evan Wallace, the Parliamentary Secretary, replied that no further inquiries seemed necessary in view of the fact that A. B. P.'s defaults had taken place over a period of three Quota years in some 250 theatres.

Balcon Laud Hollywood

The high level of executive ability in Hollywood and the fact that, on big pictures, cost is enters precisely where the two things about the Coast studios which most impressed Michael Balcon during his three months' stay at the MGM plant, he said on his arrival to take up his duties as its producer with Metro-Goldwyn-Mayer British Studios, Ltd.

Mr. Balcon expressed amazement at the thoroughness of the Coast organization. He was impressed by the pains taken at every stage of preparation.

Also striking to Mr. Balcon was the trouble taken to make sure the picture was released in the best possible shape for audiences.

He announced the addition of Lionel Barrymore and Maurice O'Sullivan to the cast of "A Yank at Oxford."

Dr. A. H. Giannini, president of United Artists, also on the Normandie, was met by Alexander Korda and Murray Silverstone.

Dr. Giannini said his visit was not concerned with the purchase of control in U.A. by London Films and the Goldwyn interests.

Provincial Sets Profit Record

Associated Provincial Picture Houses, Ltd., a Gaumont British company, made a profit of £213,165 (£615,825) in the year ended May 31st. The increase over last year is £7,929. A total of £192,379, including £69,214 brought in, was available, and a final dividend of four per cent on ordinary shares brings the year's distribution to £91,475, six cents, with £89,475 carried forward. The profit is a record.

See Lower Rate for Studio

Latest developments in the receivership of Amalgamated Studios, Ltd., are causing some concern in the industry, which anticipates lower floor rates for the very lucrative two-studio block of which was £600,000 and which now is said to be available for only £300,000. It is believed that builders for the property will include John Maxwell and MGM.

Prime movers in the original Amalgamated plans were S. H. Soksin, Russian bankier and uncle of Paul Soksin, and Major Charles Bell, construction engineer.

H. Yorke has been appointed joint assistant general manager Amalgamated Studios, Ltd., with R. H. Dewes and A. C. Swift.

40 Houses Change Hands in 3 Months

More than 40 theatres in Greater New York changed management and 17 others suspended operations in April, May and June, a survey by the New York Film Board of Trade discloses.

In addition, five theatres were renamed.

Theatres which have now changed names or other corporations include the Folks, New Amsterdam, Roosevelt, Schuyler, Colonial, 4th St. Playhouse and Christie's in Manhattan; the De Luxe, Bobby, Eagle, Paris Court, Nuyieve, Republic, Sunset and Variety, Brooklyn; the Concourse, Cameo, Jackson and Radio, Bronx.

In Long Island, the following are listed: Central, Cedarhurst; Bays, Hampton Bays; Howard, Howard Beach.

New York State: Hudson, Cold Springs; Manor, Livingston Manor; Central Marboro, Rockaway Park; Plaza, Mt. Vernon, Cameo, New Rockwell, Broadway, Central and Park Hill, Yonkers.

New Jersey: The Opera House, Bayonne; Lyric, Bound Brook; Broad, Elizabeth; Port Lee, Fort Lee; Casino, Keansburg, Fowler, Keansburg, Park; Long Branch; Newsweek, Newark; Rahway, Rahway.

The V theatre, which include the Queen, Gotham, Esquire, Roosevelt, Chopin, in Manhattan; the Imperial, Martin, Morris, New York and Jackson, Brooklyn; the Central, Cedarhurst; Criterion, E. Rockaway, Long Island; Opera House, Livingston Manor; Plaza, Mt. Vernon, New York; Opera House, Bayonne, Rivoli, Belmar, and Topaz, Clinton, New Jersey.

Theatres which underwent a change in name are the Ideal, 106th St.; Sunrise to Central; Chopin, Bay to De Luxe; Laxon to Eagle; Rex to Center at Marlboro, N. Y.; Folk to Century in Manhattan.

Brandy Acquired Three

Major and independent circuits which added and dropped units during the three months include, Brandy Theatres acquiring the Colony, Century and Sheldon. The circuit also dropped the Marvin and closed the Imperial. Leo Bree led the addition of 6th St. Playhouse. Century circuit darkened the Central, Cedarhurst, LI. 1.

Cinema circuit took the New Amsterdam and Sam Cazola turned over the Broadway and Parkhill, Yonkers, to RKO, and at the same time added the Casino, Keansburg, N. J.

Harris Theatrical Enterprises closed the Jackson, and Interboro linked the Sunset and Vanity in Brooklyn to its group. Ben Knobloch took the Schuyler in Manhattan and closed the Plaza, Mt. Vernon. Loew's acquired the Garden Theatre, and is now building a de luxe theatre on the Boston Post Road in the Bronx. This Newadel Theatre, Inc., bought the Conservatorium and opened it as a "Billboard" variety and vaudeville, RKO also closed a deal for the Republic, which will be run under the management of Herman Sussman as the major circuit.

The Rosenhutte-Welt circuit dropped the Sunset and Vanity, Brooklyn, and Warren purchased its New Jersey holdings by taking the Rahway, Rahway.

EXHIBITOR IS WARNED OF BILL CHANGE FRAUD

"Worked primarily on theatres" but used also in other business houses is the bill change fraud, writes Mike Spang as of Ellaness Theatres, Inc., from the Cincinnati office which supervises operation of the Lyric theatre in Greenfield, Ohio, and the Temple in Bryan, Ohio.

Two men participate in the swindle. One man purchases a ticket to the theatre and gets change for a $10 bill. A few minutes later the second man buys a ticket and deposits a $1 bill at the window. When he is given change for a dollar he vehemently argues that he presented a ten dollar bill. For proof, he says that he has his girl's telephone number on the bill. Sure enough, the top $10 bill has a phone number written upon it.

Saratoga House Opens

A new community theatre, operated by Walter Reade and associates, has been opened at Saratoga Springs. "Lost Horizon" was the first attraction. The group recently opened a house at Tom Rivers and is planning to open two others, one at Hudson and another at Morristown. Simultaneous with the opening of the Saratoga house, Mr. Reade purchased the property known as the Congress theatre and office building in the same city from the estate of the late Senator Brackett. The purchase price was $200,000 cash.

Attach Kendis Property

An attachment on the New York property of Jay Dee Kay Productions and of its president, J. Kendis was attached by a New York supreme court Justice Timothy A. Leary in connection with the $5,000 suit brought by Principal Film Exchanges for alleged violation of the contract under which Principal was to distribute in New York and New Jersey Jay Dee Kay's picture, "Cradle Against Rackets."

"Firefly" To Open in Detroit

"The Firefly" will open at the Cass theatre, Detroit, August 6th, as a roadshow attraction. The MGM picture opened at the Four-Star theatre, Los Angeles, August 6th; at the Erlanger, Chicago, August 8th, and at the Colonial, Boston, August 9th.

Six features are on the first season's program of Coronet Pictures, formed by Bobby Crawford, Joe Brandt and Pat Powers. There will be four melodramas and Mr. Crawford will produce two musicals.

F. P. Young has been appointed by Western Electric to manage the company's Singapore office.
The response of theatre patrons is ample justification for securing the best feature pictures obtainable. It proves that the theatre-going public seeks out the best. But the theatre patron is critical and is not satisfied with a good picture, poorly screened. Expensive features merit the best light.

The best projection is provided by a steady, snow-white light of sufficient intensity on the screen for clear definition in the presence of a comfortable level of supplementary illumination. This means High Intensity Projection.

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WHAT THE HERO DIED FOR ME

Ambassador-Conn-Melody

WILD HORSE ROUNDOUP: Kermit Maynard, Dickie Moore, alongside the cast, are going to fair business. Picture quite good but business terrible.—John Watson Moore, New Center Theatre, Whittemore, Iowa. General patronage.

Columbia

CRIMINALS OF THE AIR: Charles Quigley, Rosalind Keith—Another one of the good action pictures from Columbia with no stars and no story. If you have to play better buy plenty of shorts and give your customers something for their money. Running time, 60 minutes.—Played July 17-24, 12 reels. Small town and rural patronage.

DOUGIE CITY TRAIL: Charles Starrett, Marion Weldon.—Just another western that was too short to be of any use to Columbia. Certainly hasn’t been going downhill the last few months. They haven’t turned out a picture since “Trail of the Wild Horse” last August. Running time, 60 minutes.—Played July 24-31, 4-6 reels. Small town and rural patronage.


ROARING TIMBER: Jack Holt, Grace Bradley.—Jack Holt always draws pretty good here and this picture is no exception. Holt in his material that we have been giving this star but there is something wrong with the script and we didn’t spend much time in our house. It may be some new improvement in recording a picture, but the sound equipment won’t handle it. Running time, 65 minutes.—Played July 31-August 1-2, 4-6 reels. Small town and rural patronage.

THEY MET IN A TAXI: Chester Morris, Fay Wray.—Personally, I thought it had the entertainment value of an average program picture but we could not sell it to our patrons. This was an almost unbelievable new low for all time. Running time, 70 minutes.—Played August 1-4.—C. Van Fraedenburg, Valley Theatre, Manassas, Col. Farming community patronage.

First National

EMPTY HOLSTERS: Dick Foran, Patricia Walthall.—Although this is far from his best picture, it still is a strong job.—Harland Rankin, Plaza Theatre, Tillbury, Ontario, Canada. General patronage.

GREEN LIGHT: Errol Flynn, Anita Louise.—A very good picture but a little too high class for the average customer around here these parts. Did average business. Played July 4-23.—H. Hollebeck, Rose Theatre, Summ. Wash. Small town patronage.

GREEN LIGHT: Errol Flynn, Anita Louise.—Played on Sunday and broke all records for this town. A fine-reproduced picture with the content of the office if purchased. We had a special screening on Saturday for the clergy. Their enthusiasm did wonders.—John Watson Moore, New Center Theatre, Whittemore, Iowa. General patronage.

MARKED WOMAN: Bertie Drews, Humphrey Bogart, Lewis Stone, leopard. Rosalind Marquand, Mayo Methot.—One of the best of the year from Warner Bros. Bertie Drews is very good and this time she has an excellent supporting cast. The four night club houses are all good, the story is interesting with plenty of thrills. Just an all round good production. Running time, 65 minutes.—Played August 7.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. General patronage.

PRINCE AND THE PAUPER, THE: March Twins, Errol Flynn, St. Luke’s Charities.—Although generally the historical pictures do not go in a rural community, I had a great deal of good comments on this production. The boys’ choir came in for a lot of praise. This one being as far away from shorts we have a wonderful opportunity lost to give patrons a treat with music and beautiful scenery. Running time, 30 reels. Played July 28-Aug. 10, 3-4 reels. General patronage.

SING ME A LOVE SONG: James Mélton, Patricia Ellis, Hugh Herbert, Zina Pita.—This was a how—full of laughs and swell songs. We played up the comedy angle and business was good.—John Watson Moore, New Center Theatre, Whittemore, Iowa. General patronage.

N this, the exhibitors’ own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What The Picture Did for Me

ROCKEFELLER CENTER, NEW YORK

MOTION PICTURE HERALD

Grand National

DAMAGED GOODS: Pedro de Cordoba.—Broke his house records for three weeks running. Played 100 per cent, had many favorable comments and no squawks. Every theatre should play this picture, not only for the gold in their bins, but for the strong moral morals which the picture is bound to effect. Themselves distinctly but effectively handled. Production, direction and production excellent, sound and photography perfect. What more can you ask? Played August 8-14.—A. J. Sexton, Jr., Strand Theatre, Iron-oh, Ohio. General patronage.

SING, COWBOY, SING: Tex Ritter, Louise Stanley.—Tex improves with every picture. He is already a top-flight attraction for getting and gaining more strength all the time.—A. J. Sexton, Jr. Grand Theatre, Iron-on, Ohio. General patronage.

TROUBLE IN TEXAS: Tex Ritter.—This yodeling buck has taken them by storm in our section, the general consensus being that Gene Autry is too stiffened for the mount of an affable barker. Production values of this western, as in all the Ritters, are excellent for their type. Should go over big in any market where horse opera is still rampant.—John Watson Moore, New Center Theatre, Whittemore, Iowa. General patronage.

Metro-Goldwyn-Mayer

ALL AMERICAN CRUMP: Errol Flynn, Betty Furness.—Above average program picture, played on a dull spell of the week with “Mister Cinderella.”—Harland Rankin, Plaza Theatre, Tillbury, Ontario, Canada. General patronage.

GOOD OLD SOAK: Wallace Berry, Betty Furness.—This one has been here for a month and I believe it will do a better-than-average business almost anywhere. Played July 24-31.—A. Van Fraedenburg, Valley Theatre, Manassas, Col. General patronage.

GORGEOUS HUSBAND: The Claude Crawford, Robert Taylor.—A good show but too druggy for a small town. Business just fair. We would like to have Joan Crawford make a real show ones, anyhow more up-to-date stuff. This old history is making a lot of money. Running time, 30 reels. Played August 1-8.—Theo. Hodges, General Theatre, Kimball, S. D. Small town patronage.

MAYTIME: Jeanette MacDonald, Nelson Eddy.—Had more fine comments on this feature than any-thing ever played here. Had a very satisfactory four day run.—Schultz, Orphans Theatre, Tremonton, Utah. General patronage.

MISTER CINDERELLA: Jack Haley, Betty Furness.—This duel with “All American Crump” brought more favorable comments than we have received in sometimes. They brought down the house. Our patrons are asking for more of this type.—Harland Rankin, Plaza Theatre, Tillbury, Ontario, Canada. General patronage.

PERSONAL PROPERTY: Jean Harlow, Robert Taylor.—Nice show but did not do a good business. Some might have taken an extra night. Played July 24-31.—A. B. Jeliffers, Pacemaker Theatre, Piedmont, Mo. Small town patronage.

PERSONAL PROPERTY: Jean Harlow, Robert Taylor.—One of the best of the year. Good story, excellent cast and plenty of comedy. The only thing that marred the enjoyment of this one is that glamorous, vivacious Jean Harlow is gone. Jean was one of my favorite stars and will be sadly missed by her devoted admirers. Running time, 30 minutes.—Played July 28-August 1.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PICTURE OF AN EARTH:—Evelly Kelly.—Played this on Saturday and our audience was a far cry to.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ROMEO AND JULIET: Norma Shearer, Leslie Howard.—They either liked this one or they did not. Some said it was the finest picture they ever seen, others that it was terrible. In our opinion, it is not for the small town. Business just fair, time duration, 130 minutes.—Played July 28-30.—Beatty and Johnson, Crescent Theatre, Red Deer, Alberta, Canada. Small town and rural patronage.

WAY OUT WEST: Laurel and Hardy.—This one gave excellent results. It hit a good night and a better one the second, which is evidence of a picture giving a good audience. Running time, 64 minutes.—Played July 30-August 1.—G. A. Van Fraedenburg, Valley Theatre, Manassas, Col. Farming community patronage.

WOMEN ARE TROUBLED: Stuart Erwin, Florence Rice.—Another comedy program picture that we played to very good business. Reasonable business was the story, very humorous situations to a happy ending.—Harland Rankin, Plaza Theatre, Tillbury, Ontario, Canada. General patronage.

Monogram

HOOSIER SCHOOLBOY: Mickey Rooney, Anne Nagel.—Played on Saturday capacity business. This is a far better picture than many majors that are being shown. Picture showed that they thought they had been spent in making it and that it wasn’t a thrown together job as my “friends” in the major offices would kindly lead me to believe. I think it will pay to watch Monogram.—John Watson Moore, New Center Theatre, Whittemore, Iowa. General patronage.

THIRTEENTH MAN: Weldon Heyburn, Inez Courtney.—Picture lacks names, but pleased almost 100 per cent of our patrons. The only real comment was that their first release indicates we will contend that their product is in line. Production was careful and the recording was so good that people stopped and remarked how much better the sound was than on the other feature which we played, namely, “Great Guy.”—John Watson Moore, New Center Theatre, Whittemore, Iowa. General patronage.

Paramount

ARIZONA MAHONEY: Larry Crabelle, Joe Cook.—An unusual western. The injection of comedy slowed up the pace of this picture, but we are glad we did so as to whether they approved of this change in pace or not. Some thought it was the best they had seen, some that it was at the normal level. Played July 31-August 1.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

COLLEGE HOLIDAY: Jack Benny, George Burns.
"INDISPENSABLE"

Garret D. Byrnes
Theatre Editor
Evening Bulletin
Providence, Rhode Island

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INTERNATIONAL MOTION PICTURE ALMANAC

Edited by Terry Ramsaye

ROCKEFELLER CENTER NEW YORK
MOTION PICTURE HERALD  
August 21, 1937

GRIECE ALLEN—A dodgy lodge of songs, dances, etc. The story is not less good than the vehicles. Played to slightly less than average business. Played July 24—
H. Balch, Royal Theatre, Sumps, Wash. Small town patronage.


MAKE WAY FOR TOMORROW: Beaulah Bondi, Virginia Cherrill. The acting is in line with the picture, the title of which more appropriately could have been—"The Life of Old Age." The story of two parents who make every effort, and success- fully, to give their children a first-class start in life, but thereby wind up dependent upon their chil- dren. It gives the truths and difficulties of such a situation. The younger shuns this picture like poison to the middle aged parents, the few who ad- tended, it gave plenty of food for thought; to the old ones, it was a heartache. It nevertheless was a good lesson for anyone who would take the time to see it. But those who are seeking entertainment at the movies are not paying to see the unpleasant phases of life, but to get away from them. Hence the meager attendance. A very well made picture, but one which involves a lot of emotion with and didn't even pay rental. I really laughed when I saw the lady who came to the box office on a Friday-Saturday date.—John Watson Moore, New Center Theatre, Whitmore, Iowa. General patronage.


TEXAS RANGERS: THE: Fred MacMurray, Joan, Parker, Jack Oakie—A fine western which we played plenty, but bought it at a price that made money for us.—John Watson Moore, New Center Theatre, Whitmore, Iowa. General patronage.

WAIKKI WEDDING: Bing Crosby, Martha Raye, Shirley Ross. Had this for a special and did a good business. Personally, I didn't care for the picture. One thing which did strike me was this—"She's a Damsel;" Raye better get a new line, but I'll admit the usherettes loved it. July 12—A. J. Jeffers, Piedmont Theatre, Fie- mont, Mo. Small town patronage.

WORLD GONE WILD: Mrs. Miniver. Held this for a special and did good business. Personally, I didn't care for the picture. One thing which did strike me was this—"She's a Damsel;" Raye better get a new line, but I'll admit the usherettes loved it. July 12—A. J. Jeffers, Piedmont Theatre, Fie- mont, Mo. Small town patronage.
August 21, 1937

Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

BREEZING HOME: Blanche Bates, William Gar-
good, Mrs. William Gar- good, and Dr. Thomas Gar- good, all went out yesterday morning that included a flan- gary business. Played July 21—C. W. Mills, Arcade The-
atre, E. N. V. Family patronage.

LET THEM LIVE: Nan Grey, John Howard—Nice pic-
ture. Well liked. Running time, 73 minutes. Played July 22—B. J. Jeffers, Piedmont Theatre, Pied-
mont, Mo. Small town patronage.

YELLOWSTONE: Henry Hunter, Judith Barrett—
A comedy program. Can be played any night of the week.
A little short for Sundays, but all right other-
wise. Perhaps a little too heavy, very good. Running time, eight re- 
els. Played August 23—Rudolf Duba, Royal Thea-
tre, Kimball, S. D. Small town patronage.

Warner Brothers

GOD'S COUNTRY AND THE WOMAN: George Brent, William Lundigan, and Carole Landis. The custom-
ery here was in full evidence to see this one. The motion picture is the best we have run. It is the tape that was made for big business in a small town. The patrons were more than pleased with the results. The usual Monday fare was run and even the Monday was fine.—John Watson Moore, New Center Theatre, Whittemore, Iowa.

GREAT O'MALLEY, THE: Pat O'Brien, Sybil Ja- 
son—Excellent story and excellent business. Played July 20—R. H. Jeffers, Piedmont Theatre, Pied-
mont, Mo. Small town patronage.

GREAT O'MALLEY, THE: Pat O'Brien, Sybil John- 
sen—Good picture, good picture, but it failed to bring down to earth entertainment than a lot of specials have. Pat O'Brien as a hard boiled cop is great and is sup- 
ported by an excellent cast including little Sybil Johnson. Mary Gordon is fine as Pat's mother. This one pleased. Running time, 71 minutes. Played July 25-26— gladly E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

POLO JOE: Joe E. Brown, Carol Hughes—We played this very late, but it pleased the audience far better than expected. Playing and doing well—Sup- 
or RKO. Brown isn't slipping, but the poor stories given him are holding him back. Didn't please him any good.—John Watson Moore, New Center Theatre, Whittemore, Iowa. General patronage.

Short Features

Educational


Paramount

CHICKEN A LA KING: Color Classics—Way below average of Paramount color cartoons. Subject or con- tent, running time, eight minutes.—A. B. Jeffers, Piedmont Theatre, Piedmont, Mo. Small town patronage.

CHIMP CHAMPS: Grantland Rice Sportlights— Except for the full of color, this is a white elephant. Perhaps the running time, eight mini-
utes.—A. B. Jeffers, Piedmont Theatre, Piedmont, Mo. Small town patronage.

DING DONG DOGGIE: Betty Boop Cartoon—Just a good, clean filler.—A. B. Jeffers, Piedmont Theatre, Piedmont, Mo. Small town patronage.


STAR REPORTER IN HOLLYWOOD: Ted Hus- 


Metro-Goldwyn-Mayer

COLORFUL ISLANDS: FitzPatrick Travel Talks— 
Colorful, interesting slide show photographs for our late 
customers. Most everyone stays to see them again.—Harland Runkle, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HILL TILLIES: Patsy Kelly, Kelly Robertson—These girls make a real comedy out of Tanzania by going into the wilds for 10 days and having some exciting out-
door experiences.—Harland Runkle, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.


FROM the widely scattered territories come new contributors to "What the Picture Did for Me." Reporting for the first time are the following:

John Watson Moore, New Center Theatre, Whittemore, Iowa.

Alvin Myrick, State Theatre, Lake Park, Iowa.

A. J. Sexton, Jr., Grand Theatre, Ironton, Ohio.

Jack Farr, Strand Theatre, Yorktown, Tex.

Returning to the service of contribu-
tion of reports after a year or more are these exhibitors:


H. H. Ramsdell, Lyric Theatre, Gaithersburg, Maryland.

C. J. Schultz, Orpheum Theatre, Tremont-
onton, Utah.

Read the reports of these showmen on the verdicts of their box offices on product shown.

Twentieth Century - Fox

ANOTHER excellent colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.


PUBLIC GHOST NO. 1: Charley Chase—The comedy helped the feature "The Gorgeous Hussy" very much and made us a better program on that night. Running time, two reels—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

WANTED: A MASTER: Pete Smith Specialties—
Even the clever dog could not put this over.—Pete Smith specialties do not click here. Running time, 10 minutes.—Gladly E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

RKO Radio

BIG LEAGUE, THE: Sports with Bill Corum—Just a waste of space. Running time, nine mini-
utes.—B. L. Holbecke, Rose Theatre, Sumas, Wash. Small town patronage.


WASHINGTON IN VIRGINIA: World on Parade Series—Here is a single reeler that may be all right for a history class in school, but as entertainment it is terrible.—B. L. Holbecke, Rose Theatre, Sumas, Wash. Small town patronage.

Universal


Universal

MARINE FOLLIES: Monstero Musical Comedies—
This one is the best musical we have had from Uni-
versal. It is extremely clever. If you give it a chance it will make any program better regardless how good it may be. Running time, two reels—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Vitaphone

ELSEI GRENET AND HIS ORCHESTRA: Mer-
rice Melodies—One of the finest band acts we ever 

GHOST TO GHOST HOOKUP: A: Radio Rambler—
Hope I don't get hooked up with another like this one. Running time, 11 minutes.—Gladly E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LEON NAVARA AND HIS ORCHESTRA: Melody-
Masters—This single is fine. These Worriers certainly know their shorts when it comes to musicals. This is no exception.—Harland Runkle, Plaza Theatre, Tilbury, Ontario, Canada. Rural patronage.

PORKY'S ROMANCE: Looney Tunes—Not up to the standard of these cartoons.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Serials

Mascot

ADVENTURES OF REX AND RINTY: Rex, King of 
Wild Horses, Rin Tin Tin, Jr.—We just finished this picture today. It is one of the best they are running in this town. The production is Public reaction good.—Harland Runkle, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Republic

PAINTED STALLION, THE: Ray Corrigan, Root 
Gibson, Sammy McMick—Started this serial three weeks ago. We played the third chapter three days with huge business Thursday and Friday and turnaway business on Saturday. The serial was filmed in southern Utah and has some local interest. It is well pro-
duced and has good sustained interest. Root Gibson always means something around this neck of the woods. Corrigan and Sammy McMick both good.—C. J. Schultz, Orpheum Theatre, Tremonton, Utah. General patronage.

EVEN DAY OCCURRENC:

SHOT A.M. . . .

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## THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended August 14, 1937, from 93 theatres in 16 major cities of the country was $10,066,161, a decrease of $5,561 from the total for the preceding week ended August 7, 1937, when 96 theatres in 17 large cities aggregated $1,071,722.

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<td>3,246</td>
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<td>&quot;Reported Missing&quot; (Univ.)</td>
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<td>Century</td>
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<td><strong>Chicago</strong></td>
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<tr>
<td>Erlanger</td>
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<tr>
<td>Garrick</td>
<td>900</td>
<td>35c-75c</td>
<td>6,800</td>
<td>&quot;The Road Back&quot; (Univ.)</td>
<td>&quot;Exclusive&quot; (Para.)</td>
</tr>
<tr>
<td>Oriental</td>
<td>3,490</td>
<td>35c-55c</td>
<td>17,500</td>
<td>&quot;Dance, Charlie, Dance&quot; (F.N.)</td>
<td>&quot;Wild Money&quot; (Para.)</td>
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<tr>
<td>Palace</td>
<td>2,509</td>
<td>35c-75c</td>
<td>19,900</td>
<td>&quot;The Toast of New York&quot; (RKO)</td>
<td>&quot;The Road Back&quot; (Univ.)</td>
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<tr>
<td>Roosevelt</td>
<td>1,591</td>
<td>35c-75c</td>
<td>13,000</td>
<td>&quot;Wee Willie Winkle&quot; (Univ.)</td>
<td>&quot;Wee Willie Winkle&quot;</td>
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<tr>
<td>State Lake</td>
<td>2,276</td>
<td>30c-40c</td>
<td>14,800</td>
<td>&quot;Saratoga&quot; (MGM)</td>
<td>&quot;Wee Willie Winkle&quot; (MGM)</td>
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<tr>
<td>United Artists</td>
<td>1,700</td>
<td>35c-75c</td>
<td>17,500</td>
<td>&quot;Saratoga&quot; (MGM)</td>
<td>&quot;Saratoga&quot; (MGM)</td>
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<tr>
<td><strong>Cleveland</strong></td>
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<td>&quot;Riding on Air&quot; (RKO)</td>
<td>&quot;Wee Willie Winkle&quot;</td>
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<tr>
<td>Allen</td>
<td>3,300</td>
<td>30c-42c</td>
<td>5,700</td>
<td>&quot;The Toast of New York&quot; (RKO)</td>
<td>&quot;Ever Since Eve&quot; (F.N.)</td>
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<tr>
<td>Hippodrome</td>
<td>3,800</td>
<td>30c-42c</td>
<td>12,700</td>
<td>&quot;Marry the Girl&quot; (W.B.)</td>
<td>&quot;San Quentin&quot; (F.N.)</td>
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<tr>
<td>RKO Palace</td>
<td>3,100</td>
<td>30c-60c</td>
<td>17,800</td>
<td>(stage: Duke Ellington and Orch.)</td>
<td>&quot;Easy Living&quot; (Para.)</td>
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<tr>
<td>State</td>
<td>3,400</td>
<td>30c-42c</td>
<td>17,200</td>
<td>&quot;Exclusive&quot; (Para.)</td>
<td>&quot;Easy Living&quot; (Para.)</td>
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<tr>
<td>Stillman</td>
<td>1,000</td>
<td>30c-42c</td>
<td>5,200</td>
<td>&quot;Saratoga&quot; (MGM)</td>
<td>&quot;Saratoga&quot; (MGM)</td>
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<tr>
<td><strong>Denver</strong></td>
<td></td>
<td></td>
<td></td>
<td>&quot;The Road Back&quot; (Univ.)</td>
<td>&quot;Saratoga&quot; (MGM)</td>
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<tr>
<td>Aladdin</td>
<td>1,500</td>
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<td>&quot;Wee Willie Winkle&quot; (RKO)</td>
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<tr>
<td>Broadway</td>
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<td>25c-50c</td>
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<td>&quot;Artists and Models&quot; (Para.)</td>
<td>&quot;Wee Willie Winkle&quot;</td>
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<tr>
<td>Denver</td>
<td>2,500</td>
<td>25c-50c</td>
<td>9,600</td>
<td>&quot;You Can't Have Everything&quot;</td>
<td>&quot;Knight Without Armor&quot; (U.A.)</td>
</tr>
<tr>
<td>Orpheum</td>
<td>2,500</td>
<td>25c-40c</td>
<td>7,200</td>
<td>(2nd week)</td>
<td>&quot;Exclusive&quot; (Para.)</td>
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<tr>
<td>Paramount</td>
<td>2,000</td>
<td>25c-40c</td>
<td>3,400</td>
<td>(stage: Duke Ellington and Orch.)</td>
<td>&quot;The Road Back&quot; (Univ.)</td>
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</table>

"You Can't Have Everything" (20th-Cent.-Fox) plus stage band; "The Toast of New York" (RKO) and "You Can't Have Love" (RKO) (2nd week).
### Theatres Receipts—Cont’d

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
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<tbody>
<tr>
<td>Hollywood</td>
<td>Picture</td>
<td>Gross</td>
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<tr>
<td>Chinese</td>
<td>&quot;You Can’t Have Everything&quot; (U.A.)</td>
<td>$9,500</td>
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<tr>
<td>Pantages</td>
<td>&quot;The Toast of New York&quot; (RKO)</td>
<td>$4,200</td>
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<tr>
<td>W. B. Hollywood</td>
<td>&quot;Knight Without Armor&quot; (U.A.)</td>
<td>$9,500</td>
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<table>
<thead>
<tr>
<th>Kansas City</th>
<th>Current Week</th>
<th>Previous Week</th>
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<tbody>
<tr>
<td>Mainstreet</td>
<td>&quot;You Can’t Beat Love&quot; (RKO)</td>
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<tr>
<td>Midland</td>
<td>&quot;The Toast of New York&quot; (RKO)</td>
<td>$4,200</td>
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<tr>
<td>Newman</td>
<td>&quot;You Can’t Have Everything&quot;</td>
<td>$4,200</td>
</tr>
<tr>
<td>Tower</td>
<td>&quot;It’s All Yours&quot;</td>
<td>$4,200</td>
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<tr>
<td>Uptown</td>
<td>&quot;Topper&quot; (MGM)</td>
<td>$4,200</td>
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<table>
<thead>
<tr>
<th>Los Angeles</th>
<th>Current Week</th>
<th>Previous Week</th>
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<tbody>
<tr>
<td>Four Star</td>
<td>&quot;The Firefly&quot; (MGM)</td>
<td>$14,000</td>
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<tr>
<td>Grand International</td>
<td>&quot;Masquerade in Vienna&quot; (World)</td>
<td>$2,100</td>
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<tr>
<td>Hillstreet</td>
<td>&quot;The Toast of New York&quot; (RKO)</td>
<td>$4,200</td>
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<tr>
<td>Loew’s State</td>
<td>&quot;You Can’t Have Everything&quot;</td>
<td>$17,800</td>
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<tr>
<td>Paramount</td>
<td>&quot;It’s All Yours&quot;</td>
<td>$4,200</td>
</tr>
<tr>
<td>W. B. Downtown</td>
<td>&quot;Knight Without Armor&quot; (U.A.)</td>
<td>$6,000</td>
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<table>
<thead>
<tr>
<th>Minneapolis</th>
<th>Current Week</th>
<th>Previous Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minnesota</td>
<td>&quot;The Good Earth&quot; (MGM)</td>
<td>$12,000</td>
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<tr>
<td>RKO Orpheum</td>
<td>&quot;Topper&quot; (MGM)</td>
<td>$4,000</td>
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<tr>
<td>State</td>
<td>&quot;Wings Over Honolulu&quot; (Univ.)</td>
<td>$1,300</td>
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<tr>
<td>World</td>
<td>&quot;Knight Without Armor&quot; (U.A.)</td>
<td>$1,300</td>
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<tr>
<td></td>
<td>(2nd week)</td>
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<table>
<thead>
<tr>
<th>Montreal</th>
<th>Current Week</th>
<th>Previous Week</th>
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<tbody>
<tr>
<td>Capitol</td>
<td>&quot;The Singing Marine&quot; (W.B.)</td>
<td>$7,000</td>
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<tr>
<td>Loew’s</td>
<td>&quot;The Man in Blue&quot; (Univ.)</td>
<td>$7,000</td>
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<tr>
<td>Palace</td>
<td>&quot;Slim&quot; (W.B.)</td>
<td>$4,500</td>
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<tr>
<td>Princess</td>
<td>&quot;The Case of the Stuttering Bishop&quot; (F.N.)</td>
<td>$4,500</td>
</tr>
<tr>
<td></td>
<td>&quot;Saratoga&quot; (MGM)</td>
<td>$10,500</td>
</tr>
<tr>
<td></td>
<td>&quot;Easy Living&quot; (Para.)</td>
<td>$5,000</td>
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<tr>
<td></td>
<td>&quot;The Great Gambini&quot; (Para.)</td>
<td>$5,000</td>
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<table>
<thead>
<tr>
<th>New York</th>
<th>Current Week</th>
<th>Previous Week</th>
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<tbody>
<tr>
<td>Astor</td>
<td>&quot;High, Wide and Handsome&quot;</td>
<td>$7,000</td>
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<tr>
<td>Capitol</td>
<td>&quot;Captains Courageous&quot; (MGM)</td>
<td>$9,000</td>
</tr>
<tr>
<td>Criterior</td>
<td>&quot;Blonde Trouble&quot; (Para.)</td>
<td>$4,000</td>
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<tr>
<td>Globe</td>
<td>&quot;Souls at Sea&quot; (Para.)</td>
<td>$11,000</td>
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<tr>
<td>Paramount</td>
<td>&quot;Artists and Models&quot; (Para.)</td>
<td>$36,000</td>
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<tr>
<td>Rialto</td>
<td>&quot;Between Two Women&quot; (MGM)</td>
<td>$6,000</td>
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### THEATRE RECEIPTS--CONT'D

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Seats</th>
<th>Price (Per Week)</th>
<th>New York (Continued)</th>
<th>Average Receipts</th>
<th>Current Week</th>
<th>Previous Week</th>
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<tbody>
<tr>
<td>Criterion</td>
<td>1,500</td>
<td>10c-40c</td>
<td>5,300</td>
<td>&quot;Topper&quot; (MG)</td>
<td>6,700</td>
<td>&quot;Knight Without Armor&quot; (U.A.) .. (6 days)</td>
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<tr>
<td>Liberty</td>
<td>1,500</td>
<td>10c-25c</td>
<td>2,900</td>
<td>&quot;As Good As Married&quot; (Univ.) and...</td>
<td>2,200</td>
<td>&quot;Many Step Girls&quot; (MGM) and... (4 days)</td>
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<tr>
<td>Midwest</td>
<td>1,500</td>
<td>10c-55c</td>
<td>4,300</td>
<td>&quot;Exclusive&quot; (Para.)</td>
<td>2,900</td>
<td>&quot;They Had to Eat&quot; (20th-Cent.-Fox) .. (5 days)</td>
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<tr>
<td>Tower</td>
<td>1,100</td>
<td>10c-35c</td>
<td></td>
<td>&quot;Think Fast, Mr. Moto&quot;</td>
<td>2,800</td>
<td>&quot;Good Earth&quot; (MGM) .. (2nd week)</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Way Out West&quot; (MGM) .. (2nd week)</td>
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### Philadelphia

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Seats</th>
<th>Price (Per Week)</th>
<th>Current Week</th>
<th>Previous Week</th>
</tr>
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<tbody>
<tr>
<td>Boyd</td>
<td>2,400</td>
<td>40c-65c</td>
<td>14,800</td>
<td>&quot;The Good Earth&quot; (MGM) .. (12th week)</td>
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<tr>
<td>Earle</td>
<td>2,000</td>
<td>25c-55c</td>
<td>14,400</td>
<td>&quot;Fly-Away Baby&quot; (W.B.) .. (1st week)</td>
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<tr>
<td>Fox</td>
<td>3,000</td>
<td>40c-65c</td>
<td>12,000</td>
<td>&quot;The Road Back&quot; (Univ.) .. (6 days)</td>
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<tr>
<td>Karlin</td>
<td>1,000</td>
<td>25c-40c</td>
<td>2,700</td>
<td>&quot;Exclusive&quot; (Para.) .. (5 days)</td>
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<tr>
<td>Keith's</td>
<td>2,000</td>
<td>30c-50c</td>
<td>2,800</td>
<td>&quot;Saratoga&quot; (MGM) .. (6 days)</td>
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<tr>
<td>Stanley</td>
<td>3,000</td>
<td>40c-65c</td>
<td>12,700</td>
<td>&quot;Artists and Models&quot; (Para.) .. (2nd week)</td>
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<tr>
<td>Stanton</td>
<td>1,700</td>
<td>30c-50c</td>
<td>6,400</td>
<td>&quot;San Quentin&quot; (W. I.) .. (1st week)</td>
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### San Francisco

<table>
<thead>
<tr>
<th>Theatres</th>
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<th>Price (Per Week)</th>
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<th>Previous Week</th>
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<tr>
<td>Clay</td>
<td>400</td>
<td>11c-40c</td>
<td>1,100</td>
<td>&quot;The Guardsman&quot; (MGM-re-issue) .. (10 days)</td>
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<tr>
<td>Fox</td>
<td>5,681</td>
<td>15c-75c</td>
<td>11,000</td>
<td>&quot;You Can't Have Everything&quot; .. (3rd week)</td>
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<tr>
<td>Golden Gate</td>
<td>2,850</td>
<td>15c-55c</td>
<td>16,600</td>
<td>&quot;Hideaway&quot; (RKO) .. (2nd week)</td>
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<tr>
<td>Orpheum</td>
<td>2,440</td>
<td>15c-55c</td>
<td>8,300</td>
<td>&quot;The Woman He Loved&quot; (Univ.) .. (2nd week)</td>
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<tr>
<td>Paramount</td>
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<td>15c-75c</td>
<td>13,300</td>
<td>&quot;Exclusively&quot; (Para.) .. (3rd week)</td>
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<tr>
<td>St. Francis</td>
<td>1,470</td>
<td>15c-75c</td>
<td>6,900</td>
<td>&quot;Willy Wobble&quot; (20th-Cent.-Fox) .. (2nd week)</td>
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<tr>
<td>United Artists</td>
<td>1,200</td>
<td>15c-75c</td>
<td>6,900</td>
<td>&quot;Make Way for Tomorrow&quot; (Para.) .. (2nd week)</td>
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<tr>
<td>Warfield</td>
<td>2,680</td>
<td>15c-75c</td>
<td>15,300</td>
<td>&quot;The Good Earth&quot; (MGM) .. (2nd week)</td>
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### Seattle

<table>
<thead>
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<th>Theatres</th>
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<th>Current Week</th>
<th>Previous Week</th>
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<tbody>
<tr>
<td>Blue Mouse</td>
<td>950</td>
<td>15c-35c</td>
<td>3,700</td>
<td>&quot;Hollywood Cowboy&quot; (RKO and... (2nd week)</td>
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<td>Fifth Avenue</td>
<td>2,500</td>
<td>30c-55c</td>
<td>7,200</td>
<td>&quot;White Rabbit&quot; (W. B.) .. (2nd week)</td>
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<tr>
<td>Liberty</td>
<td>1,800</td>
<td>15c-55c</td>
<td>7,200</td>
<td>&quot;The Road Back&quot; (Univ.) .. (2nd week)</td>
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<tr>
<td>Music Box</td>
<td>300</td>
<td>30c-55c</td>
<td>2,500</td>
<td>&quot;It Can't Last Forever&quot; (Col.) and... (2nd week)</td>
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<tr>
<td>Orpheum</td>
<td>2,450</td>
<td>30c-55c</td>
<td>6,000</td>
<td>&quot;Willy Wobble&quot; (20th-Cent.-Fox) .. (2nd week)</td>
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<tr>
<td>Palomar</td>
<td>1,500</td>
<td>15c-35c</td>
<td>4,700</td>
<td>&quot;Trouble in Morocco&quot; (Col.) .. (2nd week)</td>
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<tr>
<td>Paramount</td>
<td>3,000</td>
<td>30c-55c</td>
<td>1,200</td>
<td>&quot;Artists and Models&quot; (Para.) and... (2nd week)</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Fly-Away Baby&quot; (W.B.) .. (2nd week)</td>
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</table>

"Hollywood Cowboy" (RKO) and... (2nd week) |
"White Rabbit" (W. B.) .. (2nd week) |
"Willy Wobble" (20th-Cent.-Fox) .. (2nd week) |
"It Can't Last Forever" (Col.) and... (2nd week) |
"Willy Wobble" (20th-Cent.-Fox) .. (2nd week) |
"Trouble in Morocco" (Col.) .. (2nd week) |
"Artists and Models" (Para.) and... (2nd week) |
"Fly-Away Baby" (W.B.) .. (2nd week) |
"GOING ON FOUR"

The decisions of the Judging Committee for July recently arrived at marks the forty-third consecutive monthly convening of the leading industry executives to determine the comparative worth of entries submitted in the Quigley Awards by theatre men throughout the world.

An almost unbelievable record in the history of competitive showmanship, to be sure, but nonetheless fairly won and made possible only through the utmost cooperation of all concerned in the success of this momentous project.

And now, as the Awards approach the ending of the seventh month of their fourth year, it behooves your Chairman in the welcome role of steward to review the accomplishments of these competitions inaugurated and sponsored for the improvement of theatre grosses, the betterment of those whose efforts have made this possible and equally important, recognition of these aims and purposes by exhibition and distribution executives, by studio personalities in Hollywood, by leading civic figures who have participated in the Plaque presentations.

Without going completely statistical we should nevertheless like to impress upon our readers the following facts:

That every state in the Union and some twelve foreign countries have been represented among the monthly entrants.

That internationally known names participating in the Plaque presentation ceremonies have included the Vice-President of the United States, the former Foreign Minister of France, U. S. Ambassadors, Senators, Congressmen, the U. S. Attorney General, U. S. Postmaster General, twenty governors and fifteen mayors in states and cities represented by the winners.

That seventy-four Silver and Bronze Plaques and over six hundred and fifty First and Honorable Mention Certificates have been awarded to competing theatre men.

That over twenty-five percent of these winners have as a direct result received better jobs, rises in salaries and bonuses.

That among the winners in each month's listings the majority in most instances are theatre men new to the Competitions indicating a steadily growing interest among theatre men here and abroad, and a universal acceptance of the Award project as a direct guide to greener pastures.

In progressing far beyond the objectives originally set, the Quigley Awards now are pointed not only to greater accomplishments in furthering the boxoffice interests of the industry and the personal fortunes of the man in the field. Now "going on four" the Competitions have definitely established hard-hitting, ceaseless exploitation as a vital factor in any consideration of the motion picture's future.

IT'S ALL IN THE DOING

That story in the news section of last week's Herald having to do with the high praise given the motion picture by the Columbia (S. C.) Studio brings to mind another instance of editorial cheering prompted by Sid Blumenstock and published in his leading daily.

To the editor of the local Press-Union, the Atlantic City Warner Theatres publicist addressed a suggestion that since the paper has often acknowledged editorially the publicity received by the resort from sources originating otherwise, a similar bow might be indicated in the direction of the motion picture industry. Blumenstock argued that the city was referred to favorably in many screen stories, its beach and skyline shown frequently in feature pictures. He suggested further that the paper inaugurate a movement for the city to tender a public tribute to the motion picture industry.

All of which and more, skillfully sold, was accepted for the purpose intended and editorially treated at length. Mentioned also was a list of features so qualified, including "New Faces", which coincidentally proved to be the current attraction Sid was plugging.

Often occasions arise whereby agile-minded theatre men plant important publicity by pointing out the way and the manner thereof.

THE GOOD OLD SUMMER TIME

We like the summertime. Let the thermometer soar, the heat waves embrace a wilting world, the sidewalks sizzle the sweltering.

Bring on Old Sol at his saltiest. Let him bake tender necks, run up laundry bills, turn on his melting rays without mercy.

We still like the summer.

For, while July and August bring torrid days, they also bring vacation days. And vacation days bring Round Tablers from near and far to visit ye Chairman, visits that brighten the days and lighten the weekly load of worries.

Yes, folks, we like the summer.
Color scheme of cool blues and white was used by Rodney Toups for his front at Loew’s State, New Orleans, on “Captains Courageous.” Title was formed with built-up block letters and cutout blow-up for centerpiece raised away from panel. Ships rope edged the title strip and ships wheels were planted on sides of boxoffice. To right is shown Quigley 1936 Bronze Grand Award winner, Sid Holland, at his desk in the Elco Theatre, Elkhart, Ind. Included in wall decorations are various of Holland’s Awards honors.

Front window of Western Union Boardwalk office in Atlantic City was turned into a full display for the benefit of “Walter Wanger’s Vogues of 1938” by Manager Nate Cohen on the date at the Strand Theatre. Art panels, theatre cards and strips, blowups of wires from the stars, were among the units prominently exhibited. Featured song in “You Only Live Once” for date at the Pavilion, London, was plugged strongly by the music publishers in a series of prominent windows. Center of the display reproduced to right was given over to life-size cutouts of the stars.
In Pictures

Ray Bell calls this madly-colored and designed lobby flash a surrealistic display to sell the insanity of "Topper" and goes on record to say that the exhibit has touched a new top in attracting attention for coming dates at the Loew Washington houses. Each unit is numbered and explained in panel to right which aims to give the lowdown on the picture's various highlights.

Street ballyhoo is new to Singapore and thus the decorated float put out by Julius S. Fisher for the date on "Elephant Boy" at the Capitol Theatre created a great deal of unusual interest. Not the least of the attractors was a live baby elephant atop the bally and native boys beating tom-tom drums as the float covered the city. Local date was given added importance and publicity through the fact that native boy played the lead in the picture.

For the alleviation of whatever ailed folks in Syracuse that could be cured by a tonic of screen entertainment, Ed McBride's stunt on "Between Two Women" at Loew's succeeded in promoting a lot of customers. Man dressed in doctor's uniform and carrying physician's bag accompanied girl in nurses outfit in the downtown section, the duo distributing theatre "prescription slips" copy advising a visit to Loew's as effective entertainment tonic.
KIRKMEYER AND PATCHEN VOTED QUIGLEY JULY AWARD PLAQUES

Entries of Winning Theatremen Bring "First-Time" Honors to Montana, Colorado; Awards Now In Last Half of 1937

Swinging into the final five months of the year's Competitions, the Quigley Awards for July signalize the inclusion of Montana and Colorado into the list of states represented by Plaque winners as the judges find for Ted Kirkmeyer and E. A. "Pat" Patchen.

By the decision of the Committee, Kirkmeyer, manager of the Roxy in Helena, Montana, is selected for the "First-Time" award on his outstanding campaign for "A Stage Door Wife," the Bronze going to Patchen, manager, Main, Pueblo, Colorado, for his good work on "Captains Courageous."

**First-Time Winners**

Both thesmen are newcomers to the Quigley Awards, thus making it a first time for themselves and their circuits as well as the states they represent. Kirkmeyer's situation is a town of some 13,000 and his house has a capacity of 419 seats. Pueblo answers to a population of 50,000, the capacity of the Main Theatre totaling 923. The Roxy is a unit of Fox Intermountain Theatres, the Main of the J. H. Cooper Enterprises.

Finishing closely behind are three entries selected for the July First Mentions. These Certificates are awarded to Ed Miller and Manny Pearlstein, Warner's Hippodrome, Cleveland, on "Wee Willie Winkie"; A. S. Murch, Jr., North Shore, Gloucester, Mass., on "Captains Courageous," and Art Wartha, Roxy, La Porte, Ind., on "The Go Getter."

**Honorable Mentions**

HAL BISHOP, Manager, FP-C Capitol, Winnipeg, Can., "Elephant Boy".
E. E. CRABTREE, City Manager, Fischer Theatre, Danville, Ill., "New Faces".
MANNIE FREIDMAN, Manager, Fantasy, Rockville Center, L. I., "Lost Horizon".
JAY GOLDEN, Manager, Keith's, Syracuse, N. Y., "Wee Willie Winkie".
FRANCIS GOOCH, Manager, Columbia, Bath, Maine, "Make Way for Tomorrow".
HARRY HARRIS, Manager, Exchange Cinema, Lincoln, England, "You're In The Army Now" (English title "O.H.M.S.")
HAPPY HASSELO, Manager, Royal, L. Mars, Ia., "This Is My Affair".
BILL LEGGIERO, Manager, Regent, Elmina, N. Y., "Riding On Air".
ED McBride, Manager, Loew's State, Syracuse, N. Y., "Captains Courageous".
JOHN F. PIVAL, Manager, Kramer, Detroit, Mich. "Top of the Town".
LES POLLOCK, Manager, Loew's Rochester, Rochester, N. Y., "Captains Courageous".
E. G. STELLINGS, Manager, Carolina, Wilmington, N. C., "Captains Courageous".

Deadline for the Quigley August Awards has been set for midnight of Wednesday, September 8, which, as usual, means that entries to be eligible must be received at this office by that time.

Ace Exploitations Aid Theatremen

Teaser facsimile of ads used for the New York opening were planted two weeks ahead of "Captains Courageous" by Les Pollock, Loew's Rochester, N. Y., specifying prices on the Astor date and his theatre. Advance screening was held for critics, city officials, educational and municipal department heads in connection to the Association and Rochester Yacht Club members. Comments were later used.

Large jumbo lobster was planted in case of front of theatre, deep sea contest blanks distributed and cash prizes awarded to those correctly guessing weight and approximate age of lobster. For holdover street bally, Les used Santa Claus on downtown street distributing cards reading, "I staked around a second week to see, etc., etc. Recipe folders promoted from fisheries company were given to women patrons and cans of codfish cakes were also presented to first 500 entering theatre opening day.

While in Wilmington, N. C.

E. G. Stellings at the Carolina Theatre week ahead used special still-boards in lobbies of library, YMCA and Boys' Brigade building with "boy appeal" stalls on two latter boards. Heralds were placed in rooms of leading hotel with picture mention also included on front page of menu card in dining room.

Day ahead of opening, coloring contest was planted in leading paper, cash prize and tickets of contestants coloring cartoon sketches of characters from picture. "Stellings also succeeded in having the Mayor dedicate a living tree on the lawn of the city hall to Wilmington's men who had "gone to the sea." Since this was the first official act of the Mayor after being sworn in on duty in city hall, the contest was bound to win plenty of newspaper breaks and photos.

Telegrams from MGM studio carrying Spencer Tracy's signature was also received congratulating the Mayor on his ascendency to ending Wilmington office and his thoughtfulness in cooperating with the tree-planting stunt.

And in Syracuse, N. Y.

Eddie McBride, Loew's Street, offered a "Courageous" cup in connection with series of sailing races held at nearby boat club. Yacht used by judges was properly sniped with playdates and title. Through cooperation with station WSYR a broadcast model contest was run, entries on display in theatre with prizes going to winners.

Girl dressed in sailor suit passed out good luck sailboat charms on main street four days ahead, fog horn atop marquee worked automatically with sign lighted by spotlights and opening night Station WSYR held a street quiz broadcast in front of theatre.
Popcorn adds to the entertainment of the evening. All but one person in a hundred enjoy and will eat popcorn. (Those who won’t probably would not come to your theater anyway)… Dozens of great chains have depended on Burch machines to earn extra thousands of dollars annually in the majority of their houses. Numerous other chains have installed Burch machines in 1937.

*In 1,500 theaters, Burch machines are now paying the rent. In another 1,000 they are paying for the cooling system or other improvements. In scores of cases, Burch keeps the theater in black ink.

We receive hundreds of expressions like these: “Sent three children through college.” “Buys a new car yearly.” “Takes care of the wife’s spending money.” … To theater owners who could use more money—here’s the answer.

FOR FULL DETAILS WIRE OR WRITE

BURCH MANUFACTURING CO.

1906 WYANDOTTE
KANSAS CITY, MISSOURI
Quick Reports From The Field

Promotion

Contacting brass company located nearby which manufactured the cables and high-tension insulators used in "Slim," Dick Wright, Warner Cleveland zone manager promoted them on the publication of a mimeographed page calling attention to these facts and urging their 1,200 employees to see the attraction when it played the Madison Theatre. Wright further sold them on using a story with art work in their publication which has a circulation of over 14,000 and is mailed from coast to coast to power company dealers.

Candid Camera Fans Tied To "Armor" Date

For date on "Knight Without Armor," Frank Henson at Loew's Broad, Columbus, tied in local paper to interest candid camera fans. First $50 on line with camera were guests of the house, Henson setting aside special section for the group who were permitted to take pictures of the feature. Photos entered in the newspaper's annual snapshot contest.

McGee Program

Smart job of work is the 16-page nine by 12 art program with coated gold covers put out by Pat McGee, general manager, Standard Theatres, for the opening of the Tower Theatre in Oklahoma City. Information of all kinds regarding the new house, opening program, coming attractions, etc., is illustrated effectively and outside ads though numerous are set so as not to overshadow the theatre copy. Included also is photo and buildup copy for Paul Ketcham, appointed manager for the new theatre.

Guess

Local restaurateur aided Wally Caldwell on his "Captains Courageous" date at Loew's Valentine, Toledo offering tickets to those who could come closest to guessing correct weight of lobster purported to have been taken from ocean near Gloucester, location of picture. Also featured was a "Captains Courageous" lobster dinner advertised with theatre credits on menus. Imprinted napkins, window displays, etc., were used.

Reporter Tiein

Daily breaks were landed in Boston Examiner and American by Harry Browning, M & P director of advertising, on "Exclusive," at the Metropolitan with a "Be Your Own Reporter" contest. Cash prizes of $50 were offered daily and the opportunity to work on one of the cooperating papers to those submitting best exclusive stories which were judged by committee of three from editorial staffs of the papers.

Mayor Aids

For Morris Rosenthal's opening of "Devil Is Driving" at the Majestic, Bridgeport, Mayor Jasper McLevy and the traffic safety commissioner delivered speeches on safety from the stage. Leading editor wrote special story for his paper tying in with local safety week and stories on the safety campaign were run in all dailies together with picture plug. Man in devil's costume rode barrier car at local midight auto race track, announcer playing up the stunt with playdate and attraction mention. Parade was held headed by American Legion band which marched through streets with police escort ending at theatre and special showing was held for the Junior Safety Council.

Baseball

Proving effective for Dick Eason, Trenton Theatre, Lynchburg, Va., is tieup with radio station whereby tickets are offered to each player on the local ball team who knocks a home run. Thus Eason gets continual air plugs together with attraction mention. Also found successful is use of "man on the street" broadcast during which Dick gives passes to those telling what the current and forthcoming attraction are at the Trenton.

Alarm Clock

Local sports center tied in with H. F. Digges, Grandin Theatre, Roanoke, Va., on "Knight Without Armor" by staging a "lucky alarm" contest wherein guest tickets were given to patrons paying their checks at the time the alarm rang. Clock placed over cash register was surrounded by elaborate cutouts of Dietrich and Dorni. Approximately twice an hour awards were distributed to winners.
Newspaper Ads Favored By Budapest Theatremen

Exploitation Used Infrequently to Publicize Attractions In Hungarian Capitol

by ENDRE HEVESI
in Budapest

Budapest has often been called the Gay City by tourists and foreign visitors. In fact, the people of the Hungarian capital are fond of entertainment and amusement. They are theatre-minded, easily induced to go to movies and recitals, to dine in restaurants and cafes and listen to gipsy music or jazz. In fact, the Hungarian public has a tendency to spend more money on entertainment than is within their means. And yet, motion picture theatres are not as high a level as they might be under the given circumstances.

The fault lies not with the Hungarian exhibitor but with the innumerable decrees, rules and prohibitions imposed by the government upon them, upon distributors and upon every section of the picture industry. From 1920 up to 1936 ninety-one government edicts have been issued to regulate the film and movie business.

A Home Office license is necessary, for example, for the opening of a new theatre. In 1920, after four months' rule of a communist regime in Hungary, all licenses were cancelled, strictly revised and in most cases given to new owners, largely as political rewards. These new holders of movie licenses were in most cases quite foreign to the business and sometimes even lacked sufficient capital for the management of a picture theatre, so that they were compelled to take an associate who was either a movie expert or a financier. To enter into partnership, however, was only possible after first obtaining the Home Office's consent.

Eleven First-Run Houses

This unhealthful system created a group of licensed exhibitors who had neither invested capital into the business nor did they take part with special knowledge and work in the management of their movies. Their connection with the industry was only due to the fact that they happened to possess a license for which, in most cases, they received a fixed income from their expert or financier partners. This associate ran all the risks and had to look after all the affairs connected with the movie while the licensed exhibitor himself hardly took any part in its management.

The result of this system is that theatres in Hungary are not on the level on which they ought to be. This is the reason why Hungarian and chiefy Budapest movie business could not flourish and develop. The fact that in 1936 there were 78 movies in Budapest shooting 36,980 persons to 78 movies with 26,211 seating room in 1918, is not in proportion with the great growth of the city in the intervening years and the increasing popularity of the film.

A few old movies were closed down, others were enlarged or rebuilt, several new theatres were opened, but these slight changes were nothing in comparison to the enormous development which Budapest underwent since 1918.

There are 11 first-run premiere theatres in Budapest: Royal Apollo, 1,000 seats; Forum, 780; Decci, 760; Metro-Scala, 724; Radius, 918; Urania, 1,038; Kamara, 723; Attrium, 770; Omnia, 650; Gaumont, 467; and Corso, 301. Next come the five second-run theatres which exclusively exhibit the successful films after the first-run houses played them. They are: Palaces, 601 seats; Casino, 512; Capitol, 667; Corvin, 1,214; Studio, 250. After the film's run in a second-run theatre is over it is shown in the subsequent neighborhood houses, the third, fourth and fifth-run theatres.

Of the first and second-run houses Royal Apollo, Forum, Decci, Palace, Capitol and Casino form the Gerő circuit owned by István Gerő. The first-run theatre Metro-Scala is managed by Charles Guttman, head of the local branch of Metro-Goldwyn-Mayer. The premiere house Urania is owned by the Ufa Company, Radius is managed by the Biскоп Film Distributing Ltd., Kamara by Flirsch and Tsuk, film distributors. This latter movie is in cooperation with the Gerő-chain.

The Budapest public are keen movie goers and are enthusiastic screen fans. Since Budapest is the only really big city in an agriculural country, it is the center of trade, industry, of the scientific, political, cultural and social life of Hungary. All places of entertainment flourish in the capital and the movies, too, have a regular public.

Budapest has 1,050,000 inhabitants and 78 movies with 36,980 seats. That means one seat for every 27 persons. Although medium-sized cities near Budapest are counted as parts of so-called Greater-Budapest, yet their inhabitants do not count from the point of view of the Budapest movies. They have their own movies and naturally the public prefers to visit those and not spend much time and the additional expense of tramway fares only for the sake of seeing a picture a week or two earlier. It is only the well-to-do people who go to the expense of coming from their own localities in the country to Budapest first run houses in order to see a film in the first week of its release.

Until June, 1936, it had been generally customary in Budapest for the first and second-run theatres to show in the course of a program a Hungarian and a foreign (American) newsreel, a cartoon or an educational and finally a full-length feature. The Budapest third-, fourth- and fifth-run cinemas, however, exhibited two full-length features in addition to the newsreels and the cartoon or educational. The first- and second-run movies had four performances on weekdays and five on Sundays and holidays. The performances started at four, six, eight and 10 o'clock on weekdays and at two and on Sundays and holidays. The third-, fourth- and fifth-run movies had three performances on weekdays and four on Sundays, starting at four, seven and 10 on weekdays and at one on Sundays. The performances are not continual in the Budapest movies. You can only stay to the end of the program for which you have paid admission.

First and second-run movie exhibitors have been clamoring for the abolition of the picture system in the smaller movies for years, but the owners of these naturally were not willing to give up this great advantage. Therefore first and second-run theatres introduced the system of half-price tickets at the first performance every day, also on Sundays. This, again, was greatly resented by the owners of the neighborhood houses because the cheap tickets of the deluxe theatres took away a part of their public.

The war between Hungary and Russia was recently ended by a new edict of the Home Office. According to it, deluxe first and second-run theatres may only have three performances on weekdays and four on Sundays and holidays and no half-price or reduced tickets may be issued at either of these performances. Deluxe theatres must not issue cheaper tickets than the price fixed by the Home Office. By one feature only, show in one program only one feature beyond the length of 1,200 meters. The program of the deluxe theatres may not be longer than 3,400 meters including newsreels, etc., that of the neighborhood theatres no longer than 3,800 meters altogether.

New Regulation Unpopular

No section of the movie business is really pleased with the new regulation. It is the neighborhood cinema exhibitors, above all, who are displeased with the new system. They fear that they will lose a great part of their public since those who had hitherto preferred to wait a few weeks for novelties and see two full-length features in one program, will now, since this advantage no more exists, probably go over to deluxe theatres. It does not make much difference that the prices in deluxe houses are higher than those in neighborhood theatres; the difference will not be sufficient to induce a part of the public to go to smaller movies which also show only one feature only, just as

(Continued on following page)
THE THEATRES OF BUDAPEST

(Continued from preceding page)

the deluxe theatres, but weeks later.
The opening campaign and second-run theatres do not enjoy any special advantage on the part of the patrons, with the exception of regular visitors who are personally known to the box-office or to the manager and are treated with exceptional courtesy. Metro-Sca
aplus Radium are the only movies which work with a mailing list. They inform their regular public of the most important films to be released. Exhibitors of some smaller neighborhood movies, however, are in close contact with their public which is mostly recruited from among people living in the neighborhood. Managers know almost every member of their public personally. They chat with them before the beginning of the performance and tell them of the next picture to be released.

The advertising campaign is almost entirely concentrated on the first-run houses. Generally speaking, the local branches of the American film companies provide for the necessary publicity through their own public
city managers. Independent Hungarian distributors do their own advertising, but in most cases they have no constant publicity manager. Usually they entrust a film editor of a paper to do the advertising campaign, or, if their films are going to be released in one of the houses of the Géz Circuit, Hun
garian distributors entrust the publicity manager of the circuit with the entire advertising.
The propaganda campaign for a feature picture costs about three to six thousand pengoes. This is the average; but, of course, in some cases much more is spent on the advertising of a film. London Film’s Wells pictures, for example, is sold by having cost 11,000 pengoes (1,040 dol
lars) in publicity expenses.
The advertising budget is concentrated upon every film, newspaper readers have no con
fidence in it. Since they can never be sure whether the film critic speaks of a picture in the highest terms of praise because it is really good or simply because he cannot give an unblurred and objective view of a little attention to the reviews and learns about the real value of a film chiefly through word-of
mouth publicity.
The Budapest public has excellent taste and a sure, un failing instinct to judge films. Advance publicity and favorable reviews draw the public to go to see a picture in the first days. But if the film fails to come up to expectations, the rest of the public sim
ply refuse to see it, despite the greatest ad
vertising campaign and the most enthusiastic reviews. Reissues are usually held on Thurs
days and Fridays—occasionally, in the case of a particularly big feature, a much-adver
tised gala release with compulsory evening dress. By Monday it is evident whether a film is a success or not. The first Monday is always the decisive day for the box-office success or failure of a picture.

Clichés in advertising are mostly used by the newspapers in film companies and by the Urania, Ufa’s movie house. Hungarian dis
tributors, as a rule, insert only text ad
vertisements in newspapers. Merchants do not go in for cooperation much, although they are exploitation-minded and might probably be induced to do so to a greater extent if exhibitors took the initiative.

Posting Municipal Monopoly

It is only the American film companies, above all the Metro-Goldwyn-Mayer, who go in for cooperation with shops and travel bureaus for competitions and contests. Street ballyhoo is being used by Metro chiefly. They also have the local branches of the Buda
erian Postal Telegraphs which use them the blackboards in advertising.

Putting up posters on billboards and hoardings is a municipal monopoly and rather expensive. Most movies have fixed places hired for putting up posters announc
ing their new films, but in the case of an important feature they have about 200 ad
ditional posted. The size is three feet by four approximately. Posters, photographs and drawings are put up in front of the theatres and in the lobbies. They some
times distribute pamphlets in private flats or arrange for the telephone exchange to ring up two or three thousand numbers and draw the subscribers’ attention to the coming film.

Hollywood Publicity Used Wides

Stories on Hollywood as well as screen news of foreign countries are regularly pub
lished by all papers, especially by the the
atrical and screen weeklies. No paper has a regular staff screen correspondent in Holly
wood, only occasional contributors. The newspapers clip their foreign screen mate
rial from foreign papers and from the pub
licity material of American and other film companies.

Projection is first rate in deluxe theatres. In neighborhood movies, where two full
length feature used to be shown in one pro
gram, projection was of an inferior quality because two long features and additional program had to be released within three hours. The new one-feature system will nat
urally improve projection in the smaller houses.

Stage shows are rarely to be seen in Bud
apest movie. Exhibitors must obtain special permission to show them and are granted this only in case the show is closely con
nected with the content of the film. This restriction was made in favor of the legitimate theatres. For example, a song occurring in the film may be sung on the stage or a Rus
sian orchestra may play in case of a film with Russian background. But even in these rare cases stage shows are not greatly ap
preciated by the public, which is interested in the dominating feature only.

A rather curious type of picture show, a Hungarian specialty, is the “film sketch” which is usually shown during the summer months. It is a locally-made picture, por
tions of which are actually played on the stage by the same actors who figure in the picture. They usually have a strong bur
lesque flavor and are built around some top
ical subject. The “film sketch” consists of a film part and a short piece, about 1,200 meters in length and contains three or four stage scenes.

Most Budapest movies are very backward from the point of view of air conditioning. Only Metro-Sca
aplus, Radium and Atrium are able to mark in this point. Some of the newly built movies have roofs that open so that on warm evenings the public has the ad
vantage of sitting in open air. There are two garden movies in the city, open only in summer, but neither is very popular. On the whole, June, July and August are the dead season in Budapest, and b.o. takings are so small that some movies even close down during these months.

In winter the legitimate theatres compete very strongly with the movies, since tickets are comparatively inexpensive. A subscrip
tion in one of the four most important dra
matic theatres in Budapest enables the holder to see a first-rate theatrical performance for hardly more than the price of a movie seat. In spring and fall, football matches draw a great part of the public from the movies, and throughout the summer months the popula
tion of Budapest finds entertainment in sum
mer sports and excursions.

This is the cross-section of the Budapest movie business. Despite difficulties and trou
bles, the trade here has to some extent time to forget under the Film Club for a few hours every afternoon to play bridge, rummy or chess and drown their sorrows in an ani
mated discussion of the latest vicissitude of the trade.

"Tell Us What You Did"

Attractive Front Sells "Armored Car"

Imitation steelplated letters formed the title of "Armored Car" on Manager Nor
man Elson’s front of the Globe, New
York City. Compo board panels with stiff blowups and dramatic catchlines were fea
turned, shadow box lighting up the sinister foreground figure of a gangster added a touch of animation.

"Tell Us What You Did"

Warner’s Issue Pressbook

On Floyd Gibbons Shorts

Handled in the same manner as a feature attraction is the pressbook put out by War
ner’s ad department on "Your True Adven
tures" Floyd Gibbons series of Vitaphone shorts. Book features exploitations of vari
ous kinds, inclusion details, rules and regulations of the national competition in which prizes of $1,000 in cash and a trip to New York are offered those submitting best true adventure yarns.
MANAGERS' ROUND TABLE

BIRTHDAY GREETINGS

Lawrence P. Albanese
Carl Anderkis
Jean Armand
Richard L. Bare
C. G. Benebel
C. O. Braun
Stephen G. Brenner
Henry W. Brown
Ray C. Bruder
Charles F. Burns
Gordon E. Carson
Edward J. Caughey
J. D. Chaffin
Herbert D. Chilley
Lawrence P. Coo
g G. De Boisserie
S. O. Denel
R. S. Diefenbacher
Earle Eveland
James G. Fair
James Fawkes
Charles F. Feinheits
Mrs. Edith M. Fordye
Abe Frank
Arnold N. Gates
William F. Garst
Sol Greenberg
Herbert D. Grove
Herbert P. Haberschitz
William Harding
Philip Hayden
W. B. Henderson
Randall J. Jerabek
George E. Kann
Gus Kerastos
Nymu Kessler
John T. Krieger

Woolf Levy
Frank Linsberger
James Lucas
Edward H. McBride
Morton Melius
John E. Manuel
Mike V. Medigovitch
Walter Morris
M. H. Nicol
Ray L. Niles
George N. Phillips
H. J. Quartemont
Fred Roeths
Albert H. Reynolds
Bob Richardson
Carl Rogers
Henry M. Rogers
J. E. Ross, Jr.
Bernard E. Schnaper
Howard Schuster
Charles F. Sherrin
Edward Shiddell
Roy Sterrett
Roy G. Stevens
E. N. Tannenbaum
Frank Taylor
Wesley L. Tefft
Ira W. Thompson
Tiks Valsos
Herbert Vitrifal
Burgess Walmron
R. E. Wanamaker
Marlon B. Warrick
Robert M. Wertman
Earl N. Willey
Cecil G. Winstead
A. H. Yeomans

FRED BARTON
manages the Jasper Theatre in Jasper, Ala., for Wilby-Kinney. At Barton's theatre experience has been concentrated with his present outfit, from which circuit we number many active Round Tabler contributors, as you doubtless are aware. You are the first member to join from Jasper, Fred, so we'll have to depend on you to keep us informed on what's what down in your sector.

DONALD PALMQVIST
is the assistant manager of the Loring Theatre, Minneapolis, Minn., one of the Minn. Amuse. Company houses, and started at the KKO Orpheum as ticket taker in 1931 and thence as usher at the Palace Theatre. From there Palmqvist worked as general utility man at all Minnesota Amusement theatres. From there he was transferred to the Loring.

TED KIRKMEYER
managing the Rio in Helena, Mont., is no stranger to our pages, having won the Quigley July Silver Plaque. Ted managed the Canno Park Dance Pavilion in Boulder, owned by Fred Larson, and also assisted Fred Glass in the opening of Boulder's newest theatre. When Larson left, Kirkmeier worked under Harry Ashton until he was promoted to manage the Rio when Fox acquired it in 1936.

ROBERT F. BLACK
is the assistant manager of Warner Bros. Majestic Theatre, Mansfield, Ohio. Bob started in this game by passing out heralds for the Ohio Theatre there and then helped the artist at the Madison in Mansfield in 1935, when Warners' opened the Majestic, Black was employed as part time usher and within a year and a half worked up to assistant manager, the position he now holds.

LOUIS D. GLINNER
manages the Broadway Theatre, Chelsea, Mass., for the M & P Theatres Corp. Glinner started as usher at the Olympia Theatre, Chelsea, and after a year there was promoted to assistant at the same house. In 1930 he installed Publix service in a few of the Necco Theatres when they were first acquired by M & P, and after that came back to the Olympia as assistant. In 1936 Louis was made manager of the Broadway, at which spot he joined the club. His present circuit is the only outfit Glinner has been with and we bid him welcome to our midst.

WILLIAM WEIR
comes to us from Londonderry, Northern Ireland, where he manages the Strand Cinema for the Curran Theaters Enterprises. Your brother Round Tablers here are always interested in reading of the exploitation activities of over seas shownmen. Weir, so we shall look forward with keen anticipation to hear what you are doing to put your shows over in Londonderry.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB
Rockefeller Center, N. Y.

Name (Print)
Position
Theatre
Circuit
Address
City
State

Absolutely No Dues or Fees!
MOTION PICTURE HERALD
August 21, 1937

TECHNICAL

The Bluebook School

ANSWER TO QUESTION NO. 81

Bluebook School Question No. 81 was: Name those various elements of a motor-generator set that must have careful attention if the machine is to operate at maximum efficiency. (B) What is the effect if motor-generators be not properly cared for and property handled in every way?


(10) Use only the lubricant recommended by manufacturer, keeping oil at proper level in oil wells. (11) Keep all starting equipment, switches etc. in proper condition and clean. (12) If set is of the sleeve bearing horizontal type, keep it perfectly level so that slight endplay of armature will tend to prevent sparking of commutator and bearings. (13) Make sure that vole is in the proper position. (14) If it be a ball bearing set use only grease recommended by manufacturer as acid grease will ruin ball races. (15) Test once each month to make sure bearing wear is not advanced to a stage where there is insufficient clearance between armature and pole pieces. (16) If it be a set that is joined by a coil and has no metal base upon which both motor and generator are mounted, be very sure the two shafts are in perfect alignment and that they remain so.

(17) Be sure no unnecessary ballast resistance is introduced. (18) Make frequent inspections to the end that all starting apparatus is functioning properly.

(B) P. and L. felt say, "No piece of machinery that is not well cared for and well cared for will operate at high efficiency. In the case of a motor-generator that is not well handled and well cared for, its power consumption as compared with its output, will be increased, said increase being in exact proportion to the fault. This loss will not only be progressive, but will be registered on the meter for every hour the machine is operated. It is quite possible, especially if charges for power be fairly high, that in the life of a set its original cost may be paid out in wasted wattage caused by careless or unintelligent care.

But that is not all, for a machine lacking careful and intelligent care will not only cost more in upkeep, but will not last as long as will the well cared for one. That, however, is quite the least. The machine may, in course of time, become so neglected that the manufacturer, the people who buy it, the people who sell it, the people who repair it, the people who care for it, will not be able to make it do its work as it should."

To which I would add the thought that this matter presents a highly illustrative example of how important it is to select men who are to have charge of costly machinery that may be made to operate efficiently or otherwise.

F. H. RICHARDSON

Conducted by

BLUEBOOK SCHOOL QUESTION No. 86

(A) Explain why pressure voltage must be less than voltage of commutator surface.

(B) How much excess supply voltage over arc voltage is required to secure a stable arc?

(C) Explain conditions under which it is permissible and not permissible to use a motor generator to supply projection arcs.

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

F. H. RICHARDSON

CONDUCTOR

Freeman and Marks

To Open New Theatre

A new theatre will be opened in New Castle, Pa., shortly with the taking of a lease by Charles Freeman, formerly of the Peoples Amusement and Victor Theatre Corporation and Mike Marks, manager of the Latonia, Oil City, on the auditorium of the Spanish Rite Cathedral. The theatre will be known as the Cathedral and will feature combination vaudeville and motion pictures.

The house will open early in September following installation of the latest equipment for stage and screen presentation. Seating capacity will be 3500. John W. Ball, formerly with Warners in Pittsburgh, is handling the publicity.

Loew - F. & M. Deal Held Up

Loew's is holding up a deal for the Missouri theatre, St. Louis, until Panchon and Marco executives meet certain requirements specified by the large circuit before it takes over the house. Attorneys are in session.

Meeting Postponed

A zone managers' meeting, originally set for August 9th by Warner Brothers The- atres, will be held August 23rd.
**THE RELEASE CHART**

Productions are listed according to the names of distributors in order to help the exhibitor have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations may also be due to local censorship deletions. Letter in parentheses after Title denotes audience classification of production: (A) Adult, (C) Children. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

### ADVANCE

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Running Time</th>
<th>Rel. Date</th>
<th>Minutes Reviewed</th>
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</thead>
<tbody>
<tr>
<td>Down to Dust</td>
<td>Margaret Morris-Bill Edwards</td>
<td>Neo. 1,737</td>
<td></td>
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<tr>
<td>Squared &quot;B&quot;</td>
<td>Margaret Morris-Bill Edwards</td>
<td>Sept. 13,37</td>
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### AMBASSADOR-CONN-MELODY

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<tr>
<td>Coming</td>
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### CELEBRITY

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<th>Running Time</th>
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<th>Minutes Reviewed</th>
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<tbody>
<tr>
<td>For Love of You</td>
<td>F. Vincent Piazza</td>
<td>May 6,37</td>
<td></td>
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<tr>
<td>Kiss Me Goodbye</td>
<td>M. Schneider-Rice and Wayne</td>
<td>Oct. 26,37</td>
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### CHESTERFIELD

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<tr>
<th>Title</th>
<th>Star</th>
<th>Running Time</th>
<th>Rel. Date</th>
<th>Minutes Reviewed</th>
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<tbody>
<tr>
<td>House of Secrets</td>
<td>Leslie Fenton-Marie Evans</td>
<td>Oct. 26,37</td>
<td></td>
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<tr>
<td>Red Lights Ahead</td>
<td>Andy Clyde-LuLu Gleason</td>
<td>Dec. 29,37</td>
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### COLUMBIA

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<th>Running Time</th>
<th>Rel. Date</th>
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<tbody>
<tr>
<td>Adventure in Manhattan (G)</td>
<td>Joan Arthur-Jerome McCrea</td>
<td>Oct. 7,36</td>
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<tr>
<td>Cede of the Range</td>
<td>Charles Starrett-Mary Blake</td>
<td>May 9,37</td>
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<tr>
<td>Come Closer, False</td>
<td>James Dunn-Marjorie</td>
<td>July 7,37</td>
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<tr>
<td>Cowboy from the Valley (S)</td>
<td>James Dunn-Joan Bennett</td>
<td>June 30,37</td>
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<tr>
<td>Cowboy Star, The</td>
<td>Charles Starrett-Ida Shim</td>
<td>Nov. 20,37</td>
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<tr>
<td>Crimu's Wife</td>
<td>John Bales-Rosalind Russell</td>
<td>Oct. 31,37</td>
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<tr>
<td>Criminals of the Air</td>
<td>Rosalind Keith-Chas. Quigley</td>
<td>Apr. 30,37</td>
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<tr>
<td>Dangerous Adventure</td>
<td>Don Terry-Roseland Keith</td>
<td>Aug. 12,37</td>
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<tr>
<td>Dole Is Driving</td>
<td>Richard Dix-Jessie Peru</td>
<td>June 23,37</td>
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<tr>
<td>Don't Play Fair (A)</td>
<td>Del Roy-Dick Richard</td>
<td>July 24,37</td>
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<tr>
<td>Flight Is the Finish, A</td>
<td>Don Terry-Roseland Keith</td>
<td>Oct. 30,37</td>
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<tr>
<td>Find the Witness</td>
<td>Roseland Keith-Chas. Quigley</td>
<td>Jan. 8,37</td>
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<tr>
<td>Frame Us Up</td>
<td>Paul Kelly-JuJu Lane</td>
<td>May 1,37</td>
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### DANUBIA (HUNGARIAN DIALOGUE)

### DURWORLD

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<th>Title</th>
<th>Star</th>
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### DUWORLD

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<tbody>
<tr>
<td>Crime</td>
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<tr>
<td>Let's Be Happy</td>
<td>Zita Penczel</td>
<td>Sept. 30,37</td>
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<tr>
<td>Tommy</td>
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<td>Title</td>
<td>Star</td>
<td>Rel. Date</td>
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<tr>
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<tr>
<td>Ali Baba Goes to Town</td>
<td>Eddie Cantor-Jean Lang</td>
<td>Oct. 29/37</td>
<td></td>
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<tr>
<td>Think Fast</td>
<td>Mr. &amp; Mrs. M. Thomas</td>
<td>Oct. 31/37</td>
<td>80 min.</td>
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<tr>
<td>Life Boats in College</td>
<td>Ditte Stumpf</td>
<td>Nov. 1/37</td>
<td></td>
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<tr>
<td>Old &amp; Young</td>
<td>Wendy (G)</td>
<td>Oct. 27/37</td>
<td>61 min.</td>
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<tr>
<th>UNITED ARTISTS</th>
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<tr>
<td>Assumed (A)</td>
<td>D. Fairbanks, Jr.</td>
<td>Oct. 8/37</td>
<td>66 min.</td>
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</tr>
<tr>
<td>Bolstered Enemy</td>
<td>Marie Doro, Charles Laughton</td>
<td>June 23/37</td>
<td>64 min.</td>
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<tr>
<td>Can Get It (A)</td>
<td>Edward Arnold-Frank Forester</td>
<td>Nov. 6/37</td>
<td>99 min.</td>
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<tr>
<td>Dark Journey</td>
<td>Vivien Leigh-Cecil Kendal</td>
<td>Feb. 13/37</td>
<td>89 min.</td>
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</tr>
<tr>
<td>Dreaming Line</td>
<td>Elsie Bern, Raymond Massey</td>
<td>May 28/37</td>
<td>76 min.</td>
<td></td>
</tr>
<tr>
<td>Elephant Bay</td>
<td>Emlyn Williams</td>
<td>Apr. 23/37</td>
<td>65 min.</td>
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<tr>
<td>Fire Over England</td>
<td>Laurence Olivier-Kara Wai</td>
<td>Mar. 5/37</td>
<td>99 min.</td>
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<tr>
<td>Garden of Allah</td>
<td>Marie Doro, Charles Boyer</td>
<td>Nov. 20/37</td>
<td>76 min.</td>
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<tr>
<td>Gay Dispensation</td>
<td>David Manners</td>
<td>July 20/36</td>
<td>82 min.</td>
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<tr>
<td>King Without Armour</td>
<td>Marie Doro, Charles Boyer</td>
<td>Nov. 29/37</td>
<td>82 min.</td>
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<tr>
<td>Man Who Could Make Millions</td>
<td>Roland Young-Geraldine Farrar</td>
<td>Feb. 19/37</td>
<td>82 min.</td>
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</tr>
<tr>
<td>Star Is Born, A (G)</td>
<td>Janet Gaynor-Clark Gable</td>
<td>Mar. 30/37</td>
<td>88 min.</td>
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<tr>
<td>Star Is Born, B</td>
<td>Janet Gaynor-Clark Gable</td>
<td>Mar. 30/37</td>
<td>88 min.</td>
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</tr>
<tr>
<td>Rembrandt</td>
<td>Charles Laughton-Lawrence Olivier</td>
<td>Nov. 27/37</td>
<td>83 min.</td>
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<tr>
<td>Stella Dallas</td>
<td>Will Rogers, John Miljan</td>
<td>Oct. 6/37</td>
<td>64 min.</td>
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<tr>
<td>Walt Disney's Academy Award</td>
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| COMING        |                    |           |              |                  |
| Action for a Stranger (A) | Olive Great-Alice Yeild | Aug. 14/37 | 80 min. |                  |
THE RELEASE CHART--CONT'D

UNIVERSAL Title
GOING PLACES WITH LOWELL THOMAS No. 20--Go to the Pole, Aug. 29, '37. No. 21--Peking to Paris, Aug. 29, '37.

Pictorial Reviews No. 4--Southern Wear--Anatol, July 26, '37. No. 5--Sports Almanac, June 22, '37.

VITAPHONE No. 9--The Family Reunion, Feb. 10, '37.

WORLD Title

VITAPHONE NO. 35--Striped Duck, Nov. 29, '36.

MENTONE MUSICAL COMEDIES Alcazar Cabaret (8-4-37), Apr. 4, '37.

BROADWAY BREVITIES Joe Palma in "The Chalk's In You" (9-9-36), Dec. 31, '36.


SERIALS

(12 Episodes Each Unless Otherwise Specified)

REPUBLIC Title


Melody Masters 6401 (10 episodes) Ralph Byrnes--Marie Doyle June 29, '37.

Stage and Screen 6401 (14 episodes) Ralph Byrnes--Marie Doyle June 29, '37.

STAGE and SCREEN

Black Cat, The Nov. 1, '36.


VICTORY

Sanborn, Iowa

Dear Herald:

We came over here to meet two very good friends, Mr. and Mrs. Dr. Sanders, who operate the Princess theatre. We have never forgotten the very delightful dinner we had at their house some time back and when Carl Neddy, a film salesman, tried to eat up all the fried chicken and huckleberry pie there was on the table.

Sanborn is located right in the heart of one of the best corn countries on earth, and how they can ever get rid of all the corn they will have is a mystery to us, and this will be true of all of northwest Iowa. But speaking of dinners, if you have an idea that Mrs. Sanders don’t know how to put up a real dinner, then you don’t know very much about dinners. We had trouble to find Doc, but we finally found him and he reached for his checkbook as soon as he saw us, for you know, Doc simply won’t be without the HERALD.

When we came through northeast Nebraska we stopped and called on Mrs. J. Hoffmann, who operates the Plainview theatre, and this is another place where the corn crop will be immense and where a lot of persons can find work harvesting it. Mrs. Hoffmann is now “Grandmaw Hoffmann,” and she is mighty proud of it. Don’t it beat all that when Paw and Maw get to be Grandpaw and Grandmaw seems to be 20 years younger? But we have noticed another thing, that when Maw gets to be Grandmaw she lays aside the golf clubs, and that’s the case with Grandmaw Hoffmann. But, Elmer, how she used to play golf; she was the champion of northeast Nebraska.

If you should ever stop at Osmond, Neb., be sure to look up R. J. Dalton, who operates the Osmond theatre. You will find him to be an excellent fellow and you can be assured of a good show at his theatre, and if you should call at his home you will find Mrs. Dalton a very excellent lady who had a very delightful visit with them at their home.

Some years ago we called at the home of Mr. and Mrs. Ulm, who operate the Orpheum theatre at Randolph, Neb.; we have never forgotten the delightful visit we had. We called again this time and had the same result. Mr. Ulm is like Mrs. Hoffmann and Mr. Dalton, says he can’t get along without the HERALD and that’s why they all asked us to renew it for them. We did that very thing, you betcha.

Oh, migoosh, it’s the same old thing every day. Roast beef with brown gravy, roast pork with apple sauce, stewed chicken with dumplings, and the doctor won’t let us eat any of ‘em, and we are glad of it, and that’s the most sensible thing he ever did. So we told the girl to bring us some boiled skunk with garlic sauce. We wanted to try something new for a change.

We crossed the Missouri river at Sioux City, Iowa. We wanted to stop and take a bath in the river and would have done it

only for two reasons: the weather was too muddy, and, besides that, we are not due to take another bath until some time late in the fall.

We stayed overnight at Le Mars, Iowa. Le Mars looks like a darn good town, if you ask us, but you won’t ask us why.

After the “roast beef with brown gravy, roast pork with apple sauce, stewed chicken with dumplings” we went and called on Happy Hasselo, manager of the two Le Mars theatres, which are owned by the March Brothers of Wayne, Neb., and Vermillion, S. D. We had a lovely visit with Happy and his lovely wife and the wife of his operator out in their car in front of the theatre.

We asked this boy for a theatre pass for Miss Merriam and he told us that he was having a special pass printed for her and would send it direct to her when he got it printed. This pass, as he described it, will be a fine one, for he said it would be eight inches wide by 14 inches long. Note: When you receive it, Gertrude, be sure to write him and thank him. But listen, Gertrude, don’t forget that your boy friend is already married and has a lovely wife, and don’t look like she could throw a dishpan or a skillet like one of your Yankee ball players.

We met our good friend Fred Kouch at Remsen. Marcus was our next port of entry and here we met Mr. and Mrs. E. V. Dunfey of the Lyric theatre, two very lovely folks who treated us very royally.

Joe Steeg of the Time theatre at Primar wanted the HERALD. Joe had it figured out and Joe is pretty good on figures, too. It looks like the Primar is going to be right and it looks like Joe’s theatre was also located about right, and if he don’t enjoy good business then we are a poor guesser, for a Joe seems to know the theatre business backwards.

We always look forward to a mighty pleasant time when we go to Fallina, for that’s where W. A. Johannsen operates the Wonderland theatre, and the Wonderland is thoroughly equipped with all a theatre requires, and, besides that, Mr. and Mrs. Johannsen are about as good folks as Iowa can boast of, and Iowa has a lot of ’em. Mr. Johannsen is a professional wood worker. He can make as nice pieces of woodwork as one would care to see. We sent him some ebony roots from the Rio Grande valley and he will carve them into some lovely designs for the Missus. He says he will send us one, too. Our visit with them is always too short. It is just like eating huckleberry pie to visit these folks.

Maybe this is enough. Maybe it is too much. Who knows? Anyhow, it is so darned hot in this room that the sweat is running down our back like the Bridal Veil Falls into the Columbia river, but we had a big rain last night and we trust it will be cooler mañana.

COLONEL J. C. JENKINS
The HERALD’S Vagabond Columnist

The Herald Covers the Field Like a April Shower.

Capitol Site Purchased

The site on which the Capitol theatre stands, Broadway and 51st Street, New York, has been purchased by the Metro-Goldwyn-Mayer interests, Major Edward J. Bowes and Messmore Kendall.
NEW EQUIPMENT

REALLY MODERN—REALLY BRILLIANT! NEW tabular S. O. S. Super—are low ampereage reflector arc lamp, with special 30% Bausch and Lomb elliptical mirror, Westinghouse motor, Weston ammeter, numerous improvements, now only $127.00. Your old equipment in trade. Write S. O. S., 636-AG Eleventh Avenue, New York.

ANIMATION, TIME LAPSE AND GENERAL cinema apparatus. RINALDY, Chester, N. J.

GENERAL EQUIPMENT

PRICES SLASHED FOR IMMEDIATE CLEARANCE—90 amp. rectifiers, made by Forest, brand new, ideal for Superx, $67.50. Super photo-cells, 71A, guaranteed 3 years, $4.95. Safety steel film cabinets, $1.79 section. 10½-inch reflector conversion units for Peerless, $0.95. Loads of other bargains actually in stock. Get our Warehouse Clearance Bulletin. S. O. S., 636-AG Eleventh Avenue, New York.


BOOKS

THEATRE ACCOUNTING by William F. Morrise, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$3 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION—Revised Sixth edition. The revised edition includes 786 pages of up-to-the-minute text, charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "all-in-one," cross referenced for immediate reference in any projection room emergency. ORDER TODAY! $6.25 prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.


USING EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, motion picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalog H free. MOVIE SUPPLY COMPANY, LTD., 84 So. Wabash Ave., Chicago.

YOUR SEATING PROBLEM SOLVED. CHAIR prices cut. 15,000 American Seating. Ideal, others, reconstructed, refinished, from $3.00. Free bargain lists. S. O. S., 636-AG Eleventh Avenue, New York.

TWO POWERS PROJECTORS COMPLETE WITH motors, sound heads, amplifiers and speaker $150. WOOLLEY, Saybrook, Ill.

AN ACRE OF BARGAINS—A $250,000 STOCK AT deep cut prices. Used projection lenses, all sizes, $4.95 up. Forest rectifiers, $24.95. Peerless, Morelite carbon arcs, from $19.95. Optical systems, good, used, standard makes, from $4.95. Simplex intermitents, $9.95. Warehouse clearance prices on entire stock. We actually have what we advertise. S. O. S., 636-AG Eleventh Avenue, New York.

1,000 VENEER SEATS VERY GOOD CONDITION at $2.50 each. 600 re-conditioned spring seats, veneer back at $2.50 each. AMUSEMENT SUPPLY CO., INC., 341 W. 44th St., N. Y. C.

BUSINESS OPPORTUNITIES

MAN OR WOMAN WITH CAPITAL TO TAKE interest in established story and talent agency. Prefer someone interested in theatrical work. With or without services. State everything in letter for interview with principal. BOX 790A, MOTION PICTURE HERALD.

PARTNERSHIP—ESTABLISHED FILM EXCHANGE—$1,700. NATIONAL ATTRACTIONS, INC., 1308 North Glinn, Portland, Oregon.

FOR LEASE—MOTION PICTURE LABORATORY space in Chicago Film Row. Rent $75 per month. Will guarantee trailer business $30 to $300 weekly to start on. BOX 998, MOTION PICTURE HERALD.

WANTED TO BUY

8 OR 16 MM. MOVIE CAMERA AND PROJECTOR. Used, but in good condition. Will pay cash. BOX 790A, MOTION PICTURE HERALD

WILL BUY RCA SOUNDHEADS. SIMPLEX, Powers projectors, arc lamps, rectifiers, generators, lenses. Cash waiting. BOX 907, MOTION PICTURE HERALD.

POSITIONS WANTED

PROJECTIONIST ELEVEN YEARS' EXPERIENCE RCA and Western Electric. CHARLES PLUNKETT, 3555 Broadway, New York.

PROJECTIONIST, DESIRES CHANCE 11 YEARS' experience. BOX 84, MOTION PICTURE HERALD.

PROJECTIONIST, EXPERIENCED, EQUIPPED and experienced to do service work. B. S. degree in radio engineering. Go anywhere. References: ROBERT T. SMITH, 312 N. Central Ave., Chicago, III.

PRINTING SERVICE

NEARGRAVURE—25 LETTERHEADS 25 ENVELOPES $2.25 (raised printed $3.49) postpaid. SOLLIDAYS, since 1897, Knox, Indiana.

THEATRES

WANTED—THEATRE IN SUMMER RESORT, not more than 300 seats, for play tryouts. Will take long term lease if reasonable. BOX 790A, MOTION PICTURE HERALD.

TRAINING SCHOOL

THEATRE EMPLOYEES: ADVANCE TO BETTER theatre positions. Free booklet shows you how. THEATRE INSTITUTE, 315 Washington St., Elmira, N. Y.
Ramon Novarro

Once again sings Pagan love songs

in

The SHEIK STEPS OUT

with LOLA LANE • GENE LOCKHART • KATHLEEN BURKE • STANLEY FIELDS and BILLY BEVAN . . .
directed by Irving Pichel • original story and screen play by Adele Buffington
Associate Producer Herman Schlom

REPUBLIC
PARAMOUNT HAS 3 SMASH HITS ON BROADWAY!

See pages 43 to 46
AUGUST RELEASES ADVANCE THE NEW SEASON A MONTH

EARLY AVAILABILITY OF IMPORTANT PRODUCT AND EXTENSION OF THEATRE COOLING FACILITIES BRING ABOUT SUMMER LAUNCHING OF SHOW YEAR OF 1937-38 » » »

RENTALS TO FORCE ADMISSION PRICE RISE

VOL. 128, NO. 9 AUGUST 28, 1937
"THE FIREFLY" OPENS AT THE ASTOR SEPT. 1st

"Are you listening Mr. Academy Award?"

"It's music to my ears, Leo!"

Metro-Goldwyn-Mayer proudly presents

JEANETTE MACDONALD

in "THE FIREFLY" with ALLAN JONES

WARREN WILLIAM, BILLY GILBERT, DOUGLAS Dumbrille

A ROBERT Z. LEONARD Production. Screen play by

FRANCES Goodrich and ALBERT HACKER. Based upon the

book and lyrics by OTTO A. HARDIN. Adaptation by

OEDEN NASH. Music by Rudolf Friml. Directed by

ROBERT Z. LEONARD. Produced by HUNT STROMBERG.

PAGE 15

sayS plenty! Look Now!
Now Playing
Hollywood Theatre
New York, N.Y.

August 26th
National Theatre
Washington, D.C.

August 26th
Cass Theatre
Detroit, Mich.

August 29th
Erlanger Theatre
Chicago, Illinois

August 29th
Nixon Theatre
Pittsburgh, Pa.

August 30th
Royal Alexander Theatre
Toronto, Canada

August 30th
Colonial Theatre
Boston, Mass.

September 9th
Carthay Circle Theatre
Los Angeles

September 12th
American Theatre
St. Louis, Missouri

September 16th
St. Francis Theatre
San Francisco, Calif.

WARNERS ARE ON THE MARCH AND NOTHING CAN STOP THEM!
IT'S

"Back

September 25th

girl"

from WARNER BROS!

Here's a smashing story from the inimitable pen of Adela Rogers St. Johns, already pre-sold to the millions of readers of Cosmopolitan Magazine! What a casting natural for Pat O'Brien, fresh from his 'San Quentin' socko, and Joan Blondell, who wowed 'em in 'The King and the Chorus Girl'... plus Margaret Lindsay, who hit the tops in 'Green Light'!

Another BIG Reason To Remember September!
"In Culation"

PAT O'BRIEN • JOAN BLONDELL • MARGARET LINDSAY

Directed by RAY ENRIGHT • Screen Play by Warren Duff • From a Cosmopolitan Magazine Story by Adela Rogers St. Johns • A First National Picture
NOW COMES
20TH'S NEWEST
AND SMARTEST!

A triple play on modern
love with a top-star three-
some that spells out S.R.O.!

LORETTA
YOUNG

WARNER
BAXTER

VIRGINIA
BRUCE

"WIFE, DOCTOR and NURSE"
CHANGE

STRONG pressures of change are obtruding just under the surface of the fabric of motion picture production and distribution. As a discussion in the news pages of this issue of Motion Picture Herald indicates, something is happening, has happened in fact, to the line of demarcation between seasons. It tends to fade out. This year August with its openings and releases has been what Septembers have been before. Through the year the most pretentious efforts of the art have been flung to the market regardless of season and weather. In Hollywood the curves of production activity have tended to flatten into a continuous flow.

Greater and greater emphasis of production attention, budget allowances and promotion falls to the bigger pictures and less and less to the lesser.

HOLLYWOOD and its allied principal theatres have no serious consideration for anything save what the trade was calling "roadshows" only a little while ago. "Program" is a dead word, and substantially a dead policy, with what today calls "B" pictures enjoying a degree of attention that reminds one of the unenthusiasm of the last of the silent product as sound swept in to dominate the industry now nearly a decade ago.

At the moment the product situation is not calculated to give great cheer to lesser theatres so situated that they yet require that flow of change that created the program policy so long ago.

To be sure, in due time, the demands and markets will react on production to create the flow of material in the required classifications. Unsatisfied markets do not long remain unsatisfied if they contain enough buying power to encourage supply—certainly not in this vigorously competitive industry.

DISCUSSING the toplofty budgets and pretentious projects of today, Mr. Adolph Zukor the other day, as he paused in New York bound from Hollywood to London, asserted that the industry had come to a step in the cycles of change precisely now just as marked as in the day when the feature drama was born, or when sound came—both periods of innovation which tremendously increased costs and affected policies all the way from the studios to the box office. He repeated the assertion that production costs of now are up by nearly 35 per cent as compared with a year ago, with everybody from labor to stars involved in the figures.

Plainly enough rising costs in production to a considerable degree result from the terrific competitions of the production center, pressures made the higher by the concentration of Hollywood. It seems clear enough that the producers pursuing the prize of the gross will continue to bid against each other with every dollar that the traffic will bear. And most of the bidding is for fame, the ready made reputations of starland. And so it comes that the screen which makes fame by the purveying of personalities to the public by the same process creates instruments of its own higher costs. Nothing will be done about that.

RELATED considerations were involved in another assertion of Mr. Zukor's a fortnight ago that the bigger pictures must have five-week runs.

That declaration acts as a statement that for theatres committed to such a policy the customers are to be expected to come around about once a month. And that in turn indicates how far the top rank effort of the industry has departed from the encouragement of the motion picture habit which was once the great assurance of the business. Mr. Zukor, incidentally, admits, or perhaps more accurately, observes, that the motion picture habit is no more. He sees the industry today dependent on customers out shopping for shows.

To the exhibitor this means a tendency toward a decided change in the relation of his theatre to the community, a new status of considerably less intimacy.

"SYphilis"

JUST as a word on its own "syphilis" is one of the loveliest in the language, partaking of the dearly charm of "hyacinth" and "narcissus." But syphilis being what it is, poets and artists have never been able to do much about it. Here and there it has appeared in ulterior literature for undertakers and distributors. For many a decade it could not even get its name in the papers, appearing only occasionally as "social disease," or "blood disease."

World war army prophylaxis, the socially militant play, "Damaged Goods," by M. Eugene Brieux in France, and certain hell-bent aspects of the after-the-war psychology of abandon contrived to make syphilis printable, just barely. It has not yet, and probably never will, become quite acceptable at the family fireside.

DOWN the years, beginning with a version of "Damaged Goods," in 1915, there has been a sprinkling of syphilitic motion pictures, taking their origin in and seeming exhibition in marginal areas a shade outside the proprieties of the organized industry. These projects have always borne loud proclamation of "social service," but it is hardly less than remarkable that the entrepreneurs responsible have never given any other sort of manifestation of the urges of creative responsibility to the commonweal.

It is not to be recalled that any of those persons so romantically anxious to slay the dragon of venereal disease, by way of the box office, always the box office, have been discovered trying to make pictures to educate the public on the prevention of syphoid, scarlet or yellow fever, on mosquito control, grade crossing elimination, highway safety, the bull weevil or the banana peel menace. It is no coincidence that quack producers and quack doctors center their attention in the genito-urinary tract.

The original "Damaged Goods" picture, fortified by theatrical acceptance in restricted regions of the American stage, by influence of the name of M. Brieux and the abilities of Mr. Richard Bennett, even in 1915 was not deemed a venture for the regular distribution channels. Made by the American Film Company at Santa Barbara, chief contributor to the output of

(Continued on following page)
"SYPHILIS"
(Continued from preceding page)
the Mutual Film Corporation, the picture became neither a "Mutual Masterpicture" nor a program product. It was sold, instead, by the "state's rights" channel, and bootlegged in several territories.

TODAY, again, because of an entirely constructive campaign against syphilis by the properly constituted medical civil authorities of Chicago and Cook County, Illinois, syphilis is in the news again. Never before has so comprehensive and important a movement in venereal disease control been attempted. It is a movement and a news story that is of the utmost social importance.

All that attention of authorities and press does not, however, make syphilis appear to be any the less a subject of indecent horror.

Let it be pointed out once more that syphilis is not a motion picture responsibility, and that it is not a topic for screen presentation in theatres dedicated to popular amusement. The present tide of publicity attention is not to be construed as either invitation or license to those who may feel inspired to screen expression. Incidentally, and not too incidentally, it chances that there are provisions in the Production Code pertaining to this realm of picture temptations, presumed to guide and control the activities of the organized industry under its commitments to decency.

The place for syphilis is the doctor's office.

Three Erpi Plans

Western Electric officials are considering three plans for the divestiture of theatre sound equipment sales and servicing by Electrical Research Products, Inc. The first is to sell a license, probably for one dollar to a new national company, which would sell sales franchises to sub-units headed by officers and leading sales executives; the second, to sell franchises to circuits and groups of exhibitors; and the third, to give the company outright to employees of Erpi.

Story on page 53.

Vaudeville Revival

Signing of a closed shop agreement with the new Iste First circuit, which is offering vaudeville contracts guaranteeing 20 weeks of work, was hailed by Ralph Whitehead, executive secretary of the American Federation of Actors, as a revival of vaudeville. The circuit, made up of former burlesque houses, will have the longest time available to vaudeville acts on a single circuit in more than five years. Despite Mr. Whitehead's prediction, the Warner circuit is the only one that has announced its intention to add to the number of houses in which vaudeville is played.

Developments in the vaudeville field are described in an article on page 90.

Unscathed

For the first time in several years, the motion picture industry witnessed a session of Congress in which not one bill affecting it was discussed on the floor in either the House or the Senate. A total of 22 bills were introduced but the House Immigration Committee was the only one to discuss motion pictures at all. It voted down the Dickstein bill to bar alien actors. However, all of the measures introduced remain alive and will not have to be reintroduced at the next session of Congress. Legislation is discussed on page 58.

U.S. Films

Educational films produced by the U. S. government will be shown at the 1939 Golden Gate Exposition, according to George Creel, formerly head of national publicity during war time and now U. S. Commissioner for the Exposition. The films will dramatize the government's work in agriculture, commerce, forestry, chemistry and other fields. The films, like the Re-settlement Administration's "The Plow That Broke the Plains," produced some time ago, are said to be a complete departure from the mustiness of the ordinary educational films.

Television

The Federal Communications Commission disclosed in a recent decision that it intends to limit the use of the few frequencies now available for television research to "those who show satisfactory evidence of being able to contribute substantially toward its progress."

Despite the development of television in England to the extent that there is "satisfactory commercial television broadcasting," there is no rush of buyers for the television sets which cost about $350, according to Albert F. Murray, chief television engineer for Philco Radio and Television Corporation.

New developments and incidents affecting television are discussed on page 61.

Seeing the Light

Evincing a more liberal Chinese viewpoint toward foreign product, the government censorship at Shanghai made no complete rejections of motion pictures and ordered few cuts of importance in the first half of this year. But against any rush of optimism as to a widening market for American product there are the problems of education of millions of the underprivileged natives, of heavy taxation which reaches down to the lowest wage classes, and of the long uphill pull which the government is making to improve transportation.

J. P. Koehl's dispatch from China appears on page 89.

26% at a Profit

The United States Department of Commerce, in Washington, is in receipt of a detailed report on the construction and operations of the motion picture business in Switzerland, from A. C. Frost, Consul General in Zurich, who discloses that 48 per cent of the film theatres in that country operate at a loss, approximately 28 per cent operate without a deficit, but without profit, and only 26 per cent earn a modest income.

American films are in competition with German in Switzerland, as explained in Mr. Frost's report to Washington on page 62.

Test Cases

Test casts on the legality of bank night and other chance games are pending in Connecticut and Missouri. During this period a ban has been placed on the games in both States, but despite this the game is being operated in the smaller communities. In the larger cities, such as St. Louis, Hartford and New Haven, theatres are complying with the prohibition.

Activities associated with chance games are explained on page 66.

School Program

Approximately 1,000 films have been approved for use in the school film program of the Motion Picture Producers and Distributors Association by the group of prominent educators who have been reviewing and appraising the films at the request of the MPPDA. The arduous reviewing process will be completed September 1st, with only 50 reels, all of which belong to the social sciences group, as yet unexamined by the educators. Dr. Karl W. Bigelow, head of the social sciences panel, believes that in the future the screen and textbook will supplement each other in American education.

The story appears on page 56.
Decision Awaited

Briefs, opposing and supporting the issuance of a permanent injunction to Paramount Pictures, Inc., restraining the United Motion Picture Theatre Owners of Pennsylvania from carrying out a boycott of the company's product, were filed in federal court, Philadelphia. Both sides now are waiting a decision. In Minneapolis, where a similar injunction is being sought by Paramount, bearing on the case was adjourned.

Highlights of the contentions made in the briefs are part of an article on legislation which appears on page 28.

Hoyts-Union

Although no official announcement has been made, the motion picture industry in Australia is confident there will be no extension of the five-year partnership between Hoyts and Greater Union Theatres when the agreement expires in December. It is generally agreed that this action will result in a renewal of the competition which characterized the circuits' operations five years ago. At present attention is being focused on negotiations to purchase supplies.

Cifp Holt discusses the question in an article on page 35.

Financial

Net earnings for Low's for the fiscal year ending August 31 will approximate $9 a share, it is estimated. The stock offering of Republic Pictures of Delaware of 1,316,000 shares was approved by the Securities and Exchange Commission. The Stanley company, Warner subsidiary, has declared a 3% dividend on its common stock.

Story on the financial developments of the week is published on page 36.

Washington Warns

Warnings of "drastic penalties" to motion picture employers who are delinquent in paying taxes under the Social Security Act were issued this week by the United States Treasury at Washington, which explained some of the points of the Act to clarify existing erroneous impressions.

The Treasury's statement, issued specially with motion pictures in mind, appears on page 35.

No Strike

Exhibitors in Mexico City averted a threatened strike by meeting the demand of unionized employees for a 25 per cent wage increase and in return the workers are not pressing a demand for a share in the theatres' rental income.

This and other developments in Mexico are reported by James Lockhart on page 90.

Hitchcock Here

Alfred Hitchcock, prominent English di-rector, arrived in New York Monday for a ten-day vacation. Interviewed on his arrival, Mr. Hitchcock declared the proposed British quota act as a boomerang for Eng-lish independent producers.

An interview with Mr. Hitchcock, in which he expresses himself freely on the quota measure, is found on page 14.

Labor

The Screen Actors Guild made deep inroads in the ranks of the eastern studios last week with membership among players reported to be on the rise. The Guild engineered improvements in extras' wages, resulting in the signing of many as mem-bers of the union. The newly formed Screen Directors Guild received word from major producing companies that bargaining may start immediately providing the directors and assistant directors are represented as distinct groups.

Comprehensive review of the week's labor news is contained in a news story on page 54.

More Trouble

Standardization of studio rental and studio servicing rates—long a problem to native British studios—continues unaccomplished as a result of the receivership of Amal-gamated at Elstree near London, a receiver-ship that is particularly causing disquiet among the owners of the other major British produc-tion plants.

Events leading up to and subsequent to the fall of Amalgamated, and other British motion picture news of the week, are described on page 35.

Stock Inquiry

Officials of the Securities and Exchange Commission refused to elaborate on a re-port that close watch is being kept on activity of Technicolor stocks on the big board. New York brokers were reported to have received questionnaires seeking particulars of dealings in the stock in the weeks between last February and May, when its gyrations attracted much attention.

Story on page 26.

Warner Men Meet

Warner zone managers met in New York with Joseph Beroard, general manager of Warner theatres, the early part of the week. A general rise in admission prices was considered and rejected. Some 500 local exhibitors and their families attended the New York preview of Warner product, one of the 30 trade shows held simultaneously through-out the nation.

The story appears on page 28.

Tax Drop

Tax collections on admissions dropped sharply during the month of July, the Treas-ury Department reported. National amuse-ment tax revenues slumped $241,687 as compared with the previous month. In the New York theatrical district, July's receipts declined more than $80,000.
This Week in Pictures

The fashion world to the last needle, thimble, and tape, is endorsing Walter Wanger's "Vogues of 1938." The producer is shown here receiving the Gold Medal of Merit of the Fashion Academy.

Alfred Hitchcock, who looms large in the British production scene, is on his first visit to New York, having arrived with his family on a brief holiday between shooting and final cutting of his latest picture, "The Girl Was Young," about which he is not reticent.

A series of regional meetings were held by Monogram in preparation for a playdate drive. Pictured are the delegates at the Chicago session in the Drake Hotel. Standing at the far corner of the table are Edward A. Golden, sales manager, and W. Ray Johnston, president.
The publicity director for Warner Brothers theatres in Chicago wanted Carole Lombard's footprint, among those of other stars, for insertion in the pavement before the new Rhodes theatre under construction in the lakeside city, but the photographer preferred the knee. The composite result is shown.

The Meadows family of the Strand theatre, Dawson Springs, Ky., on a visit to Hollywood were entertained by Boots Mallory and Eric Linden at the Grand National studio. Left to right: Mr. Linden, Miss Dawson, Miss Mallory, Mrs. Meadows, Mr. J. H. Meadows, and J. H. Meadows, Jr.

After 27 years as manager of first run theatres for the Loew circuit in Boston, Victor J. Morris, lately director of the Orpheum there, retired. Indicative of the widespread esteem he enjoyed in the city, two newsboys are shown adding their gift, a razor, to the many others presented to him at luncheon given in his honor.

Fierce Mongol hordes prostrated themselves centuries ago before the Great White Throne of Kublai Khan. The real throne by legend is buried with the Khan's treasures in a mountain cave but a replica on the set of "The Adventures of Marco Polo" provided a convenient seat for Herbert Ettleson of Lakeshore theatre, Chicago, his wife, and Herbert, Jr.
At the Park Lane Hotel, London, after an RKO Radio trade showing of "New Faces of 1937" are, left to right: Fred Daniell, Australian producer; Aubrey Flanagan of the journal, Cinema; Hope Williams, Motion Picture Herald; Mrs. Ralph Hanbury, wife of the managing director of RKO in England; Phil Reisman, foreign sales manager, and Ray Lewis, editor of Moving Picture Digest of Canada.

The odor of fame has been captured, according to exciting claims made by Schiaparelli of Paris, and christened "Shocking." The latest achievement of the parfumeur is bottled appropriately in a surrealist creation, inspired, so help us, by a dressmaker's dummy of Mae West's figure, "suggestive," the press agent says, "of all that was risque in the Gay Nineties."

On his arrival in London on what he insisted was a holiday Dr. A. H. Giannini, center, was met by Alexander Korda, left, and Murray Silverstone, managing director for United Artists in England.
NEW SEASON ADVANCED A MONTH, RELEASES SHOW

August 28, 1937  MOTION PICTURE HERALD  13

August Availability of Important 1937-38 Product Extends Booking Year; Trade Shows Seen a New Factor by A-MIKE VOGEL

The fall drive, opening the season of 1937-38, is underway weeks early, with Hollywood's best playing their premieres and first runs at dates unprecedented in distribution history.

The season seems to have opened itself. No one admits starting it.

Along with the early openings are indications that trade show previews promise to become a more general practice of the industry — and that the much debated policy of block-booking will presently be found to apply only to lesser productions.

In any event, between competitive pressures and accumulated inventories, the once accepted handicap of summer heat has been disregarded, and August of '37 is the show month that September used to be.

August grosses are up and big pictures are credited with bringing them up. Figures in some 24 key cities for the week ending August 12-13, for instance, show first-run grosses higher than in any similar period since the middle of May, following a decline in June and July, when few meritorious releases were available.

Through the August bookings of such draw attractions as "Saratoga," "Good Earth," "Captains Courageous," "Wee Willie Winkie," "You Can't Have Everything," "Artists and Models," "Stella Dallas," "Roar of the Jazz," "To See a New York," "Vogues of 1938" and "Even Since Eve," among others, theatre men may feel there is reason to anticipate a change in summer distribution policies which for the most part kept such high-grade screen fare off the market so long as heat spells were accounted phase-one news.

Not a Coincidence, They Say

Though there was some agreement that the season had been advanced, the majority of those queried by your reporter officially professed to see no special significance in the release of top attractions in August. It was explained that "the big pictures were ready for market and thus were made available for August booking." No one commented on an industry-wide "coincidence."

In the fall of 1936 there were instances of awkward and ofttimes serious booking jams. Pictures discovered strong enough to rate extended runs could only be held over, if at all, by disturbing rigid release schedules and setting back with difficulty previous commitments. Exhibitors in the following runs, hungry for faster fare after a summer of lean pickings, demanded dates contracted for, and in cases in which these contractual obligations could not be adjusted, distributors were forced to forego additional earnings the pictures merited.

Thus by moving available 1937-38 product ahead, distributors may have found a mutually satisfactory method of escaping similar booking jams for the coming season, especially since so many good pictures are ready for market. In every instance, production schedules are reported ahead of last year and more finished product is on hand.

The booking situation is also being eased by the co-operation of the first-run exhibitor, according to Neil F. Agnew, Paramount vice-president in charge of distribution. The wealth of product now on hand has prepared the theatre men to meet contingencies by clearing the way for extended first-runs, Mr. Agnew felt.

August Compares with Midwinter

That the August releases are bringing in grosses and rentals comparable with midwinter "takes" is also regarded as proof generally that the public will buy screen entertainment in the summer when the entertainment is strong enough to compete with outdoor amusements. In every instance, distributors are not overlooking summer activities, despite competition from summer activities.

"A good picture will stand off weather or other opposition," averred Ned E. De-pinet, RKO Radio vice-president in charge of distribution. "RKO is turning them loose in August. The old practice of holding pictures until September is through. Distributors have lost some of the fears they had about August bookings. That is also true of RKO. I would rather turn a picture loose in August than in September if it is a good picture, and we have proved this in previous years in more than one instance with such attractions as "Morning Glory."

The increased August grosses were also laid to the fact that money is freer, that people, having more to spend, are going to the theatre oftener. Finances now allow for long-deferred vacation trips, and that the "trippers" are also attending the theatre in far greater numbers is indicated in the better business being done by resort houses.

This is found to be true by William F. Rogers, general sales manager of Metro-Goldwyn-Mayer, on recent trips in the field. Mr. Rogers also held that a decided increase in travel coincided with something to do with improved attendance. He pointed out especially the large grosses being rolled up in different situations on "Broadway Melody of 1938," and felt, as did others, that good pictures, as well as available funds were responsible for the generally improved conditions.

Air Cooling a Contributor

Increase in the number of air-cooling installations in 1937, made possible partly by improved economic conditions, is another factor that bears on the subject. The more numerous theatres now so equipped were freely exhibited with increasing effect, to the increased patronage. However, it was the contention of George Schaefer, vice-president and general manager of United Artists, that high picture quality is more important consideration in attracting business to air-cooled systems. He referred to "Stella Dallas" as a case in point.

This opinion was shared by John Clark, general manager in charge of sales of Twentieth Century-Fox, who remarked "Wee Willie Winkie" and "You Can't Have Everything," two of his company's recent successes, as examples.

The general release of top pictures during the heated months is not without some precedent. Preceded by press stories in 1936, announcing that "San Francisco" was deemed strong enough to do business regardless of summer conditions, Metro-Goldwyn-Mayer booked the picture for July and August showings. Returns were reported even better than anticipated. "Gold Diggers," in the summer of 1933, "42d Street" and "Green Pastures," released in the summer months of following years, provided similar experience for Warner Brothers.

If the procedure was not adopted generally in the past years because of lack of finished pictures, it can be said that no such paucity exists today. Distributors announced more product on hand, in varying degrees, than last year at this time. Storage vaults are reported full of prints of pictures ready for exhibition—in the case of Warner Brothers, to the extent that this producer sponsored on August 23 and 24, a series of National Trade Exhibits in various key cities. Exhibitors were invited to view leading 1937-38 Warner productions "now ready for exhibition."

Similar screenings were also scheduled for Canadian exhibition.

"These trade showings were arranged to exhibit product that will not be released for two months," said S. Charles Einfeld, advertising and publicity director for Warner Brothers Pictures. "We held them so that the exhibitor would have the opportunity to (Continued on following page)
MOTION

August

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was

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MOTION

SEE BEFORE BUYING "POLICY GROWS"

(Continued from preceding page)

see the pictures he is to play far enough in advance for him to prepare campaigns for profitable exhibition. The showings also indicate to the theatre operator that he may see before he buys.

Trade Show Gaining Favor

The trade showing is not as general in the United States as it is in England, where the law requires such presentation before release on all pictures. However, distributors on this side have utilized the idea with some regularity on individual pictures. In general, the trade showing is favored. It was found of advantage recently by Metro-Goldwyn-Mayer, according to Mr. Rogers, in introducing "Topper," full-length feature from Hal Roach starring a product of short reels. These screenings were also approved by Mr. Agnew, who saw in them an opportunity for the exhibitor to apprise pictures for quicker play and often better booking. He then historically scheduled.

"The company that has the product should by all means 'trade show' its attractions," asserted Jack Cohn, vice-president of Columbia Pictures. "The industry should adopt the idea generally. We have had such showings on many of our pictures and there is no doubt of the benefits of this idea.

The such attractions as "Three Smart Girls" and "My Man Godfrey" were aided inestimably by trade showings was the observation of James R. Grainger, general sales manager of Universal Pictures, who also felt that worthy pictures were given a decided boost in exhibitor regard through such screenings.

The great amounts tied up in 1937-38 million-dollar attractions might also be considered as another reason for earlier release dates. It is assumed that the quicker these pictures are circulated, the sooner they can be expected to bring production money. The earlier dates also allow for extra playing time when extended runs are indicated, and that longer runs might assure producers of greater returns on worthwhile product was asserted by Adolph Zukor at the MPTOA convention in Miami. Mr. Zukor said then that the public has been educated to bigger pictures and suggested the extended run engagement as one means of added rental commensurate with the quality of the big pictures which producers were being encouraged to turn out.

The conclusion that the million-dollar picture that "brings them in" returns the biggest grosses, quickest; the proof that the high-budget production displaying a top job in story, acting and production value, means the fattest of profits to exhibitor as well as producer, may have some bearing on the future of the so-called program picture. Well-known opinion has it that the excellent showings made nationally over the summer period by carefully-tailored, expertly-produced pictures may show the direction that the industry wind is blowing, which is towards the gradual lessening of program-product importance, if not its ultimate de-

miser. However, there is no unanimous expression on this point.

"Program Picture" Inevitable

While it is the view in some quarters that the business being done by top attractions points to the eventual elimination of the program picture, there are authorities who feel that this brand of screen fare will remain an important part of exhibition. Some of these interview held that the demand for top picture personalities and artific-

ally-produced stories would in itself automatically hasten the departure of the lesser attractions, but it was also stressed that stories put into production with every attempt of creating top entertainment often fail of the mark and thus become program pictures—a condition, it was pointed out, that "shall always be with us."

The wisdom of scheduling summer releases to take advantage of outside seasonal promotions was emphasized by Mr. Schaefer in pointing out the recent success of Walter Wanger's "Yokes of 1938." Built around the character of a leading French designer, the story includes a sequence in color of an elaborate fashion show depicting the new fall and winter styles. Thus the picture's premiere, deliberately dated to coincide with the first announcements of important Paris fashion openings, according to the United Artists executive, was brought to the attention of newspaper and magazine fashion editors and called in extensive additional publicity from these sources which might not have been forthcoming were the picture released at a later date.

Though there may be differences of opinion on various phases of distribution, agreement on the quality of forthcoming product seems unanimous. The executives interviewed were enthusiastic about the new season and these emissaries were not contrasted to their own pictures. Exhibitors in important situations seem well aware of the box office possibilities in the 1937-38 releases to the extent that these attractions have received much attention in discussions at various circuit conventions during August.

SENATE APPROVES NEW FCC MEMBERS

Before adjourning, the Senate confirmed President Roosevelt's nomination of Frank R. McNinch and T. A. M. Craven, as chairman and a member, respectively, of the Federal Communications Commission.

At a hearing held by the Senate Interstate Commerce Committee, Mr. Craven explained he had divested himself of any business in commercial or radio projects before joining the engineering staff of the commission.

Mr. McNinch was transferred from his position as chairman of the Federal Power Commission, being given a leave of absence from this post. The appointments were seen as a move to forestall a threatened congressional investigation.

Quota a British Boomerang, Says Alfred Hitchcock

The chief effect of the quota act proposed by the British government is that it will awaken a new American industry in England, Alfred Hitchcock, British director, said on his arrival from London this week. He is here on a ten-day vacation, his first visit to this country.

British independent producers will suffer from the act through their inability to compete with American producers in England, declared Mr. Hitchcock, who is celebrated for his "horror" productions. The American companies will simply produce their "English theme" pictures in Britain, he said, instead of in Hollywood. Major producers will not be able to produce a few "English" pictures from schedules and these will be produced abroad, profiting from the locale and accessibility of English players.

Mr. Hitchcock said that the minimum cost provisions of the act dictate the production of quality pictures. Under a minimum budget of $75,000 it isn't practical to produce "rubbish," he said.

With support of players and labor alone will benefit from the quota provisions, the director continued, pointing out that American production will increase the market for their services at home and make it unnecessary for them to go to Hollywood to undertake inferior roles.

On his return to England, Mr. Hitchcock is scheduled to produce two pictures for Gaumont British but next May. The first will star Nova Pilbeam and will be placed in production in November.

He expressed an interest in going to Hollywood when his GB contract expires, but no definite negotiations with American producers have been opened as yet.

Gaumont British will release 12 pictures in this country during the new season, two of which will be produced by Gainsborough, its subsidiary, he said.

Mr. Hitchcock was accompanied to America by his wife, Alma Reville, the scenarist, their daughter Pat, and Joan Harrison, production aide.

Grand National

At Birthday Peak

Grand National's production activities are at capacity for September, the first anniversary of the company's operation, with all productions set to go before the cameras during that month.

The first will be "He Wanted to Marry," Others are "Love Me Again," "Tex Rides with the Boy Scouts," "Face the Facts," "Honolulu Honeymoon," "Wallaby Jim of the South Seas" and "Painter in the Sky."

The company has designated "Something to Sing About," starring James Cagney as its anniversary attraction.
DO THE TRADE PAPERS KNOW WHAT THEY’RE TALKING ABOUT?

A FRANK STATEMENT BY LEO WHO TALKS RIGHT OUT!

“Be careful Leo, the whole industry is listening!”

“Don’t worry, Mama! Everybody wants to know!”
LET THERE BE LIGHT!

Oh Boy, do the trade paper boys know what they're talking about?

You said it, industry, listen!
NEW 'B'WAY MELODY OF '38'
PEAK OF EXTRAVAGANZAS

Tucker, Garland,
Murphy Highlights

"BROADWAY MELODY OF 1938"

Producer: Jack Cummings
Director: Roy Del Ruth
Screenplay: Jack McGowan
Music and lyrics: Nacio Herb Brown, Arthur Freed
Musical Director: George Stoll
Vocal arrangements: Mario Lanza, Jack McVee
Art Director: Cedric Gibbons
Costumes: Adrian
Photographer: William Daniels
Montage effects: Slavko Vorkapich
Film Editor: Robert Taylor, Eleanor Powell
Cast: Robert Taylor, Eleanor Powell, Judy Garland, Charles B. Fitzsimons, Jack McGowan, Sid Silvers

Surprise For FDR
Eddie Cantor will fly to Washington next month to show "Ali Baba Goes to Town," to President Roosevelt. The picture kids the New Deal.

"I'm throwing away the scissors and giving you every word of it!"

Tucker McGowan's screenplay turns out to be a delight. The picture is perfectly balanced.

Jack McGowan wrote the screenplay from an original upon which Sid Silvers collaborated. Their plot is cleverly constructed of several themes that find backgrounds in the Broadway theatrical district and at race tracks. The writing job is a highly creditable musical comedy book.

The musical presentation of "Minsky's" is a ballad that will endure. "You're the One I Love," is the song probably called "Dear Mr. Gable," based on the well-remembered "You Made Me Love You." The patter for this was authored by Robert Edingers, also credited with the excellent musical arrangement by the fine vocal and orchestral arrangements. The fine vocal arrangements are by Leo Arnaud and Murray Cather. The songs are written by Dave Gould.

Buddy Ebsen is a shining light in his dancing and his comedy. A swell running man has Charles B. Fitzsimmons and the very funny Billy Gilbert. As a couple of barbers, trying to collect money owed them by a charmer, Ebsen and Gilbert are superb. Ebsen has a lot of the straight roles to score, and Raymond Walburn is outstanding as the husband.

Cast in small but decisive non-singing parts are Robert Benchley as a polluting press agent; Robert Wildhack, delivering his sneezing routine; Willard Howard as boarding house waiter, a fanatic of a bit; Barnett Parker, scoring as usual; Charley Grapewin as a trainee; and Helen Troy, doing her telephone girl.

Photography by William Daniels is of his steadiest standard, and the montage effects by Slavko Vorkapich.

"The Broadway Melody of 1938" will unquestionably repeat the success of its two former "Melodies," causing heavy traffic at the boxoffice.

Too much credit cannot be given the splendid production by Jack Cummings, and the polished direction by Roy Del Ruth. Weaving the many diverse elements of this pretentious musical into such an entertaining whole called for adroit craftsmanship. Del Ruth allows no slow moments to halt the smooth pace. The piece is perfectly balanced.
**Film Preview**

**Broadway Melody of 1938**


**Synopsis**: The production is a charming tribute to the history of American dance, from the early days of minstrel shows to the modern dance craze of the 1930s. It features a variety of dance styles, from tap to ballet, and a cast of talented performers, including Robert Taylor, Eleanor Powell, George Murphy, Bing Crosby, Jack Benny, Fred Astaire, Sophie Tucker, Judy Garland, and Charles Gorin. The story follows the adventures of a group of performers as they come together to put on a show that captures the spirit of American dance. The production is directed by Roy Del Ruth and features musical numbers by Nacio Herb Brown, Arthur Freed, and Sheldon Harnick. The show is a celebration of the diversity of American dance and the talent of the performers. It is a must-see for fans of dance and musical theater.
BWAY MELODY OF ’38
(MUSICAL)
Hollywood, Aug. 17.

Swell entertainment and do smash business everywhere. Much better than its predecessor of ’36, and not far behind the original ‘Broadway Melody’ of a decade ago which featured Blossie Love, Charles King and Anita Page. This one is red hot merchandise, with some blazing names for the come-on displays. Both stars, Robert Taylor and Eleanore Powell, have increased their voltage since their last joint appearance, and the supporting cast includes George Murphy, Binnie Barnes, Buddy Ebsen, and Sophie Tucker and Judy Garland. Special niche for these last two, who, with much less to do than the others, stand out like traffic lights.

Music and lyrics by Nacio Herb Brown and Arthur Freed are first rate, and will go right from the film to the air. Already they’re enjoying wide utilization.

No use getting into the details until Sophie Tucker and Judy Garland are disposed of. Former is somewhere past 40, but when she walks on the screens something happens. You can hear what the others are saying, but Miss Tucker is the only one you see. It’s as if all that energy of more than a score of years in vaudeville has been recharged and served up in one package. Then she steps back and pushes Judy Garland still in her teens, into the camera foreground. Young Miss Garland gives them ‘Everybody Sing’ with a Tucker-like exuberance. Is it worth a letter to the homemakers. Coming near the picture’s opening, these two give the film a great kick-off. Each does numbers solo later on. Judy sings a pliant to Charlie Gable’s photograph which is as close to great screen acting as pictures have furnished. Then, to top it off, Sophie does ‘Your Broadway and My Broadway’ with lyrics which bring in the great names of the past generation. It’s sentiment enough to make everyone pine for the old-time musical.

Bright lights will give ‘Melody’ to Taylor and Powell. The audience hands it to Tucker and Garland. In combination it’s okay b.o. Fina.

Broadway Melody of 1938
(MGM)
Musical Comedy

In common with the pyramids of Egypt, the Grand Canyon of the Colorado and, to come a little nearer the subject, the late Florene Ziegfeld’s chronological Follies, the Broadway Melody brought forth annually by Metro-Goldwyn-Mayer is first of all an illusion and secondarily whatever else a given edition of it may happen to be. For the showman to omit use of exploitation pressure upon the master title or should be unthinkable, since mere mention of it sets certain tunes and images deep in the public’s psyches. For the sake of the chorus, for its own self-preservation, the supporting material has supplied the entertainment. With which to work its box office magic upon the public.

The dancing of Eleanore Powell is again a prime factor and the name of Robert Taylor is an item of known marquee marketability. But this time there is also the powerful presence of one Sophie Tucker, the same and only one whose name has been ticket sales tonic for two generations, to back up smoothly alongside the topnotchers. There is also Charles Igor Corbin, whose air following is given a chance here to see, as well as hear him. And here is Willie Howard in a brief but advertisingly mentionable burst of characteristic clowning.

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Here are too:

George Murphy, dancing opposite Miss Powell; Buddy Ebsen, ditto and also clowning; Judy Garland, singing one solo number in rafter-shaking manner and another a revival of the old favorite, ‘I Made Me Love You’; Ray Lawson, gurgling the inevitable ‘She’s My Woman’; Robert Welk, wheedling into backing the inevitable show; featured: Robert Bentchley, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snorer, singer; Sophie Tucker, incomparable snore...
AND ALL THE CRITICS AGREE!
(Brief flashes from Magazine and Press Correspondents)

ED SMITHSON, HOLLYWOOD MAGAZINE—
"Best musical this reviewer has seen in a long time. George Murphy-Eleanor Powell dance team is something to rave about."

JOHN LEROY JOHNSTON, MOTION PICTURE MAGAZINE—"Firmly establishes Eleanor Powell as our number one dancing star and recognizes George Murphy's claim of early stardom. Murphy is one of the outstanding sensations of the current season and a triple-threat man in the next popularity poll. The finale presents a remarkable third dimensional quality and a spectacular curtain scene."

SHEILA GRAHAM (North American Newspaper Ass'n)—"First honors go to Judy Garland who scores sensationally in her song to Clark Gable."

GEORGE FISHER, LOS ANGELES EVENING NEWS—"Where others leave off Broadway Melody begins. It is the greatest film musical of the year."

IVAN SPEAR, BOX OFFICE MAGAZINE—"A cast loaded with established marquee names and the popularity of preceding Broadway Melodies guarantee that this one cannot miss scoring heavily at the turnstiles. Convincingly elaborate extravaganza and will deliver a full measure of entertainment to the cash customers."

JIMMY STARR, LOS ANGELES HERALD EXPRESS—"Superb entertainment. Dancing and music are the tops."

MILTON HARKER, INTERNATIONAL NEWS SERVICE—"One of best musicals I have ever seen bar none. Powell is tops."

HOWARD SHARPE, PHOTOPLAY MAGAZINE—
Hollywood's best musical talent at its best."

HARRY MINES, LOS ANGELES DAILY NEWS—
"An outstanding addition to a topnotch series. George Murphy establishes himself as a top screen personality."

HOMER MCOY, ASSOCIATED PRESS—"Powell and Murphy are a sensational dance team. Sophie Tucker and Judy Garland are excellent."

HARRISON CARROLL, KING FEATURES—"Broadway Melody is another step toward stardom for Judy Garland and George Murphy. Contains this year's most unique dance numbers."

JOE BLAIR, HOLLYWOOD MOTION PICTURE REVIEW—"All Broadway Melodies have been good money-makers. This one will follow in line."

WHITNEY BOLTON, LITERARY DIGEST—"A bright, brisk and altogether worthy new version of the entertaining Melody series."

LLOYD PANTAGES, COLUMNIST AND RADIO COMMENTATOR—"Broadway Melody is up to its usual high standard. Always the productions one should not miss."

JAY EMMANUEL PUBLICATIONS—"Excellent musical extravaganza. This should repeat the success of former 'Broadway Melodys'. A showman's picture that can be sold for the money. Musical numbers are the kind the customers whistle on the way home. Preview audience enthusiastic."
THE GREATEST OF ALL "BROADWAY MELODIES!"

In 1929—MGM's first giant song-and-spectacle comedy-romance "Broadway Melody" was born!
In 1936—the new edition of this famous extravaganza set an entertainment milestone.
NOW—MGM tops not only the previous "Broadway Melodies," but every other MGM musical hit—"Great Ziegfeld," "Maytime" and the others.

Don't take our word! See it! You'll be amazed!

ROBERT TAYLOR
ELEANOR POWELL

The grandest aggregation of stars, spectacle, music, romance, laughs and entertainment that you ever thrilled to!

SMASH AD CAMPAIGN!

HOW'S BUSINESS? See Next Page!
OH, YOU ALBANY!
Doubles previous "Broadway Melody" business! Wow!

BEAUTIFUL BUFFALO!
Cracks "Saratoga", "Ziegfeld", "Maytime" and other top grossers!

A CINCH IN CINCINNATI!
Clicks far bigger than "Ziegfeld", "Maytime", "Captains Courageous", etc.

LOS ANGELES, I LOVE YOU!
Playing Day and Date at State and Chinese, in 2 days it's better than 4 days of "Great Ziegfeld"!

HELLO 'FRISCO!
Topping "Ziegfeld"! Hooray!

PITTSBURGH POPS!
Way ahead of "Saratoga", "San Francisco", "Mutiny on the Bounty" and all M-G-M Biggies!

NASHVILLE'S THE NUTS!
Smacks "San Francisco", "Thin Man", "Ziegfeld" and everything!

LOUISVILLE'S LOVELY!
Leaves the Big Ones behind, for instance "Ziegfeld", "Rose Marie"! That's business!
BIGGEST!
"BROADWAY MELODY OF 1938"
FROM YOUR PAL LEO!

ROBERT TAYLOR
ELEANOR POWELL

GEORGE MURPHY
BINNIE BARNES
BUDDY EBSEN
SOPHIE TUCKER
JUDY GARLAND
CHARLES IGOR GORIN
RAYMOND WALBURN
ROBERT BENCHLEY
WILLIE HOWARD
CHARLEY GRAPEWIN
ROBERT WILDKACK

Directed by ROY DEL RUTH • Screen play by Jack McGowan • Produced by Jack Cummings • Dance Direction by Dave Gould • GREAT NACIO HERB BROWN & ARTHUR FREED SONG HITS: "YOUR BROADWAY" • "I'M FEELIN' LIKE A MILLION" • "FOLLOW IN MY FOOTSTEPS" • "TOOKS AND MINDS" • "EVERYBODY SING" • A METRO-GOLDWYN-MAYER PICTURE
"After delivering a flock of hits all summer long M-G-M tops off the year with 'BROADWAY MELODY of '38'-Biggest of all!"

"BROADWAY MELODY"s the greatest film musical since the tintypes began to leap!"

"And they start the new season with a Road-Show hit 'THE FIRE-FLY' and week after week the Fall Season packs one M-G-M wallop after another."

(For instance below!)

Big Ones Soon!

"Big City" a thrill-hit starring Luise Rainer, Spencer Tracy; "The Bride Wore Red" starring Joan Crawford with Franchot Tone, Robert Young; "Conquest" starring Greta Garbo, Charles Boyer (the industry is due for a sensation when this one comes!); "Double Wedding" starring William Powell, Myrna Loy; "Live, Love and Learn" starring Robert Montgomery, Rosalind Russell; "The Last Gangster" starring Edward G. Robinson. Just the first of 1937-38!
Higher Film Rentals Seen as Making Higher Theatre Prices Inevitable; Independents Expected to Follow Majors’ Lead

Admission prices which, contrary to custom, were not reduced during the summer holidays, are generally expected in the fall with the arrival of the new season’s releases if the present tentatively defined plans of major circuits are consummated, and if independent exhibitors follow suit as expected.

Following flat statements by sales managers at conventions early in the summer that a higher admission price level is the only possible answer to increased production costs, national circuits are studying rates and situations with the prospect of advancing prices wherever feasible. No definite trend on the part of independent circuits and exhibitors to follow a similar policy has been discerned until this present, but it is expected that slight but general increases will be made necessary by higher rental demands.

Talk of “necessary” increases in admissions was general at conventions of the distributing companies in May and June, and production and distribution executives have publicly stated since then that they believe prices must advance, a claim which they justify by citing advances in production costs.

Kent and Zukor Cited

Strongest of the convention statements was that made by Sidney R. Kent to the Twentieth Century-Fox delegates, in Los Angeles early in June. “Cheap admission prices are the greatest menace to the film industry today in the United States,” he said. Indicating that increased rentals might force revision of admission scales, he pointed out that employment was only about 2,500,000 below the 1929 peak and that there was more money in circulation than in several years past, but that the average motion picture admission price was still about ten cents below the 1929 figure.

That this attitude has not changed is indicated in recent interviews with the press by Adolph Zukor, Paramount production chief, and George J. Schaefer, vice-president and general manager of United Artists. Mr. Zukor expressed the definite opinion that admission prices must go up and added: “Ex- planation, that the continuing demand of the public for large scale productions, coupled with rising labor and other costs, has forced drastic expansion of production budgets. He said the industry was passing through one of those periods when costs rise sharply. The introduction of feature-length sound releases was the first of these, sound brought another, and now labor costs have introduced a new factor, he pointed out.

Cheap Films Thing of Past

“We can still make small, inexpensive pictures,” Mr. Zukor added, “but our experience shows that they do us no good, and they do exhibitors no good. The public wants personalities. They’re expensive. It wants big productions, made with the utmost care and skill, each an advance over its predecessor. These are factors that cannot be controlled. We can’t go backward; we must go forward.”

During the interview Terry Ramsaye, editor of Motion Picture Herald, expressed the point that these increased costs were getting films away from the ten-cent customers, to which Mr. Zukor replied, “Ten cent customers won’t go to see ten cent entertainment. That day has passed.”

Continuing the discussion Mr. Ramsaye said: “But pictures are the only thing advancing in cost all the time. Automobile prices go down.”

Ford makes one model a year,” the Paramount executive replied. “We make 50, and we can’t repeat on any of them. I don’t blame exhibitors for arguing about the price of pictures. It’s a large privilege to do a good business. But it’s bad business not to recognize that if he is going to get the kind of superior product that will turn in profits, he must pay for it. The makers’ and sellers’ problems are the same in this instance. The ingredients of films remain the same; the treatment becomes more elaborate. . . .”

End of Duals One Answer

The abandonment of the practice of double billing was called the only alternative to increased admissions by Mr. Schaefer in a recent interview at the United Artists home office. He described the important productions listed for release early in the new season as the most effective weapon against double featuring, and continued:

“The fact that production costs are mounting steadily, with many of the new season’s product listed with a budget of over $1,500,000, must be answered with a rise in admission prices or a departure from the double feature practice. A number of the leading exhibitors are favorably inclined towards such an increase and are planning experiments in strategic situations.”

The United Artists general manager said that producers, in their attempt to give the public the finest pictures, must have their investment protected and have a right to expect cooperation along this line from the exhibitor. He cited color in particular as one important factor in increased costs and predicted that when this medium, with its tremendous additional expense, becomes more widely used the question of higher prices and admission prices will become even more serious than they are today. At least 12 of the 20 productions scheduled for release by United Artists in 1937-38 will be in Technicolor.

Circuits Plot Course

Present indications are that no blanket increase will be made in box office scales, but rather that, starting with the first fall upward movement of grosses, slight increases will be made in certain situations by the circuits for the purpose of testing public reaction. Admission prices showed a slow rise in many territories last winter and the present prices is expected to follow a similar course, with scales varying in each section of the country.

The Low circuit already has been trying out higher scales in a few spots and will base its fall price policy upon the results as observed. RKO also has been increasing its scales gradually wherever possible. No circuits lowered admissions for the summer, although it has been the usual practice to do so, particularly for children’s matinees.

Operators affiliated with Paramount have indicated that a slight increase will be made, particularly in the Middle West. The United Philadelphia zone, with about 80 houses, has discussed the matter with independent exhibitors and is reported willing to raise prices if other circuits follow. A general increase is expected in the fall.

At a four-day conference of Skouras theatre managers and officials, held in New York last week, it was decided to raise prices wherever competition is not keen and to endeavor to work out advances where opposition managers are sympathetic.

Scattered Increases Made

Reports from several cities this summer showed that the application of higher box office scales has made itself felt even during the vacation months. Increases ranging from one to two cents were introduced in virtually every theatre in Memphis during July as the three per cent gross sales tax voted by the Alabama legislature fell due. Making no change in the night admission of 40 cents for adults, the three major downtown houses added five cents to their 25 cent adult admission for matinees. The Strand and several groups of suburban houses added one cent throughout entire scales.

Increases of from five to seven cents were in effect this season at Atlantic City, N. J., and across the continent, in Portland, Ore., 11 eggreen houses and two of the J. J. Parker circuit announced slight increases following the signing of new contracts with union employees.

In Omaha, Neb., a new top for neighborhood prices was reached when Ralph Goldberg’s Military increased its price to 30 cents, only ten cents under the downtown price. The general trend of neighborhood prices in the city was generally raised this year, all but a very few charging 25 cents top. In some localities an additional rise in admission prices of the first run houses in New Orleans went into effect when managers decided to put the night schedule at 40 cents into operation at 5 instead of 6 p.m., as previously. Talk of increasing admissions has been revived in Kansas City, Mo., many of the independent managers feeling that such a move is long overdue.
Radio Revenue Increases 28% For Half-Year

Radio advertising for the first six months of this year is reported at $65,426,432 by the National Association of Broadcasters, a gain of 28.7 per cent over the corresponding period last year.

Elsewhere it was shown that fewer than 10 per cent of radio listeners could identify the products advertised, in a survey prepared by Royal H. Ray, advertising student at Columbia University.

Radio showed the greatest comparative increase of any major advertising medium during the first half of the year, said NAB.

Regional station broadcasting showed the greatest gain, rising 45.6 per cent over the first half of 1936. Non-network advertising rose 32.8 per cent.

Among types of rendition, "live talent" showed the greatest increase, rising 37.1 per cent. Transcriptions gained by 24.4 per cent, records 25.1 per cent and announcements 14 per cent.

Total broadcast advertising for the month of June declined 6.2 per cent from that in May, amounting to $10.611,913.

Gross time sales for the month were 34 per cent ahead of the volume in June, 1936.

Farnsworth Quits Federal Theatre

William P. Farnsworth resigned last week as New York administrative officer of the Federal Theatre Project, a position he has held since last March. He will continue in office until his successor is named.

In his resignation, addressed to Mrs. Harriet Flanagan, general director of the Federal Theatre Project, Mr. Farnsworth asked to be excused on the ground that his "personal affairs have suffered from lack of attention." He expected to return to his law practice.

No More Expansion Planned, Says Robb

No further expansion moves are contemplated for the Robb & Rowley-United Theatres, Inc., the company formed recently in Texas following the purchase by United Artists Theatres Circuit, Inc., of a half interest in the Robb & Rowley chain, Harold Robb said this week.

Mr. Robb, together with his partner, Ed Rowley, will remain in New York a week for negotiations with Texas and Arkansas theatre men on product deals.

Mexico Buys Equipment

As part of its plans to attract tourists to Mexico, the government director of cinematography, Luis Ramos Alarcon, has contracted in Hollywood for a new 56-in. camera and lighting equipment. The films will stress the natural beauty of the country and will be distributed only in the United States, it was said.

SOVIET PRODUCERS ATTACKED IN PAPER

An attack on Russia's motion picture producers was launched this week by "Izvestia," government newspaper, according to an Associated Press dispatch from Moscow. The paper's criticism of both the quantity and quality of the films produced was directed mainly at Boris Shumiatsky, head of the industry.

Changing production policies was stressed and, the article stated, any plan for a Russian Hollywood would be a waste as facilities are inadequate and there are too few directors to fill the production schedules which such an investment would demand.

SEC IS CURIOUS ABOUT TECHNICOLOR STOCK RISE

Brokers Receive Commission Questionnaire Following Plan for New Issue by FRANCIS L. BURT in Washington

Recent price increases and heavy trading in Technicolor stock on the New York Stock Exchange is understood to have aroused the curiosity of officials of the Securities and Exchange Commission, but SEC heads in Washington this week refused to comment on the matter. The recent inquiry was coincident with the announcement of the company's plans for expansion necessitating the issuance of additional capital stock.

While it was not denied specifically by officials of the commission that a close watch was being kept on recent Technicolor stock developments, it was explained that a more or less constant flow of information from the various stock markets is maintained under provisions of the law which are designed to eliminate manipulation, market rigging, corners and like practices.

In New York brokers were reported in possession of questionnaires, signed by Ernest Angell, regional administrator for the SEC in the district, requesting detailed information on Technicolor stock from May 15th, last, to August 14th.

The stock has ranged from a low of $18 3/4 in February to 33 5/8, reached last week and was especially active in the week of May 15 to 21, with a turnover of 96,600 shares at prices ranging from 22 1/2 to 31. The company has an authorized capitalization of 1,000,000 shares of no par value common stock, of which the latest figures show 745,372 shares outstanding. Of this figure 120,000 shares are under option to Federal Producers, an additional 19,000 shares to former associates of Atlas Corporation, and 10,000 shares to executives as compensation.

Inquiries "Frequent"

It was said at the SEC that inquiries are frequently made regarding unusual activities in registered securities, in connection with which brokers are asked to report in detail any operations in which they were concerned.

In all such cases, however, the commission follows a policy of strict secrecy, in order to avoid any adverse effect upon corporations, officers, stockholders and brokers where it is ascertained that the movement of stock and prices was not the result of a premeditated effort to influence the market although, of course, the fact that the SEC is conducting an inquiry usually becomes known in financial circles.

Investigations of this nature, it was said, are usually undertaken by one of the offices in the field, and in the case of Technicolor the inquiry is being conducted from New York.

So far as could be learned this week, no action has been taken in Washington and none is likely unless and until the field office reports that preliminary investigation discloses the desirability of a formal inquiry.

Participation Sought

Clarification of the plan by which Technicolor proposes to increase its stock by the authorization of 500,000 new shares was made by the company's president, Dr. Herbert Kalman, in a statement to the press in which he said it was the purpose of the company to invite important producers in the industry to participate, thus adding their names to the several producers who now hold blocks of the securities.

Dr. Kalman said:

"The principal purpose of the proposed increase of authorized stock is to provide shares to cover options to producers in connection with contracts for producing groups of feature pictures. The basic idea is to invite all important producers in the industry to participate in the plan which is already in existence between Technicolor and several of the important producers.

"If, in addition to those producers who have already done so, all the larger American producers participated in the plan as contemplated, there would be issued to them options on approximately 20,000 shares, proposed new authorization of 500,000 shares. If later these options were all exercised and all the corresponding stock issued, the stockholders of Technicolor would be in such a position to fill the production schedules which the issued stock of their company would have been increased by approximately 25 per cent from its present issued number of shares, for which their company would have received in its treasury some $5,000,000 of new cash and with every prospect that the business of their company would be doubled, if not trebled, beginning some time in 1938."

"And, moreover, it's a fact, it seems particularly not to be understood: after there has been used for the present proposed options plan approximately 255,000 shares of the proposed increased authorization of 500,000 shares, there would remain in the treasury 275,000 shares for the further purposes of the company, concerning which there are no immediate plans."

U.S. Leads as Radio Buyers

The United States has the largest number of radio sets of any country in the world, owning more than half the total, according to a report of the Department of Commerce. Of the world total, the United States has about 30,000,000. The United Kingdom is second with 10,000,000, followed by Germany, 8,000,000; France, 2,000,000; and Czechoslovakia, 928,000.
"Gone With the Wind" might have gone that way in Hollywood but for Miss Annie Laurie Williams, who was so engrossed in the Macmillan Publishing Company’s novel that she was engaged by the studio to do a series of articles on the movie. The idea was that she should write about interesting happenings in the movie world, and this, of course, was ideal for her. "I read him hundreds of dollars’ worth of passages involving Rhett over the long distance telephone," Miss Williams told Mr. Mok. "Ripping," said Colman, after every couple of pages. Sometimes he said "Topping. But that was all." Miss Williams next tackled up Samuel Goldwyn in Hollywood. Mr. Goldwyn, she was told, was sick. For the next ten days she called the sickroom. Was Mr. Goldwyn well enough to sit up and read "Gone With the Wind?" she would ask. They said no.

One tenth day they connected her with Mr. Goldwyn.

"Have you read ‘Gone With the Wind’ yet?" she asked him.

"Ah, ‘Gone With the WHAT’ yet?" he bellowed.

"Have you read ‘Gone With the Wind’ yet?" she asked again.

"Gone with the WHICH’ yet?" he bellowed.

Miss Williams wished him speedy recovery, and that was all.

Last week Miss Williams heard that Goldwyn asked Merritt Hurlburt, his story editor on the coast, to read the book. It was turned down, for which the loss is since understood to have rapped many a knockle severely.

Dave Selznick’s eastern story chief, Kay Brown, was "sold" on the book at the beginning, and Miss Brown went after Mr. Selznick so many times on long distance telephone that she finally wore him down. "All right, then," Selznick said in the last talk. Miss Brown had with him. "If you’re so crazy to buy it, for land’s sake BUY IT!"

Mr. Selznick has just $4,000 for the novel for filming. Already, he has received $3,400,000 worth of free publicity on his search for a Scarlett O’Hara.

\[\text{SCOOPE!}\]

For many years we have belonged to that select little circle of the industry who are not Kentucky Colonels. Now we feel even more exclusive, for we have been singled out by United Artists to receive an absolutely unautographed copy of Samuel Goldwyn’s "The Great Goldwyn; word portrait of "one of the most incredible moguls of the motion picture industry," according to the frontispiece. As a matter of fact, our copy is one of the very few unautographed copies in captivity.

No, Gertrude, there won’t be any "love-seats" installed when the old Capitol theatre landmark on Broadway—the home of Major Edward Bowes—installs new seats and decorations in the huge auditorium for its gala "20th Anniversary" on September 2nd.

A circuit of movie theatres in Great Britain asked patrons whether those double "love-seats," without the elbow rests between them, would be desirable. Most patrons don’t want them. They apparently felt that comfort for their elbows was of greater concern than two hours of holding hands in the dimly lighted theatres. However, a fairish percentage of patrons did enthusiastically request the "love-seats" and they were installed in several sections of the theatres.

So, when Major Bowes started to plan the re-seating at the Capitol, he made considerable inquiry. Again a fairish percentage of patrons, about five per cent, favored a section for "love-seats." But, again, the elbows won.

Major Bowes at about this point was considering installing a "honeymoons" section with the double "love-seats" until the usual women’s clubs, quasi civic groups, parent-teachers’ organizations and such groups up in arms with the usual strong opposition. There will be no "honeymoons" section when the Capitol reopens for its gala "20th Anniversary" on September 2nd.

\[\text{Honesty Is the Best Policy Department;}\]

"I am not an honest director. In Hollywood are many directors who are much better than I am, because they can make something out of any story. I can only make films that I believe in...,--G. W. Pabst, director, in Film Daily.\]

Little Freddie Bartholomew needn’t worry if his aunt doesn’t get together with Metro on Metro’s offer of $2,000 a week for the youngster and the aunt’s insistence that they pay $2,500. He can always go to work in a CCC camp.

\[\text{Any doubts about Mae West being a really rugged-individualist will be dispelled with Paramount’s announcement that Mae’s next picture will be “Sapphire Sal.”}\]

The scene was a rehearsal for one of the last Shakespearean broadcasts over CBS featuring John and Elaine Barrymore. Action, having nothing much to do with the play, was provided by a squad of still-camera men shooting a Barrymore publicity layout for life magazines.

Suddenly one of the flash bulbs exploded, and Elaine screamed the screams of a scraper.

But not John, the imperturbable, the Barrymore of Barrymores (excepting Ethel). He, without flinching a flinch, turned slowly, looked at the helpless lensman, and chortled: "Hah! You can’t scare ME! I’ve been married THREE TIMES!"

\[\text{The United States Department of Commerce has always felt kindly toward Hollywood. Motion picture industry sales are among the foremost factors in influencing sales abroad for American merchandise. The government has frequently credited Hollywood product with selling $100,000,000 worth of American goods annually, and last month the Commerce Department set up a formidable structure in Washington, under Nate Golden, to further co-operate with America’s super salesman abroad: the motion picture.}\]

The extent of Hollywood’s influence on American commerce can be attested by any American manufacturer. Bette Davis is shown in a Warner film using a garage whose door opens with an electric eye—and, pronto, South America cables to America for garage doors with electric eyes. In Macedonia, the local barber sees the wonders of the American barber chair. He orders one.

On the less serious side is the request received the other day by the Commerce Department for a spinning machine seen in a film comedy has partly a figment of a motion picture cartoon artist’s imagination, a child was shown in the cartoon stepping on a lever, which, when pressed, would chase a mouse, which nibbled cheese, which gave off an aroma, which stimulated a meter, which spanched the child. They came, they saw, they wanted one.

\[\text{Paul Pryor, in the Philadelphia Daily News, records the foundation of a “streamlining mill” in Hollywood, backed by Marla Shelton and Ex-president Hoover’s Ex-secretary of War, Patrick Hurley.}\]

They call the establishment the "Institute of Reconstructive Cosmology," and describe its functions as making unpromising women “beautiful, persons, and charming,” with an advisory board consisting of "stylists, cosmetics, beauticians, and sports coaches.” They may be cosmologists to Pat Hurley, but in movie studios they’re known as makeup men.

\[\text{Harry Brandt’s Independent Theatre Owners Association in New York, conducting an anti-corruption game campaign against the Loew circuit, claims that the Marx Brothers in “A Day at the Races” when that comedy plays Loew theatres—Groucho, Harpo, Chico and Zeppo,}\]

by JAMES P. CUNNINGHAM

August 28, 1937  MOTION PICTURE HERALD  27

ASIDES and INTERLUDES
PARAMOUNT UNFAIR
REPLY IN BOYCOTT SUIT

UMPTO Fights Injunction Plea of Distributor with Brief Asserting Agreement Violation

The fight waged by independent exhibitors, members of the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, against Paramount for what is claimed was a breach of contract, continued this week with the scene of battle shifted to the courts where a long array of briefs detailing the claims and charges of both sides were under legal scrutiny.

The UMPTO, asking the court to vacate a temporary injunction granted Paramount which forbade boycott activities, sought not only dissolution of the order, but petitioned also that the court find the distributing company guilty of breach of its 1936-37 contract and of proposing unfair terms in its 1937-38 contract.

In its brief the UMPTO asked the court to:
1. Dissolve the temporary order enjoining the boycott of the independent exhibitors against the corporation.
2. Find that Paramount breached its contract made with the defendants for the 1936-37 season.
3. Find that the proposed contract for 1937-38 contains unfair terms.
4. Find that the statements made in the "exhibits" included in the original bill of complaint are false.

The exhibits were primarily pamphlets and circulars distributed by UMPTO. It is on these exhibits that William A. Schmader, former Pennsylvania attorney general and now counsel for Paramount, based his contention that:
"The defendants entered into a combination and conspiracy, as part of a nation-wide conspiracy, to restrain the free flow of interstate commerce in the distribution of the complainant's pictures.

Benjamin M. Goldner, former congressman, and Otto Kraus, Jr., counsel for the UMPTO, contend, however, that the burden of proving that the exhibits are untrue rests with the complainant.

Deny Anti-Trust Violation

The attorneys also contend that the boycott of Paramount for its failure to deliver six pictures which, it is charged, were on the 1936-37 contracts, is not a violation of the Sherman or Clayton anti-trust acts. Only if there had been a restraint of competition in the intent of the defendants, would the spirit of the acts be violated, the brief contends.

Previous court rulings were cited in the brief in an attempt to prove the defendants' various contentions. Among these was that "it is doubtful as on the face of the inalienable rights of the individual that he may trade and traffic and render service for any person he pleases, and may also, unless restrained by voluntary contract, quit doing either whenever it suits his pleasure or convenience."

The combination of exhibitors, the defendants claim, is legal.
"If the action of the defendants is declared illegal here," the brief continues, "then every co-operative buying organization must meet the same destiny whenever it refuses to buy from a vendor whose terms are thought to be unacceptable."

Boycott Called Illegal

Paramount contends, however, that "when an individual ceases to act individually and combines with others to restrict the flow of interstate commerce, the combination is unlawful."

As evidence of concerted action, the Paramount brief points to the exhibits contained in the bill of complaint.

As for the UMPTO charges that pictures were not delivered, the brief stated that the complainant licensed only pictures which would be "generally released" during the term of the contract and that the pictures in question were not "generally released" during that period.

A further argument is that even if the defendants' grievances were right, there was no legal justification for their boycott because no trade evil existed which the exhibitor sought to correct.

Minneapolis Hearing Deferred

An adjourned hearing on another permanent injunction sought in Minneapolis by Paramount was postponed. A temporary restraining order similar to one obtained in Philadelphia, has continued in effect.

On a card mailed to exhibitors by the Independent Theatre Owners of Ohio, it is stated:
"No injunction can compel you to sign a Paramount contract or prevent you from pulling playdates.

It also stated the organization is planning a playdate cancellation week from September 5th to 11th.

UMPTO Urges Local Conciliation Boards

A proposal that local conciliation boards be established for the adjudication of industry complaints was advanced by Ed Kuykendall, president of the Motion Picture Theatre Owners of America, in his latest bulletin to members. He pointed out that he regards the proposal as of vital importance to the entire industry. The boards, he said, would preclude government and individual exhibitor litigation.

Mr. Kuykendall criticized the refusal of leading companies to adopt his plan and stated:
"We have exhausted every resource to convince the producers and distributors that they should co-operate with responsible exhibitors and with each other to provide a practical means within the industry of adjusting trade disputes, prevent abuses, excesses and injustices before they develop into litigation and legislation, just as a matter of good business for their own benefit as well as our own."

Fraid Charged

John K. Pahdias, Steve G. Mamas, Frank D. Sinclair, George F. Murray, all of Steubenville, Ohio, have filed suits against Warner Brothers Pictures, Inc., Cleveland, and Nickitas D. Dipsos, Batavia, New York, charging them with conspiring to monopolize the motion picture business.

The plaintiffs claim damages of $25,000,000.

RK0 to Handle Fight Film

RK0 Radio RO has contributed the Louis-Farr fight pictures to all countries with the exception of the United States and the United Kingdom. The deal was made with Super-Sports Attractions, Inc., holders of the rights to the films.

Warners Reject General Price Rise; Hold Trade Show

Warner zone managers, convening in New York Monday with Joseph Bernhard, general manager of Warner Theatres, for discussion of business during the past three months and the prospects for the immediate future, expressed themselves as opposed to an increase in admission prices as a matter of general policy. The present system of booking restricted admission prices by the individual managers will be retained, it was decided.

The meeting was held on the opening day of the company's preview of a new season product at the New Amsterdam theatre.

More than 500 local exhibitors and their families attended the trade show at the New Amsterdam, which also featured a series of similar shows held simultaneously in key cities throughout the nation. Features shown included "The Life of Emile Zola," "It's Love I'm After," "Back in Circulation," "That Certain Woman" and "You and Me Show."

Gradwell L. Sears, general sales manager, announced that the Zola film will be simultaneously opened in eight key cities at the same time in Los Angeles, San Francisco, Boston, Washington, Pittsburgh, St. Louis and Toronto.

The preview of Warner product in Canada has been postponed owing to a lack of available prints at the Toronto and other exchanges.

On leaving for Canada this week, Mr. Sears also announced the closing of a national product deal with the RKO Circuit. He is going to Canada to discuss a film deal with N. L. Nathanson's Famous Players Canadian circuit.

Among those who attended the managers' meeting with Mr. Bernhard were Clayton Bond, Ed Hinchy, Nat Fellman, Harry Goldberg, Stewart McDonald, Frank Phelps, Abel Vigar, Harry Rosenquest, Herman M. Fox and Frank O'Brien.

The zone managers include:
James Coston, Chicago; Nat Wolf, Cleveland; I. J. Hoffman, New Haven; Don Jacks, Newark; Moe Silver, Albany; Ted Seidel, Milwaukee; Dominic Kalmine, Pittsburgh; John J. Payette, Washington; Herb Copeland, Atlantic City, and Howard Waugh, Memphis.

Producers Seen Aid To Tourist Trade

Mexico is anxious to persuade American producers to make pictures in Mexico, not only because of the movies they might spend there, but also because pictures of the scenario might attract more tourists, Louis Ramos, government director of cinematography, said in Hollywood last week.

Leftowitz Back at Warners
Sam Leftowitz, who recently resigned as office manager of the Warner exchange in New York to become manager of Prudential Playhouses, has returned to his original position after one week with the circuit. Ben Kalmenson, Warners eastern district manager, who had been out of town when Mr. Leftowitz tendered his resignation, persuaded him to return to Warners.
HERE'S HOW THE CRITERION THEATRE OF OKLAHOMA CITY DOUBLED ITS USUAL GROSS! on M-G-M's Topper

NOTE: The best exploitation in years is being done by "A" theatres on this unique attraction.

THANKS TO LIFE MAGAZINE for the illustrations on this page. It is permissible to reproduce them in advertising everywhere.

Read on!
A telegram to M-G-M

WE WERE SOLD ENOUGH ON TOPPER AFTER SCREENING TO GIVE IT A TRICK CAMPAIGN BUT WE NEVER EXPECTED TO OPEN TO DOUBLE OUR USUAL GROSS WHICH IS THE RESULT. AUDIENCES ARE DELIGHTED WITH THE PICTURE AND SO ARE WE.

PAT McGEE
CRITERION, OKLAHOMA CITY

Full advertising resources and manpower of the Standard Theatres Corporation were placed behind "TOPPER". After its original screening, several meetings were held. It was decided to sell the picture as "Funnier than My Man Godfrey". It was decided to use trick stuff, new ideas and any old gags or stunts apropos to this comedy.

STARTED ADS 10 DAYS AHEAD! (Right)

THEY USED THIS ANGLE! (Below)

This picture is a sure-fire cure for the blues! It's a worry-destroyer! You'll go out of the cool Criterion feeling like painting the town (if you've got enough strength left after your laughing spree). And while you're chuckling, you'll wonder how it was possible for the camera to do those tricks! We don't know (the producers won't tell!). But we do know that this is one of the finest round entertainments we have ever put on our screen—and we're positive you'll thank us for telling you!

(Above)
TESTIMONIAL ON ALL SCREENS TWO WEEKS AHEAD!

The comedy of the missing blonde in the scantie

STARTS THURSDAY!

CRITERION
USED LIFE MAGAZINE BLOW-UPS!
Lobby flash consisted of 40 x 60 display, enlarging spread from July 26th issue of Life, with caption "THE PICTURE OF THE WEEK."

STRIKING ADS ATTRACTED FANS!
(Below is another ad from extra-space newspaper campaign)

TRICK ADS TEASED "TOPPER"!
Every day the folks read about it!

OTHER IDEAS!
3-SHEET SNIP! Copy reads: "AFFIDAVIT! TOPPER is the funniest picture in our entire history—CRITERION."
RADIO TWO-WEEK PLUG!
Tied in with local commercials, Inquiring Reporter, etc.
PUBLICATION EVERYWHERE!
Started far in advance to deluge every type of magazine and newspaper.
SPECIAL PREVIEWS!
Held an invitation preview for critics and merchants to get special store tie-ups. Also held a paid preview.
STORE WINDOWS!
Constance Bennett fashions excellent for windows!

MORE ON NEXT PAGE!
MR. TOPPER'S
ROMANTIC
SURREALIST GALLERY

HI-LITES FROM MGM'S TOPPER
SOON TO SET BROADWAY
ON A LAUGHING JAG!

This is the curtain which
made many of us TOPPER
the life of the party and more

This is the furniture which
causes all the trouble
in TOPPER to laugh too much.

This is the pen which
gets all the trouble
who registered with TOPPER.

This is the key which
tells the house detective
a woman in TOPPER.TOWN.

This is a picture of TONGUE
and CARRY when they put
their EC STOPPERS to work.

Give your face the hit,
with this and you'll be
able to see through this.

BROADWAY CROWDS LOVE
† THIS LOBBY DISPLAY
AT THE CAPITOL!

It's a cinch to construct and a great ticket-seller!

It is proving to be one of the most successful stunts of the year, in many theatres!

Used throughout the Loew's and Poli Circuits, it gets comments from press, public and results at the box-office!
One of the ads from the Capitol's big size campaign!

It’s doing BIG BUSINESS at Broadway’s famed de luxe theatre!

N. Y. REVIEWERS LAVISH PRAISES!

N. Y. JOURNAL-AMERICAN—“The year’s most novel entertainment . . .”

N. Y. DAILY NEWS—“Chalk up capital entertainment for the Capitol. Real fun...at high pitch throughout . . .”

N. Y. HERALD-TRIBUNE—“May all pictures be as enchanting as this. Seldom does the screen achieve such humor, imagination and gayety...So engaging, merry and fanciful, you may be tempted to sit through it a second time . . . Not only a novelty, but genuine entertainment . . .”

N. Y. SUN—“Wildly funny. It should start a wave of laughter all along Broadway.”

N. Y. WORLD-TELEGRAM—“As funny as anything seen hereabouts in a blue moon . . .”

N. Y. EVE. POST—“Most unusual picture of the year . . . The picture is a first-rate job.”

OVER PLEASE!

These Ideas Sold Tickets!

Teaser tack cards using catch-lines from “Topper” national campaign ads placed throughout city. (At right!)

Hidden loud speaker repeating “Watch your step! I’m ‘Topper’ but don’t look now for ‘Topper’ will be here soon.”

“How’s your ectoplasm?” is a catchline used in ads, lobbies, etc. that has proved intriguing to the fans.

Miniature panties mailed to business men with catchline. Easily printed on paper cutouts.

Candid camera preview. Prominent people, critics, etc. caught laughing by candid camera and papers used full page of photos.

—and Many More Ideas Than We Have Space For!
SHOWMANSHIP GETS A BIG OPENING!
and the crowds keep coming through!

it’s fun to exploit!
it’s more fun when you count up!

"TOPPER" IS DOING SWELL
thanks to the showmen of America!
**TROUBLES OF AMALGAMATED FURTHER CONFUSE OTHER BRITISH STUDIOS**

Forced Sale May Lead to Cut in London Studio Rentals; Majors Reported Bidding for Plant Now in Receivership

by BRUCE ALLAN

in London

The news that a receiver has been appointed for the Amalgamated Studios at Elstree is causing considerable disquiet to the owners of other major British studios.

Amalgamated Studios, Ltd., was formed by S. H. Soksin, the Russian banker, uncle and backer of Paul Soksin, who has made a number of independent productions through its own unit, Soksin Productions, Ltd. The other directors are Major C. H. Bell, O. B. E., the consulting engineer to Paramount British Theatres and other interests, and E. A. Stone, a well-known London theatre architect. Major Bell and Mr. Stone are also associated in the London Casino in New Compton Street, the dinner-revue conversion of the Prince Edward Theatre. Mr. Stone planned the Amalgamated plant with the advice of Major Bell, the Soksin providing the preliminary financing for the project. In all, it is understood, of £100,000 ($50,000).

The actual structure of the eight-stage studio, with a large central administrative block, was completed more than six months ago. The opening date was originally announced for February and it was asserted Soksin Productions would make six pictures for Columbia there. A general expectation was that Metro-British would also locate in London and possibly invest in the Amalgamated plant.

On a service basis, the studio was announced to plan an "all-in" charge registering a considerable cut in the rates at Denham and Pinewood studios, the only operating British plants of comparable scale. A few months ago there were rumors of an agreement among the three studios standardizing rental and service rates.

For many months the Amalgamated building has been a virtual derelict, standing complete but completely abandoned and locked up, with little sign of life or even a nucleus staff. One of the most general rumors in circulation is that the building would not be used as a studio at all, but was for sale to any industrial concern which wanted a factory for any purpose. Supporting this belief was the fact that the building was a shell, either entirely bare of equipment or only fitted to a very small extent. It is understood that a large consignment of American equipment is in fact, still lying at the dockside due to the inability of the studio proprietors to take delivery.

The failure came when the large firm of contractors, Sir Robert Maclpine, Ltd., which erected the building at a cost of £600,000 ($3,000,000) took possession in settlement of their claim by taking a receiver. S. H. Soksin, it is understood, was unable to complete his deal with the builders owing to the drying up of finance for film projects which followed on the recent exposures of British production losses.

Discounting stories that the building is at present to be bought for £300,000 ($1,500,000), or half its cost, it is probable that the Amalgamated plant will in fact cost its new owners very considerably less than the amount actually expended. It is this fact which is causing disquietude to existing studios. If it were possible to cut rental rates in the studio as originally budgeted, it is plain that it is possible to cut them still more heavily if the capital investment is reduced by 25, let alone 50, per cent.

Definitely known is that several specific offers have already been made for the plant by unidentified interests, believed to include a major producing concern. No confirmation was obtained of the rumor that one of the interested parties was John Maxwell, of Associated, whose name had been mentioned in connection with the studio before its completion. Another story was that a trade group, which might include existing studio interests, was anxious to take the building over, for use on a straight service basis. Some probability is lent to both stories by the fact, first, that the existing (old B. I. P.) studio of A. B. P. is not regarded as fully up to modern requirements, and second, that the increase of large scale American production in England, under the new Quota proposals, might make a "service" investment a very profitable one. In general lay-out, in the opinion of experts, Amalgamated marks an advance over the best existing British studios.

**Nearly All American Producers Ready To Produce for Quota Requirements**

The eventual enactment by England of the new Films (Quota) Act, providing importation and domestic exhibition requirements far greater than those of the old law, will find virtually all of the American companies set for production in England to meet the stipulations of the new legislation. Metro-Goldwyn-Mayer, Twentieth Century-Fox, United Artists, Universal and Warner Brothers are already set; RKO now is negotiating for British production representation, and Columbia and Paramount are engaged in conversations pointing in that direction.

Warners and M-G-M will produce their own pictures in England. United Artists, Twentieth Century-Fox and Universal will have their quota requirements handled by independent production organizations in England allied with the American company. Alexander Korda will supply the United Artists quota requirements. Robert Kane and possibly other producers working directly for the company will bundle Twentieth Century-Fox's British production, while the C. M. Woolf interests, a Universal affiliate, will provide that company's quota.

Present indications are that RKO's British production requirements will be supplied by Herbert Wilcox. The company has no producer affiliation abroad and is not likely to establish its own studio in England, leaving an outside deal of the sort discussed with Wilcox as the logical procedure. Columbia is in the same position as RKO, but has negotiated no deal with an English producer yet. Its most recent British importation was the Edward G. Robinson picture, "Thunder in the City," produced by Atlantic Films. A quota production arrangement between the two companies for the future is not improbable.

Paramount's British plans have not taken definite shape yet. There is a possibility that the company may set up its own producing organization in England, similar to Warners and Metro's. There is also a possibility that the company's British production will be handled by an English studio, such as London Films. In this case, the studio would receive technical and cast assistance from Paramount. However, no final decision is likely until Stanton Griffis, chairman of the Paramount executive committee, who is now in England, and Adolph Zukor, who sailed for England on Wednesday, have made their reports and recommendations to the Paramount management and board of directors.

**MAXWELL ON PRODUCTION**

At the annual meeting of Associated British Pictures Corporation, when the record trading profit of over £1,250,000 ($7,250,000) was formally reported to shareholders, John Maxwell, the chairman and managing director, stated that the trade problems in his survey of the year.

In regard to the new Films Quota Act he said A. B. P. shareholders need have "no qualms."

"The Government, representatives, in shaping the proposed legislation, have always been ready to lend an ear to representations made to them by responsible members of the industry, and I have no doubt that the legislation which will finally be passed will be such as will both strengthen the competitive power of the film production side of the business and enhance the quality of the entertainment provided," he said.

In another passage, Mr. Maxwell declared: (Continued on following page, column 3)
LOEW'S DIVIDENDS SAID TO TOTAL $9 A SHARE

Republic Stock Issue Gets Approval of SEC; Stanley Company Lists $3 Dividend

Net earnings of Loew's, Inc., for the fiscal year ending August 31, are expected to be $9 a share on the common stock, it is estimated by a company official. This includes the payment of an additional dividend of $3 on August 26.

At a meeting of the Board of Directors of Paramount Pictures, Inc., held August 24, the regular quarterly dividend of $1.50 per share on first preferred stock and the regular quarterly dividend of 15c. per share on the second preferred stock were declared. These dividends are payable on October 1, 1937, to stockholders of record at the close of business on September 15, 1937.

The Securities and Exchange Commission last week approved the stock offering by Republic Pictures Corporation of Delaware, of 1,313,000 shares at $1 par value capital stock. The underwriter, Harmon & Company of New York, will not offer the 800,000 shares to the public until after Labor Day, it was stated, owing to the poor market at this time.

Of the balance of the Republic issue, Consolidated Film Industries will receive 150,000 shares; Setay Company, 80,000 shares; and Cajo Company, Republic subsidiary, 225,000 shares.

At the same time the Stanley Company of America, subsidiary of Warner Brothers Circuit Management in eastern Pennsylvania, declared a $3 a share dividend on its common stock, payable August 25. The company has outstanding 904,846 shares of common stock, almost all of which is owned by Warner.

Majestic Pictures sought approval of a stock issue from the Securities and Exchange Commission of more than 650,000 shares of $1 par value stock.

For the 40 weeks ended June 3, Loew's consolidated net income showed a net profit of $11,714,722, which was equal to $85.68 on the preferred and $7.07 a share of the common stock. This 40-week net compares with a profit of $7,390,495 for the same period in 1936. On August 14, preferred stockholders, as of July 29, received a quarterly dividend of $1.625.

The declaration by Loew's of the increased dividends is due largely to the tax on undistributed profits, it was said. The next action on the new dividends is expected September 1, when the next meeting of the board is scheduled to take place.

Annual elections will be held December 14th, with no changes anticipated in the executive board or directorate.

Nicholas Schenck, president, and Leopold Friedman, general counsel and secretary of Loew's, Inc., have returned from brief vacations. Dave Bernstein, treasurer, is scheduled to return from Carlsbad and England September 9. Al Lichtman, vice-president, is on vacation for several weeks. J. Robert Rubin, vice-president and chief counsel, recently returned from a vacation in Europe.

BEERY SETTLES INCOME DISPUTE

The Wallace Beery-Internal Revenue Department dispute, which centered on two Eskimo walrus-hide boats, has been settled. Mr. Beery contend he had purchased the boats in Alaska as an investment. He planned to rent them to a studio, he said, but the investment disappeared when a swarm of rats feasted on the skin canoes and ruined them.

The actor insisted he should be permitted to deduct the cost of the boats. The government contended $2,498. The case was settled for $866.

2 Circuit Meetings Slated; Others Held

Host to the Gibraltar Enterprises' convention this week, Denver will be the scene of two other convention meetings scheduled for next week by Fox Intermountain and by the Theatre Owners and Managers of the Rocky Mountain Region.

In addition, conventions were held or planned by several other organizations. The first two of three district meetings for Tri-State managers were held in Des Moines, 1a., on Wednesday, and in Omaha, Neb., on Friday. The convention will be in Denver, 1a., Monday.

Fox Midwest Theatres, Inc., has advanced the dates for its annual convention from September 21 and 22 to September 9 and 10. It will be held in Kansas City.

A three-day meeting of approximately 100 managers, assistant managers and home office personnel was concluded in New York by Skouras Theatres. Problems pertaining to the operation of theatres were discussed, and on the day after the convention district managers gathered at circuit headquarters to discuss budgets for the new season.

The Rocky Mountain owners and managers will have a two-day meeting in Denver. The first day will be devoted to business, and the second will be given over to a Screen Club picnic.

Fox managers will convene for four days, during which theatre management problems will be discussed, with Rick Ricketson, division manager, presiding.

MGM To Make "Whoppers"

MGM has closed a deal with Liberty magazine providing for the use of the first 11 winners in its "Whoppers" contest as material for a Pete Smith short subject. Judges of the competition will be Fulton Oursler, editor of Liberty, Fred C. Quimby, in charge of short subjects for MGM, and Mr. Smith.

Studios Confused Over Troubles Of Amalgamated

"Undoubtedly the last few years in film production have been disturbing, arising from the fact upon which I illustrated through two years ago, that the practically unlimited flow of easy money into the hands of inexperienced producers would lead to considerable difficulties when the outcome of the pictures which they had made was realized. My fears were justified by the event, but the belief that these feverish and unhealthy conditions were passing away has been strengthened by recent experience.''

Film - Variety Peace

Peace has been signed between Union Cinemas and the Variety Artists Federation. C. F. Bernhard, managing director of Union, had announced that the circuit would abandon variety, which it used more extensively than any other British group, owing to the V. A. F. prohibiting "doubling" in the provinces, the major reason to indicate the future form of Union contracts with variety acts.

The Union circuit is also in conference with representatives of the National Association of Theatrical Employees, under the chairmanship of a Ministry of Labor official, in regard to wages and employment conditions on the circuit.

Recently a strike of over 100 Union theatres was threatened.

Warners May Make "Majors"

Jack L. Warner, arriving in London on October 1st, is expected to give formal approval to greatly extended plans for British production by Warners, which Sam E. Norris is to shape during his coming visit, in consultation with Irving Asher, chief of the Teddington studio.

Addition of two stages to the studio is part of the plan, and Warners are also expected to embark upon a big film making policy, including American release, with Warner stars sent from Hollywood. Probably the rate of output of 20 pictures yearly, to take care of the Quota requirements of the Warner and First National distribution organizations, will be reduced to 12 or 15 high priced pictures.

Bernhard-Hiscott Organize

C. F. Bernhard, managing director of Union Cinemas, and Leslie Hiscott, director of many British pictures, are at the head of a new company which will take over the Riverside studios at Hammersmith, recently occupied by Julius Hagen of Twickenham and previously by P. D. Co. Ltd. Hiscott will produce and space will also be for rent.

National Decency Legion Classifies 12 Productions

Of 12 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week, nine were approved for general patronage and three were found objectionable for adults. The pictures and their classification follow:


Class A-2, Unobjectionable for Adults: "Double or Nothing," "She's No Lady," "That Certain Woman."
"CONFIDENTIALLY . . . a telegram just came through from an M-G-M executive visiting their studios . . ."

He said:

"PREVIEWED 'BIG CITY' STARRING LUISE RAINER, SPENCER TRACY LAST NIGHT. IT IS ONE OF THE VERY BEST POPULAR TYPE PICTURES WE HAVE RELEASED SINCE MY LONG ASSOCIATION WITH THE COMPANY. I PREDICT BIG GROSSES FOR 'BIG CITY'."

(Confidentially, that's just the First Flash of M-G-M's Fall Fireworks!)
MOTION PICTURE HERALD
August 28, 1937

HOYT'S-GREATER UNION BREAK CALLED CERTAIN

Australian Industry Sees End of Five-Year Contract, Re-viving Competition

by CLIFF HOLT
in Sydney

An extension of the five-year partnership agreement between Hoyt's and Greater Union Theatres is not expected by the motion picture industry in Australia, although there has been no official announcement on the matter. Lapsing of the partnership in December will mean a renewal of the lively competition which characterized the two circuits' operations before the holding company, General Theatres Corporation, was formed.

While no announcement has been made within the ranks of the Hoyt's organization, it is known that executives and the staff of Greater Union have been told by the board that the company will be independent.

The outcome of each company's negotiations for film supplies is looked upon as the most vital issue at present. It is common gossip that during his recent visit to New York, Charles E. Munro, head of Hoyt's, received assurance from leading producing companies that they would sell to Hoyt's. However, it has not been stated whether contracts were signed.

Hoyt's definitely would have Twentieth Century-Fox and United Artists. It is also believed Hoyt's will sign with RKO and Universal. Columbia remains in the doubtful list, but Greater Union executives expect to close negotiation with Warner Brothers. Metro-Goldwyn-Mayer and Paramount each has key situations in the cities involved and would not be in a position to sell to either of the circuits. Greater Union probably would take all the British product available, except Gaumont-British and anything produced by its affiliated unit, Cine-

It is estimated that substantial increases in the basic wage throughout Australia will put another $13,000,000 per annum into circulation. With outstanding product promised from Hollywood during the next 12 months, amusement companies look forward to obtaining their share.

Soft Ball Fads - Vex Dixie Houses

A soft-ball craze in the South is providing theatres with the stiffest competition since the passing of the miniature golf fad.

Teams sponsored by local chambers of commerce, business firms and industrial organizations are organized into local, county and inter-state leagues playing nightly to customers ranging from several hundred to several thousand. The admission price is from 10 to 25 cents.

Barely a city in the Memphis-New Orleans area or the Richmond-Mobile section is without an intersectional game one or two nights a week. The games, played in well-lighted lots, are providing particular concern for non-air-conditioned theatres, and even those with cooling devices are feeling effects.

Alaska Reports Eight New Houses

Reports on the construction of eight new theatres in Alaska since January 1st, this week raised the Motion Picture Herald's survey on new theatres this year to 290. (See page 13, August 21st issue.) The cost on only one of the Alaska houses was reported and the estimate was $100,000.

The new Alaska theatres include the Princess, a Tony Sudekum project at Gadsden, which will seat 1,200 and which was built at a cost of $100,000; one at Tarrant, seating 700, owned by Waters Theatre Company; another Waters house at East Lake, and one at Fairbanks; a 500-seat house at Bridgeport, owned by Robert Word; the Academy at Selma, built by the Wilby-Kiney interests, which also are planning to open a house at Tuscaloosa, and two houses at Guntersville.

A complete list of all new theatres under construction in 39 states was included in the Motion Picture Herald last week. The estimated cost for the new houses was $19,000,000 and the estimated seating capacity was 228,000.

Warner Club Names Officers

Warren Brandt, Vitagraph salesman, was elected president of the Cleveland Warner Club at its annual meeting. Other officers are Vernon Pease, treasurer; Rose Pekarick, secretary; Charles Albert, vice-president and chairman of the entertainment committee; Helen Lynch, chairman of the welfare committee; Bob Cox, chairman of the membership committee, and Evelyn Friedl, chairman of the committee on contributions and loans.

Although 22 bills affecting the motion picture industry were introduced during the last session of Congress, which ended August 22, not a single one of the measures was taken up in either the House or the Senate. Only one committee, the House Immigration Committee, discussed pictures at all, the subject being the Dickstein bill to bar alien type in motion pictures. However, all of the bills introduced since January 5th, will remain alive and will not have to be reintroduced during the next session of Congress.

Except for occasional references to motion pictures, as in discussions of bankruptcy and one or two speeches on broadcasting, the film industry went unnoticed on the floor of the two houses. This is a decided contrast with previous sessions when long hearings on block booking, copyright laws and other problems were held.

Outstanding threats of the session were the investigation of the industry proposed by Representatives Hobbs of Alabama, and Dies of Texas. This got as far as the House Rules Committee, which proposed it should be combined with an investigation of the broadcasting industry.

One of the bills which was introduced during the session will be the subject of an intensive drive for public support in the fall, Dr. Ray Lyman Wilbur, national president of the Motion Picture Research Council, announced. The measure, the Nealy-Pettengill bill against compulsory block booking and re-called blind selling of motion pictures, is one of the main objectives of the organization, Dr. Wilbur said.

The price maintenance legislation which won President Roosevelt's approval as a rider to a District of Columbia tax act, will have no application to the film industry, it was stated in Washington.

Tax Measure Fails

Failure of the Chicago city council to pass an ordinance taxing theatre admissions last week was followed by a delay in an expected plan to increase theatre license fees. It is believed the city will double the present fees in an attempt to collect approximately $1,000,000 to help meet a $3,000,000 deficit.

Theatres in Seattle also are faced with an increased license fee for the coming year. As in Chicago, the plan is mentioned as a means of helping the city budget.

A move to obtain Sunday motion picture showings in Jackson, Tenn., received a setback when D. W. Luckey, city recorder, returned a petition ruling that it was void. E. L. Drake, exhibitor, declared the petition would be re-submitted.

Drops Negro Theatres

Louis Bernheimer has sold his interest in four theatres in Washington, D. C., catering to colored patronage, to his former partner, Frank J. Storty, general manager of the Alamo and Mid City Corporation. The theatres involved are the Jewell, Mid City, Alamo and Strand, all in or near Washington.

Action on All Film Bills Awaits Next Congress Session
20th Showered it with Shimmering Magnificence... Spangled it with Songs and Gaiety... Glorified it with the Two Star Sensations of 1937 to make you a holiday show whose records you'll never forget!

Sonia Henie • Tyrone Power

Thin Ice

With Arthur Treacher, Raymond Walburn, Joan Davis, Sig Rumann, Alan Hale, Leah Ray, Melville Cooper, Maurice Cass, George Givot

Directed by Sidney Lanfield, who directed "One in a Million," "Sing, Baby, Sing," "Wake Up and Live!" and "The Kome!"

Produced by Darryl F. Zanuck, in charge of Production, 20th Century-Fox

With grand hit songs by Pollack & Mitchell and another by Gordon & Revel!

20th Century-Fox
Detour Hollywood

Out of the East, the Middle West, over the pole from Moscow, through the Canal and up the coast, overland by motor, rail and bus they come in confident columns, each clutching the letter of introduction, the document of identity, the badge, brief or brochure that is to open for them the doors of a motion picture studio.

One in a thousand gets in. Usually he is a newspaper man. If he represents an unusually important newspaper, he gets on a set, but a circuit of the lot by automobile satisfies most. Yet the 999 do not go away mad. They almost get in. Usually they apologize for having suggested such a thing. For Hollywood is publicly more open to them or less reformed journalists, are without peers in the fine art of implying nothing without saying positively. They've had plenty of practice in it this summer.

The Rush Is On

For reasons not very clear to anybody, and agreed upon by none, the annual impounding of wouldbe studio visitors is up nearly 100 per cent from the 1936 high. This is no studio figure supplied for propaganda purposes. The hotels, apartment houses, bungalow courts, even tourist camps, are and have been, packed to capacity. The intersection of Hollywood Boulevard and Vine Street is as Chicago's State and Madison and New York's Times Square 16 hours a day, with drivers familiar with all the traffic laws except California's battling, bumper to bumper, for position. Natives say this is very unusual, unusual as the weather, in fact, which has been unusually good. The Los Angeles Chamber of Commerce has issued no official explanation of either circumstance.

The polite young men of the studio publicity departments, to whose desks are routed, in time, all and sundry applicants, take all this in their stride. It is neither new nor news to them, although the current situation is complicated a bit by the necessity of handling groups instead of individuals or pairs. They have an interesting technique.

Their story to the visiting stockholder, if he doesn't hold too much, is the straight one about the inroads on talent time, which translates readily, with a bit of encouragement, in visions of reduced dividends. This is practically surefire.

Exhibitor Treated Differently

Their story to the visiting journalist, if his paper doesn't reach too many subscribers, is a patent confidential and personal confession that these other and manifestly unimportant applicants are getting the staff down, out of which, plus anecdotes, the visitor extracts satisfaction and bides himself home with material for an article, like this, which ought to tend to keep people away but doesn't seem to.

But the exhibitor is a different case. He comes, usually, armed with a letter from a sales executive of the company, usually phrased in something like the nature of a command, and he wants to see what he wants to see, not to hear about it. He is a buyer and knows it. Unless he happens to be a very timid fellow, which he generally isn't, something special is done about his request. (Don't all come at once.)

The story told the rank and file, the fellow who knows a fellow who knows a fellow, the lady whose cousin used to work for a man, the nice enough folks who happened to be in town and though they'd drop in, and so on, is simplicity itself, disarming, and frequently true. It just happens that this and that unit, duly named, are on location, that this picture, likewise named, was finished last week, and that one will not start until next. Running time for this routine has been brought down, by careful editing, to an average slightly under five minutes.

Overhead Goes Up

Notwithstanding all of which, the visitor problem is far from solved, and loss of time, not to mention temper, temperament and temperature, has run to a fancy figure this season. And it is, of course, the stockholder and the exhibitor who pays the bill, in money, while the visiting journalist and plain citizen are paying in terms of lost illusion and, perhaps, a slight letdown in the quality of pictures produced under strain.

Frequently suggested, more in jest than seriously, has been a sort of community project, sponsored by all profiting parties, which would sustain a practical studio open to the public at a nominal fee, in which picture making would be demonstrated regularly, as motor car manufacture and other comparable operations are demonstrated at World's Fairs. Perhaps the Los Angeles Chamber of Commerce, now that the weather has been taught to behave itself, will do something about that some time.

Aural Cinema

On the way to a sun-kissed office this shimmering Sabbath morn (auch-tauch) a journeyman observer of the Hollywood scene passes the CBS Playhouse flaunting a scarlet banner, bigger than most of those unfurled by the not at all modern motion picture exhibitors of the area, proclaiming the broadcasting of the Texaco Town program at some undisclosed hour. Other days, other banners, and, elsewhere in the community, theoretically dedicated primarily to the propagation of the motion picture art, other radio studios, but always, in sharp crescendo, is to be noted, willy nilly, the outrush of the cinema's young and none too gentle brother, a fellow dubbed, on such a morn, aural cinema, beggin' y'r pardon, please.

Speculating, a little pensively, as to how come and whither destined, a journeyman observer probes a bale of publicity releases atop a steaming desk, single out those bearing the cryptic acrostics of a highly initialized industry, and learns that Hollywood is to have, this year, something like twice as many nationally broadcast radio programs as it had last year. To mention a few:

Al Jolson takes to the air September 7, as do Lanny Ross and Charles Butterworth, with Eddie Cantor following the 12th. Jack Oakie resumes his collegiate nonsense on the 21st, and five days later Marion Talley lifts her golden voice to one microphone while George Jessel and Norma Talmadge pour a new program into another.

Big Names Start October 2

October's bright blue weather will be permeated, on the 2d, by Jack Benny's first program of the new season, by Joe Penner's ditto, by Jeanette MacDonald's ear filling obligati and something else and new by Rosalind Russell, all of which might be enough to keep certain types of people home from church or the movies, as the case may be, that evening—or might not.

On the 7th of the same month Bing Crosby, of turf and screen, brings himself and Bob Burns back to Kraft Music Hall, and the following evening Jack Haley introduces a new diversion of some sort, from which point on the press announcements become a little sketchy but manage to mention Phil Baker, Tyrone Power, Rudy Vallee and Irene Rich as among those to be radioactively present hereabouts come football days.

The foregoing is, of course, no workman-like listing of things scheduled to come out of loudspeakers from Hollywood radio studios simultaneously with the things scheduled to come out of the neighborhood's motion picture plants. Nor is this skimming of the mail offered as more than it is, a quick sidelight on the trend in these parts, a skimpy suggestion of the strides, to use a word reiterated throughout the press releases, being made by radio in Hollywood. As such, and no more, the upsurge of etherial enterprise must be noted in the course of any complete or casual consideration of the Hollywood scene. As to what Hollywood itself thinks about it all, everybody in the motion picture business is too busy making motion pictures to say.

PARAMOUNT HAS 115 PLAYERS SIGNED

Paramount has under contract the largest number of players in the history of the company. 101 performers are under term contracts and 14 have one- and two-picture arrangements with the studio.
Box Office Champions for July


RISE OF JAPANESE HOME PRODUCT SHAVES MARKET FOR FOREIGN FILM

Increase of Japanese Releases Is Double the Decrease of Productions from Other Lands; Daito Goes Sound

by H. TOMINAGA

in Tokyo

There were 163 foreign pictures released in Japan in the first half of this year. This was a decrease of nine from the 172 of the same period last year.

Among the reasons for the fewer releases are the three weeks initial run of "The New Earth," by Warner Brothers, which took the Shochiku circuit, the showing in Tokyo of a few Japanese pictures as "Asakusa Natsuno-jin" and "Aiyenkyo" at the Imperial Theatre, the fact that the Daito circuit offers a one-week exclusive run to foreign films each month, and the presentation of Japanese pictures on block program at Nippon Gekijo.

Ninety-two of the foreign pictures were released through first and second-runs of Shochiku circuit, while Takarazuka presented 91, at the rate of 47 at Hibiya Eiga Gekijo, 12 at Nippon Gekijo and 2 at Toyo-ko theatre. In addition, Takarazuka Company played 10 at its other first and second-run circuits.

The following shows the classification of the above total into 12 units of foreign film distribution in Japan:

<table>
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<tr>
<th>Columbia</th>
<th>26</th>
<th>Paramount</th>
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<td>Metro</td>
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<td>16</td>
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<td>Toyo Shoji</td>
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<td>United Artists</td>
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<td>Toho</td>
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On the other hand, the total number of Japanese films released for the same period of this year is reported to have amounted to 275, an increase of 18 over the corresponding period of last year, and 43 more than the six months ended with December, 1936.

This increase is attributed partly to the large number of Japanese pictures produced by units in the Toho bloc (P. C. L. J. O. Studio, Tokyo Hasei, and so on), in the rivalry between Shochiku and Toho interests, and partly to the improvement of technical equipment and methods in the Japanese studios.

Pictures which proved good hits as first-runs in the first half of this year, were, in order of release, as follows:

Swing Time (January), "San Francisco" (January), "The New Earth" (February), "The Plainsman" (March), "Tarzan Escapes" (March), "The Charge of the Light Brigade" (March), "Lost Horizon" (May), "La Grande Amoureuse" (May), "La Belle Equipe" (May).

Daito Turns to Sound

Among the many producing companies in Japan, Daito long held its own as the only producer of silent pictures. Ryokuto and Zenaho, smaller units, turned to exclusive production of sound films a few years ago. There came, however, the time for Daito to forsake its conventional policy of silent pictures production. At the general meeting of Daito's backers and shareholders the end of May, changes were discussed in a preliminary fashion. Now Daito has adopted the Kohnoto sound system, start

COLUMBIA SEeks To Re-TYPE PLAYERS

Columbia has started a study of its entire player list of 68 contracted performers with a view to retiring them according to their potentialities in future musicals.

The players will be auditioned and graded for singing and dancing talents by a board composed of Bobby Mayo, casting director; Morris Stolof, music head, and his assistants, Ben Oakland, Paul Mertz and Mario Silva.

ing this month. It also is reported that Daito will invest a considerable sum to change the Kohnoto company into a joint stock company with the idea of enlarging activities to cover automatic film developing and other production services.

With the number of Daito houses approximating 250, it is generally admitted that foreign pictures, particularly westerns, will find more practical outlet into theatres of Daito circuit.

In any event, there will no longer be any theatre playing more than one small and out-of-the-way districts of Japan.

His Nine Attendances a Year

There is every indication that Toyo has the largest number of film theatregoers, as it has the largest number of film theatres in Japan. Yet a survey shows that Toyo residents do not go as often as they are generally supposed to do.

The number of theatres in Tokyo Perfecture is placed at 245. Suppose the number of annual filmgoers in Tokyo to be 57,450,000 as of 1936, that means an average of 840 patrons per theatre day per one theatre. With two shows a day, the attendance for one show is calculated at only 330, averaging the figures from such big houses as Nippon Gekijo, and down to the very small one where a day's attendance totals 173, as registered at the Metropolitan Police Board.

It may be said, therefore, that in Tokyo the total day's attendance averages 16,000, and that there are 9.2 attendances a year by each of Tokyo's residents.

Aiding School Children

All the primary schools of Tokyo City now are using motion pictures for educational purposes, an idea long under consideration at the Educational Bureau of Tokyo Municipal. The municipality is allotted to its budget for 1937 the sum of ¥18,600, ¥16,000 of which is for the purchase of motion pictures, exclusive of charges for installation and other items.

The city, with 35 wards, will be divided into seven blocks for the use of pictures, each block to have two or three film laboratories. One laboratory will be supplying, with 20 reels of 16 mm. film, and the number of prints kept at each laboratory shall be sufficient to meet the demand of schools in the same block.

The Educational Bureau of Osaka Municipal has in mind the construction of theatres for school children, and is reported to have invested ¥500,000 for the purpose. It is expected that the ¥500,000 will be included in the additional budget for this year or in the budget for 1938.

The films would be rented out by the Educational Office, or purchased from producing companies, or supplied by Osaka municipality.

U. S. Films Lead Finnish Market

American films dominated the Finnish market last year, 57 per cent of all films shown in Finland having been of American origin.

Of the 248 films released in the country last year, 142 are American. Warners released 31, MGM 27, Paramount 25, Twentieth Century-Fox 22 and Universal 8. American films often meet with censor objections in Finland, the board having expressed objection to gangster and crime films particularly.

Monogram Divides Michigan Area

Monogram has divided its Michigan territory in an effort to expedite sales and distribution. William Clurin, former general manager of both the Jacob Schreiber and Krim Brothers circuits, has joined the company to handle the eastern section of the state. The western and southern districts will each be managed by Burt Foster and Ralph Riskind.

Metro-Goldwyn-Mayer's expressed intention of constructing a new theatre in Amsterdam has led to a controversy threatening between the Motion picture company and the Dutch Motion Picture Federation.

In 1935 the Federation determined that permission must be obtained from it before the construction of a new theatre. At the time there was considerable opposition from distributor sources, but the Federation's general membership voted approval of the recommendation of the managing board despite the objections. The measure was designed to halt the serious competitive situation which had arisen within the industry.

The plan was extended in October 1935, since exhibitors form a majority of the membership of the Federation. There are about 1700 exhibitors and 30 distributors in Holland.

MGM has formed the N. V. Niger Co., with F. L. D. Strehult, MGM manager in Holland, as its manager. MGM claims that the theatre has nothing to do with the film company.

The Federation management contends that MGM is attempting to drive through its plan to build the theatre, without regard to the regulations of the body. The Federation has declared further that MGM is the only company protesting the actions of the Federation.

The outcome of the controversy is still very much in doubt, with talk of a possible boycott against MGM being instituted by the Federation if the company persists in its present course.

MGM, Federation in Controversy

by PHILIP DE SCHAAP

in Amsterdam
THE INCREDIBLE!
THE INCONCEIVABLE!
THE IMPOSSIBLE!

in the forbidden and legendary Land of Terror...

BORNEO

THE GREATEST ADVENTURE OF MR. & MRS. MARTIN JOHNSO
THE DEPTHS OF BORNEO'S INSCRUTABLE

SIGHTS NEVER SEEN BEFORE
possible only in this Land of the Impossible!
TREE-CLIMBING FISH!
FLYING SNAKES!
OYSTERS ON TREES!
MONKEYS WITH "SCHNOZZOLAS"!
MURUT MEN BLOWING DEATH!
HEAD-HUNTERS AS THEY REALLY ARE!
"DEVIL-BEAST"... HOLDING THE JUNGLE IN A REIGN OF TERROR!

And every amazing scene more thrilling because it's authentic!

OSA JOHNSON presents
MARTIN JOHNSON'S LAST AND GREATEST PICTURE!
Death struggle of the "Devil-beast"... unforgettable tragedy of the jungle!

Produced by Mr. & Mrs. Martin Johnson

Dramatically described by Lowell Thomas (with hilarious interruptions by Prof. Lew Lehr). Supervised by Truman Talley. Continuity by Lew Lehr and Russell Shields.
THE KIND OF A SHOW THAT MAKES SHOWMEN'S EYES SPARKLE!

From the days of Barnum on, there has never been anything to compare with a jungle picture for exploitation! Flashy ads, splashy lobbies, stunts galore! And when its thrill, its unusualness, its authenticity, its sheer entertainment are guaranteed by the names of Mr. & Mrs. Martin Johnson . . . . going to town means going to the bank in a big way! So let's go!
**Showmen's Reviews**

**Thin Ice**

**20th Century - Fox**

Musical Comedy

The things the record of "One In a Million" suggest as appropriate to do in exploitation on behalf of Sonja Henie's second picture are precisely the things to do, but in spades. For Darryl F. Zanuck's men have added materially to the box office content of the first Henie vehicle and the young Nordic herself has been busy learning about acting and the language. Consequently, exhibitors are now given the pleasant privilege of informing prospective patrons that this time Miss Henie not only skates but skis, and that her companion on brilliant flights down snowy slopes and in romantic climaxes is her companion in the thousands of columns of newspaper space recently devoted to their association, Tyrone Power. Affiliated with them in their present adventuring are such independently marketable personalities as Arthur Treacher, Alan Hale, Leah Ray, Raymond Walburn, George Givot and Joan Davis.

The locale is again Switzerland, and again, of course, Miss Henie's skating is the prime ingredient with which are mixed, in greater number this time than last, materials in themselves, and as figures in a pattern, important. Miss Davis, for instance, emerging from the void that swallowed up vaudeville, contributes a pair of song numbers such as haven't been seen on the screen. Mr. Treacher's portrayal of the imperturbable man-servant is less explosive but as memorably a billable item.

Thrice during the 79 minutes of the piece, Miss Henie takes to the ice with 150 or more Lindsay, the coordinated skaters of both sexes, executing background convolutions that would put a lesser mistress of steel runners on her mettle...to the benefit of the stark incredible competency. In between these displays and the purely narrative sequences, Miss Davis, by powers and/or persons who look enough like them for less purposes perform comparatively on skis. At other times they conduct romantic negotiations essential to the story without being gushy about it.

The story is about a prince who marries a commoner and, through circumstances which conspire to make such a marriage diplomatically strategic, does so. Meanwhile the press has misinterpreted their association, government agents have blundered amusingly, a hotel has been saved from bankruptcy and divers other incidental issues have been dealt with, lightly but adequately.

"I'm Olga from the Volga," by Mack Gordon and Harry Revel, appears, in view of audience response to the tune as sung by Miss Davis, the outstanding musical number. Lew Pollack and Sidney D. Mitchell are authors of "My Swiss Hilly Billy," sung with almost equal success by Miss Davis, and two other songs.

The screen play by Boris Ingster and Milton Sterling is from the play, "Der Konig," by Attila Orlik, and picturages who insist upon logic, even in comedies, over these gentlemen. Associate Producer Raymond Griffith and Director Sidney Lanfield a standing vote of thanks for resolving reasonably the long unsolved riddle of the regal romance.

The picture was previewed Aug. 20th at the Alexander Theatre in Glendale, California, with most of the cast, many company executives, the usual press from the rival company of previcly-hardened paynes on hand and at the start, dubious if not defiant about the results of trying to recapture the spell of "One In a Million." One hour and twenty minutes later everybody was telling everybody else that the first Henie picture had been only a curtain raiser.—William K. Weaver.


**RKO Radio**

Musical Comedy

A quick look at the appended cast listing will suggest a far-flung placarding of its screen and radio names as the simplest and surest way of attracting their separate and substantial followings to the ticket window. A look at the picture suggests, as an additional measure, that the placarding he may include that Joe Penner and Parkykaraksus play both themselves and their roles in the picture, the neatest trick of the week, and that the other reportedly marketable personalities are never buried deeply beneath cloak characterizations either. If there is space left, there should be mentioned that, in spite of all this, the story stands up as a brisk, rounded, fresh and substantial fictional background for the talents superimposed upon it, the exploitation job may be considered pretty thoroughly attended to.

Although Joe Penner is given top studio billing, and sings the title song as well, maintain himself, generally, more effective than heretofore, Gene Raymond's is in reality the central role. It is a suave assignment more to his measure than many he has had and he glides through it with grace and ease that should entrance the feminine legions inspired to attend by his recent matrimonial publicity. Opposite him is Harriett Hilliard, of the air waves, who sings, along with him, a number of songs such as her radio public will expect to hear. Victor Moore and Helen Broderick enter in typical comedy. Parkykaraksus is a house detective named Parkykaraks and Joe Penner of the Park Avenue Picture radio program is cast as Joe Penner of the Park Avenue Pikers. All these convenient arrangements give everybody a chance to be himself and that is, in extraordinary degree, the way to advertise him.

The story is about a young millionaire who meets a young socialist masquerading as a prossector, and, after making a series of amusing complications, marries her. A private detective, a booking agent, a band leader, a truant Park Avenue playboy, a hotel detective, a tap dancer and assorted others have more or less to do with the young people's affairs in the tuneful interim. There is a single production number near the close of the picture, half a dozen songs and dances occurring where they happen to in the earlier portions.


"Bad Guy"

**MGM**

Melodrama

That there are such things as introvert degeneracy and moral imbecility concealed behind a wholehearted virility, the daily headlines bear witness. "Bad Guy" is another. Bruce Cabot attempt to show that some individuals, regardless of environment, are "born-to-be-bad.

The screen play by Earl Felton and Harry Ruskin is adapted from an original by J. Robert Breen, Kathleen Sheard and Hal Lang, and provides a melodrama built around the activities of the "trouble-shooting" gang for a power and light company. Bruce Cabot and Edward Norris are cast as "Lucky" Walden and Steve Carroll, members of the trouble-shooting gang, who have been buddies since childhood. "Lucky"
All Over Town

(Republic)
Comedy

The Messrs. Olsen and Johnson have litera-
ty, "played before all the crowned heads of Eu-
rope" and knocked them out into the air-
les in their vaudevilles. They have bow-
h over house attendance records from here to
there. It is a laugh with the added
voking antics and gags. They are still
among the tops on the road of the almost
van-
est charged they bring
droves to theatres where they play in person,
all of which is useful exploitation infor-
mati
h. But, unfortunately, their style of humor
is not nearly the stuff of which their second
 cinematic attempt for Republic. It is
hard to capture the entire mood of the Olsen
son stage antics, in some of which they
employ about 30 stogies to work in the audi-
cence. The material afforded them in the story
didn't get belly laughs from the film,
neak preview audiences in small communities
did.
The story is a pot pourri of vaudeville
characters, a stage show, a radio broadcast, a
plot to steal a theatre from the heroine, a mur-
der, the antics, in cinema style, of Olsen and
Johnson and based on a script which is a com-
bination of Charlie Chase, The Three Stooges
and the Marx Brothers, a gunfight between the
murderer and Olsen and Johnson, and a
train. It is variation 3CZ of Film Musical Plot
No. 1 (without music) which can be sim-
tly told by saying it is about an imbecile
producer, or producers, trying to produce a
show.

Produced and distributed by Republic. Associate
producers, Leonard Pravich and Franklin
Screenplay by Jack Townley and Jerome Chodorov. Comedy con-
struction by James Parrott. Photographed by Ernest
Sholl. Film editor, Howard O'Cull. Musical director, Alberto
Columbo. Songs by Chie Johnson and Otto Olsen. Sound engi-
353. Running time, when seen in Hollywood, indeterminate.
General audience classification.

CAST
Olsen -- Otto Olsen
Johnson -- Albert Johnson
Eldridge -- Jean Eldridge
Don Fletcher -- Harry Stockwell
Wright -- Elwyn Hayes
Macleod -- Charles MacLeod
Vailey Kane -- James Finlayson
Stuart -- Frankie Faison
Lem Gorman -- D'Arcy Gorman
Martin -- Lew Kelly
Renton -- John R. Taylor
Barker -- Bert Barker
Earle Higdon
Mamie -- Gertrude Azer
Mrs. Wilson -- Blanche Payson
Hoffman -- Clifford Hoffman
Inspector Murphy -- Fred Kelley

Roaring Timber

(Columbia)
Action

While the title may convey the idea nothing but roars, the truth is far from
ereous. Everything roars. Jack Holt, as a
ogging boss, roars when he believes he is being
dermined. The roar, of course, is the
if and for preparing the cutting of an enormous
volume of timber for delivery in 60 days. He
iais again when a roaring forest fire rages.
Two men are caught between the weight of a
omotive and sends three men to their death,
again when a dam gives way, and once
r camps. Grace Bradley, who had no intention of not paying
the bonus.

There are a number of other roaring incidents,
one in which the hero does not even take part.
This is when the loggers, loyal to Holt who has
quit, refuse to work under the new boss, who is
one of the two villains in the film. He hires
nough band loggers but the old employees re-
use to permit them to work and there is a roar-
ing free-for-all.
The contract is the basis for all the action. J.
MacDonald, as the owner of the
logging company, makes the contract and hires
Holt. But before the picture has gone very far,
MacDonald is killed in an automobile accident
and his daughter takes over the reins. Goaded
by the agent of a rival company, Holt is led to
believe he will not receive the bonus prom-
ised by the new owner's father.
Holt works laggard and is handicapped by
numerous accidents, both planned and un-
planned. But, of course, with a last desperate
drive, he succeeds in sending the last of the "Roaring
Timber" down the roaring river.

Frozen Affair

(RKO Radio)
Ice Carnival

Produced by Condor Pictures for RKO re-
lease this introduces Evelyn Chandler, acrobatic
ice skating champion, doing her routine for the
benefit of theatre audiences. Teamed with Miss
Chandler is Bruce Macdonald, professional figure
skater, and setting off the performance of the
two is a ballet of girl skaters. A thread of a
story, concerning an ice fan's infatuation for Miss
Chandler but later all to Philo Allan, who is
enough to her to make it known, permeates the
proceedings but is entirely incidental to the
domestic factor, which is the singing of Miss
Chandler. An interesting and different subject,
this should be found generally pleasing and es-
special for ice skating enthusiasts, Di-
rected by Arthur Dreifuss. Running time, 90
minutes.

The Clock Cleaners

(Disney - RKO Radio)
Mickey Mouse

Cleaning a huge clock located in the tower of a
large department store, Mickey Mouse is preoccu-
pined with work in itself but Mickey Mouse also has to contend with Donald
Duck and the Goof. To Donald is entrusted the
job of cleaning the clock, which has a
tendency of becoming unhinged much to the
exasperation of the duck. The Goof's chief
concern is finding some stationary object which
to hold as he plunges through
space with Mickey coming to the rescue in criti-
cal moments. The three of them eventually wind
up with their balance and in a cakelike rhythm. Running time, 8
minutes.

15 Eliminations Ordered

A total of 485 reels were reviewed by the
Ohio censors during July and 15 elimina-
tions were made. In the previous month 43 eliminations were ordered from a
total of 825 reels. In July, 1936, there were
470 reels and 20 eliminations.
"LOVE UNDER FIRE" LEADS 20TH'S GREATEST HITS IN SMASH DETROIT RUN!

CANADIAN MANAGERS SEE RISING GROSSES

Speakers at Famous Players Convention in Toronto Optimistic Over Film Outlook

Meeting at the start of a new season which, throughout Eastern Canada, gives advance promise of consistent business and indicated opportunities of rising grosses, more than 200 managers and executives of Famous-Players Canadian Corporation Limited are holding a three-day convention in Toronto.

The first session was an informal get-together, following greetings from N. L. Nathanson, president; J. J. Fitzgerald, director of theatre operations; Clarence Robson, eastern division supervisor, and district managers Morris Stein and Robert Roddick. All speakers, in discussing the film outlook, were distinctly optimistic.

The second session was divided into a series of regional management clinics supervised by Messrs. Robson, Stein and Roddick. These stressed maintenance with special attention to air conditioning and also the advertising and exploitation technique specifically suited to the Canadian field. The convention concluded with the keynote address of the gathering, delivered by Mr. Nathanson, who re-emphasized the role of the district managers as well as the Canadian delegates were present. The traditional picnic, attended by the entire head office staff as well as the assembled managers, concluded the convention.

Among the guests were Arthur A. Lee, James R. Grainger, Gradwell L. Sears and A-Mike Vogel, chairman of the Managers' Round Table Club of Motion Picture Herald.

Intimation that the circuit would establish its own sound service department was noted on the second day of the meeting. Indications were that the company would open service offices in key centers.


Managers included:

T: Daley Imperial, Toronto
J: Arthur Upjohn, Toronto
F: Shea Shea's, Toronto
J: Sheehan
D: Kreindal Tivoli, Toronto
A: Ritchie Alhambra, Toronto
George Morrell Beach, Toronto
G: A. Laber Bellslee, Toronto
A: Sedgwick Bloo, Toronto
R: Hudson Capitol, Toronto
M: Margolius College, Toronto
R: Eves Eglinton, Toronto
A: Esson Oakwood, Toronto
C: Cherry Palace, Toronto
M: J. Doyle Parkdale, Toronto
J: Lynch Runnymoore, Toronto
R: J. Downey
W: Hunt Bedford, Toronto
G: Forhan Belle, Belleville
K: Craig Capitol, Coburg
J: W. Nelsen Capitol, North Bay
L: E. Osler Regent, Oshawa
A: E. Coulter Capital, Peterboro
J: S. Smart Capitol, Port Hope
W: P. McGeachie Algoma, Sault St. Marie
Syd Scott Capital, Sudbury
W: Smith Trenton, Trenton
E: Smithies Capitol, Kingston
T: Macdonough Capitol, Brockville
F: McLennan Capitol, Brockville
J: V. Ward Capitol, Niagara Falls
T: Forhan Capitol, Welland
R: Harrison Capitol, St. Catharines
C: T. Spencer Capitol, Hamilton
George Stroud Palace, Hamilton
S: Anderson Capitol, Quebec
R: McKibben Tivoli, Hamilton
E: Mode Capitol, Brantford
J: Bolinsky Braunt, Brantford
E: Scott Capitol, St. Andrew's
E: J. Lansborough Capitol, Galt
H: Hitchinson Capitol, Guelph
C: G. Holmes Capitol, Guelph
W: Trudell Capitol, London
F: Downey Capitol, St. Thomas
A: P. Drohan Capitol, Chatham
R: Fawcett Capitol, Sarnia
W: Burke Imperial, Sarnia
C: Godfrey Capitol, St. Catharines
R: Knevets Capitol, Windsor
H: C. Merritt Palace, Windsor
J: J. LeFevere Tivoli, Windsor
E: Lamoureux Empire, Windsor
S: C. Chayman Regent, Windsor
C: Markell Capitol, Cornwall
H: Nunn Avalon, Ottawa
R: Tobman Capitol, Ottawa
A: Stevens Imperial, Ottawa
R: G. Butler Capitol, Ottawa
R: Maynard Cartier, Hull
H: Knevets Lecoeur's, Montreal
P: Valtieres Capitol, Quebec
T: Robert Capitol, Three Rivers
G: T. Roberts Raito, Three Rivers
W: H. Golding Capitol, St. John's
J: J. Franklin Capitol, St. John's
L: Bishop Capitol, Halifax
J: T. Courtney Casino, Halifax
P: B. G. Bickley, Halifax
B: W. Winter Capitol, Moncton
D: P. MacDonald Capitol, Sydney
J: Connor Savoy, Glace Bay

SCOTCHMEN LIKE STAR PORTRAITS

More than 30 million portraits of motion picture stars have been distributed in Scotland, according to David Donald, correspondent for the Thomson-Leng Publications of Dundee, Scotland, who recently was a visitor in Hollywood.

"When we originally made our offer to supply stars' portraits to all those who requested them," Mr. Donald said, "we had no conception that the demand would be so large."

Clark Gable, Metro-Goldwyn-Mayer Star, was among the individual honorees, Mr. Donald said; and six and a half million portraits of Mr. Gable have been distributed.

$5,500,000 Boost Asked by the AFM

Request for an increase in musicians' payroll of $5,500,000 was voiced by Joseph N. Weber, American Federation of Musicians head, at a meeting with six representatives of independent-owned but network-affiliated stations in New York this week.

In the five hours devoted to the question Mr. Weber asked the stations to become the basic wage now paid musicians by three and one-half times the quarter-hour rate.

As outlined by Mr. Weber, this would result in the re-employment of 3,000 union musicians in the country and would increase musicians' wages by an estimated $5,500,000.

The proposal was brought before the convention of the broadcasters, at the Waldorf-Astoria, by the committee which met with Mr. Weber, but the outcome of the discussions is not yet known. It is expected that the question will be decided by September, at which time the whole conflict between the musicians and the broadcasters is expected for final settlement.

$30,000,000 Budget Set by Zukor

Paramount will spend approximately $30,000,000 on 30 to 52 features planned for release during the 1937-38 season, Adolph Zukor, chairman of the board, said on his departure Wednesday for a combined business and pleasure trip abroad.

While in England, Mr. Zukor will survey the production prospects for Paramount in that country. He will also confer with Herbert Wilcox, London producer, in resumption of the discussions held with Mr. Wilcox for a possible production alliance.

MGM Negotiates for Anna Sten

Grand National this week announced that Metro-Goldwyn-Mayer is negotiating with it for the loan of Anna Sten to play opposite Edward G. Robinson in "The Last Gangster." GN point out, though, that Miss Sten will be available unless MGM postpones filming its picture.

Agfa To Occupy September 1st

The Agfa-Ansco raw film company will occupy September 1st its new building in Hollywood at Santa Monica Boulevard and Cahuenga Avenue. The new quarters will house the coast general offices of the corporation, research laboratories and the headquarters of C. King Charney, Inc. distributors.

"Firefly" Roadshow Opening

"The Firefly," MGM opereetta, opens August 31st at the Astor, New York, as a two-week feature. The picture stars Jeanette MacDonald and is based on the stage production by Rudolf Friml and Otto Harbach.

Negotiations Abandoned

Disagreement over price has resulted in negotiations for the purchase of seven Leff-Meyers theatres by Sam Straussberg being abandoned.
Commissioner of Internal Revenue Issues Statement to Clarify Points After Indication of Delinquencies

Indications of a large number of delinquencies in the film industry tax payments due to the Government under the Social Security Act prompted the United States Treasury recently to warn film employers of "draconian penalties" now piling up against the delinquents.

"Clarifying some of the points in the Act about which they may be uncertain," Guy L. Forde, Commissioner of Internal Revenue, in a special order issued for motion picture employers, pointed out that every person employed in the motion picture industry, in production, distribution and exhibition, and allied lines, came under the provisions of Title VIII, which imposes an income tax on the wages of every taxable individual and an excise tax on payments to every employer of one or more persons. This tax is payable monthly at the office of the Collector of Internal Revenue in the federal district in which the business of the employer is located. The present rate for employer and employee alike is one per cent of the taxable wages paid by the employer and received by the employee.

Of importance to production is the ruling that actual money, when paid as wages, is not necessarily the sole basis on which the tax is levied. Goods, clothing, lodging, if a part of compensation for services, are wages and a fair and reasonable value must be arrived at and become subject to the tax. Thus, there immediately arises the status of goods, clothing and lodging given actors and actresses in Hollywood, including the lodging given players on location. If the producer figures such goods, clothing and lodging as part of compensation for services, then apparently they must be considered taxable under the Social Security Act as part of actual cash wages paid.

Commissions Taxable

Commissions on sales and bonuses paid to employees by employers are declared wages and are taxable. This would include commissions and bonuses paid to distributors' salesmen, which, so far as can be determined, have not hitherto been considered taxable under this Act. Other payments for screen production, distribution and exhibition or otherwise, whether or not receiving compensation, are considered by the Treasury Department to be employees for the purpose of Social Security taxation.

Wages paid during sick leave or vacation or advances paid at dismissal are taxable.

Traveling expenses required by motion picture or other salesmen in the film business are not considered wages if the salesmen, by receipt or otherwise, account for their reasonable expenditures. That part for which no specific accounting is made is construed as a wage and is taxable. The Treasury Department at any time may question the "reasonableness" of such expense payments and expenditures.

Under Title IX of the Act, all motion picture employers of eight or more persons must pay an excise tax on their annual payroll. This tax went into effect on Jan. 1, 1936, and tax payments were due from the employers and the employers alone—not employers—at the office of the Commissioner of Internal Revenue on the first of each month. This tax is payable annually, although the employer may elect to pay it in quarterly installments.

Responsible for Collection

The employer is held responsible for the collection of his employee's tax under Title VIII, the Commissioner explained, and is required to collect the tax for the employee, whether it be weekly or semi-monthly. Once the employer makes the one per cent deduction from the employee's wages, the employer becomes the custodian of federal funds and must account for them to the Bureau of Internal Revenue.

This is by law, he said, when the employer makes out Treasury form SS-1, which, accompanied by the employee-employer tax, is filed in the month directly following the month in which the taxes were collected. All tax payments must be made at the office of the Collector of Internal Revenue in the district in which the employer's place of business is located.

Penalties Against Employer

Penalties for delinquencies are levied against the employer, not the employee, the Commissioner pointed out, and range from five per cent to 25 per cent of the tax due, depending on the period of delinquency. "Criminal action may be taken against those who willfully refuse to pay their taxes," it was said.

The employers of one or more persons are also liable under the Act for SS-2 and SS-2a. Both are informational forms and must be filed at Collectors' offices at regular quarterly intervals. From SS-2 the Commissioner will show all the taxable wages paid to all employees and SS-2a the taxable wages paid each employee.

Participation in a state unemployment compensation fund, approved by the Social Security Board, does not exempt employers from the excise tax under Title IX, Commissioner Helvering said. Nor does the fact that there is no state unemployment compensation fund relieve the employer of his federal tax payments. In those states where an unemployment compensation fund has been approved, deductions up to 90 per cent of the federal tax are allowed the employer who already has paid his state tax. These deductions are not allowed unless the state tax has been paid.

Rate One Per Cent

This tax is due in full from all employers in states having no approved fund. The rate for 1936 was one per cent of the total annual payroll containing eight or more employees, and for 1937 it is two per cent. The rate increases to three per cent in 1938 when it reaches its maximum. The annual returns are made on Treasury form 940.

An employer who employs eight or more persons on each of 20 calendar days during a calendar year, each day being in a different calendar week, is liable to the tax. Those persons do not have to be employed during that period, nor do the hours of employment have to be the same.

3 Plans Weighed

For Divestment Of ERPI by WE

Three plans are under consideration for the divestment by Western Electric of the physical aspects of the theatre sound equipment sales and service operations of its subsidiary, Electrical Research Products, Inc. Although no plan has been decided upon, the acquisition of the business by officers and leading sales executives of ERPI is indicated. In any case, the divestment is expected to be completed within the next two months.

Under the first plan, Western Electric would sell a license, probably for $1, to a new national company which would in turn sell franchises to sub-units headed by and operated by the individuals, who would do their own financing.

The second plan is to sell franchises to circuits and groups of exhibitors, while the third idea under consideration is to give the company outright to employees of ERPI.

Regardless of which plan is adopted, it is expected International Projector Corporation will acquire the rights to manufacture Western Electric soundheads and incorporate them directly in their Simplex projectors at their own factories.

RCA officials have declined to comment on a report that RCA Photophone servicing would be taken over by the organization acquiring ERPI.

Wurtzel Signs Four Directors

Sol Wurtzel, executive producer for Twentieth Century-Fox, has signed four directors for new pictures soon to be produced under his supervision. They are Alfred Werker, Bruce Humberstone, Eugene Forde and Frank Stayer.
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JANE ROPES TOP RAVES FOR HER BEST EVER

"The best of the Jane Withers pictures. Will add new admirers among young and old!"
—Hollywood Reporter

"Could not help but be outstanding box-office. Fast, exciting, entertaining."
—Boxoffice

"One of Jane Withers' best. The kind of picture that lures money through the box-office wicket."
—Variety Daily

"Star at her best! Top-flight comedy that any audience will find grand entertainment!"
—Film Daily

Here's a tip, pardner! Jest set 'round and watch the a-dults when you play this show—and you'll see you've got one of the neatest night pictures you ever did book!
EDUCATORS FIND ONLY 1,000 SHORTS IN 15,000 FOR USE IN SCHOOLS

MPPDA's Board of 70 To Complete Inspection of Majors' Vaults Next Week in Search for Educational Plan Product

Only one out of every 15 short subjects produced by the major companies since 1926 are of sufficient educational value to be suitable for exhibition in the schools of the country.

This became known with the announcement that of 15,000 shorts examined only 1,000 have been approved for the school program of the Motion Picture Producers and Distributors of America. They are being appraised by a group of 70 educators working in cooperation with the MPPDA in the plan to release films of instructional value to the school market on the wholesale.

Completion of the reviews of the films has virtually been reached with only 50 reels yet to be evaluated and those are to be finished by September 1st, Arthur de Bra, of the MPPDA, said this week.

Some 2,000 films were actually viewed by the educators. They were selected "as most likely" from 15,000 shorts which have been produced since the advent of sound. Approval for commercial release, as possessing merit, Mr. de Bra said, and these will immediately form the basis of the majors' educational film library.

In their present form, the films are the raw material from which the finished product will be made. They are to be edited to conform to educational needs. Some will be combined with others when subject matter coincides. Newsreel shots, for example, will be fused to form a logical sequence on a number of topics.

Distribution the Next Factor

With the analysis completed, only two weeks behind schedule, the next step will be consideration of the distribution problem to be taken up at the regular quarterly meeting of the MPPDA in September. A single national exchange system for all companies will be set up.

The distribution problem is admittedly a formidable one with some exhibitors taking the stand that visual exhibition creates unfair competition. Some producers are likewise opposed to the plan on the ground that revival of the old short subjects will compete with those planned for current release.

The MPPDA meeting in September will consider distribution with the possibility that a central clearing house, acting cooperatively in the interests of all producers, may be set up to handle the educational films.

It is understood that with the completion by the educators of the reviewing of the films, there will be no further examination of those already in producers' vaults. Future expansion of the film library will come from new short subjects, after their release to theaters.

NEW JERSEY BANS SCREEN LIQUOR ADS

Banning of liquor advertisements on the screens of New Jersey motion picture theaters was announced this week by D. Frederick Barnett, State Alcoholic Beverage Commissioner.

Commissioner Barnett said that be considered "none screen advertisements . . . bound to incense those who hold moral or religious scruples . . . and to offend the good taste of all right-minded persons, wet or dry, who are opposed to liquor advertisements at a mixed gathering in a public place."

The 50 films yet to be examined by the educators come under the social science panel which comprises the greatest number of films of any of the classifications. Examination of the social science panel is headed by Dr. Karl W. Bigelow, professor of education at Teachers' College, and embraces geography, history, civics, economics and current events.

The other panels, which have all been completed, include music, physical sciences, biological sciences, physical education and elementary education.

Dr. Bigelow said that in the future the screen and the textbook would supplement each other in education.

"The screen's greatest advantage as an educator," said Dr. Bigelow, "is its presentation of subjects in a vital and full-bodied form."

Dr. Bigelow said that one of the problems that faced the MPPDA's board of educators in their review of the films was that of classification. As an example, he pointed to a FitzPatrick travelogue which might have qualified under geography, history, or architecture with equal honesty. This problem was met by deciding to group shorts under more than one heading when they were thought to qualify for a number of panels.

Meanwhile, it was announced that the National Research Council, a new organization in Washington, D. C., has begun a study of scientific aids for the educational field. The study would embrace use of both films and radio in the nation's schools and possible means of increasing their use.

The survey, which is independent of the MPPDA program, is headed by Irving Stewart, recently resigned from the Federal Communications Commission.

MPPDA and Rockefellers Financing

The MPPDA's project contemplates that films will be made available by the majors and evaluated by educators.

A $75,000 Rockefeller grant and a $50,000 Hays organization appropriation is paying for an exploration of the field.

The plan, in work since last November, was created by the Motion Picture Producers and Distributors of America and some educators, and was disclosed July 1st at the convention in Detroit of the National Educational Association, by Dr. Mark A. Mays, president, and Dr. Jay McLaughlin, vice-president, of Yale University, who is working with the Hays organization on the project.

Preliminary studies—more frequently known as a table talked about for some time—placed the potential annual gross film rentals from schools at $108,000,000, and net profits at $80,000,000, and an additional $70,000,000 in total projection equipment sales for manufacturers—if and when an anticipated 200,000 schools are equipped.

The Hays organization set up headquarters at 1600 Broadway, New York, for the group of educators who are reviewing all non-current short product of MGM, Paramount, RKO, Twentieth Century-Fox and Educational, United Artists, Universal and Warner Brothers—Columbia is not, at this time, participating.

In addition, a board of educators, which Dr. Mays says is acting voluntarily, proposes to advise the producer-distributors on new production of films for schools. This board is composed of Isaiah Bowman, president, Johns Hopkins University; Edmund E. Day, president-elect, Cornell University; Frederick H. Baer, superintendent, Bronxville Schools; Karl T. Compton, president, Massachusetts Institute of Technology; Royal B. Farnum, executive vice-president, Rhode Island School of Design; Jay B. Nash, professor of education, New York University; Mrs. Beiss B. Lane, New York Ethical Culture School; Dr. Paul B. Mann, New York City Public Schools; Professor Karl W. Bigelow, Teachers' College, Columbia University; Dr. Alice Keliber, chairman on Health Education, Cooperative Educational Association; Dr. James Murdoch, Teachers' College, Columbia; Dr. Dana Jackson, head of the Department of Chemical Engineering, Columbia; and, Dr. May.

It is intended that the source of supply shall be the non-current shorts dating back to the beginning of sound in 1926, which the distributors have promised to make available; short subjects cut from non-current features; the pedagogic films now available through Eastman Kodak, Electrical Research Products and such other companies, which for years have had an eye on developing the field.

The board of educators will return the films after their evaluation, and a contemplated centralized joint distribution system will undertake the selling and servicing. The MPPDA and member companies have not determined the nature of the physical construction of the distribution system. They predict, however, that several hundred small offices will be required, and that profits and expenses will be shared proportionately according to the demands for an individual distributor's product. The more optimistic speculate as to see a nationwide exchange system of 500 branches.

Meanwhile, E. W. Hammons, president of Educational Pictures, said his company may set up a national distribution agency to handle the educational films approved for school use by the MPPDA, after acquiring them from the original producers.
Tuesday night at the Rivoli Theatre in New York City, milling thousands stormed Broadway... a sell-out performance closed the box-office... critics acclaimed one of the year's masterpieces... ...audiences cheered their approval as another brilliant achievement was added to

**SAMUEL GOLDWYN'S BOX-OFFICE ROLL OF HONOR**

"Dodsworth"
"Come and Get It"
"These Three"
"Stella Dallas"
"Dead End"
The Dead End Kids from the original New York stage cast
SAMUEL GOLDWYN presents

AD END

SYLVIA SIDNEY

and JOEL McCREA with

HUMPHREY BOGART • WENDY BARRIE

CLAIRE TREVOR • ALLEN JENKINS

Based on the play by SIDNEY KINGSLY • As produced by NORMAN BEL GEDDES
Screen play by LILLIAN HELLMAN • Released thru UNITED ARTISTS

Directed by WILLIAM WYLER
CRITICS CAN GO NO FURTHER
IN Praising "DEAD END"

"A genuinely fine motion picture...will most certainly be
chosen as one of the ten best of the year and it richly
deserves the honor. I recommend 'Dead End' to you
most heartily." — Mark Hellinger, famous columnist

"Goldwyn again has turned out a fine job. Should rank
comfortably up front among the season's outstanding
enterprises." — Red Kann, Motion Picture Daily

"Superb. An all around top picture."
— Showmen's Trade Review

"Sidney Kingsley's great play reaches the screen intact
... magnificently played, flawlessly directed. A work
worthy of the Goldwyn trademark." — Hollywood Reporter

"Will open to the kind of business Goldwyn pictures
attract."
— Variety

(This is a must. Superb and poignant."
— Photoplay

"Gripping... realistic... brilliant. Worthy of the Samuel
Goldwyn label."
— Film Daily

"With unlimited exploitation possibilities, wise showmen
will cash in on this one."
— Jay Emanuel Publications

"A flawless picture."
— Paul Harrison, N. E. A. Syndicate

"One of the finer motion pictures... magnificently trans-
ferred to the screen."
— Ted Magee, Screen Book

"Courage... validity... vigor. One of the fine endeavors of
recent seasons." — Douglas Churchill,
Hollywood correspondent, New York Times
U.S. LIMITS TELEVISION CHANNELS TO ‘CONTRIBUTORS TO PROGRESS’

Licensees Must Show They’re "Able to Contribute Substantially Towards Its Progress", Federal Commission Says

Use of the few frequencies now available for television research is to be limited by the Federal Communications Commission to those "who show satisfactory evidence of being able to contribute substantially toward its progress." This was revealed in a commission decision denying National Television Corporation’s application for a construction permit.

While not barring the company from the field of television, the refusal was based on the ground that the company can continue its experiments in the laboratory without undertaking actual broadcasting. It also was pointed out that there was no finding that the company’s activities might not contribute materially to television progress.

National Television sought a station to determine the effect which actual transmission would have upon the quality of the picture produced, claiming it is able to transmit a 600 line, 20 frame picture with greater brilliancy than would be expected from an average picture of this size.

Greater brilliancy is brought about the company explained by the use of a helicoidal mirror which directly reflects a modulated source of light in synchronization with the scanner at the transmitter, and reported capable of being improved to accommodate a 120-line picture. The company also claimed it has an invention which will permit the spacing of carrier frequencies much closer than now possible, but refused to divulge details of its equipment in hearing before the commission’s examiner in Washington.

Depends Upon Program

The commission’s opinion gave no indications of its future policies with respect to television, but emphasized that at present it is determined to limit the use of frequencies to companies which it feels can best assist in development of that branch of broadcasting.

“In view of the limited frequencies available for experimental purposes, in the present stage of the art,” it was declared, “the commission has found it necessary to restrict the granting of experimental licenses of all classes to those only who are engaged in fundamental research or improving the technique of the radio art and who show satisfactory evidence of being able to contribute substantially towards its progress.”

“This policy has been given expression in the commission’s Rule 307. Likewise the commission has found it necessary to restrict the granting of experimental visual broadcast applications to those applicants who can show that they have a program of development and working for the promotion of the public welfare, but must exclude all applicants who are not working in the public interest.”

AUDITION OFFERED CONTEST WINNER

A television audition at the New York studios of the National Broadcasting Company has been offered by NBC as one of the awards in a Washington beauty contest. The winner of the contest will compete for the title of Miss America in Atlantic City.

Talent and beauty will be the points on which the entrants will be judged, said the company’s publicity department.

‘Deeds’ Wins Paris Marathon for ’36

by PIERRE AUTRE

in Paris

The longest run of any American film in Paris during the 1936-37 season was Columbia’s ‘Mr. Deeds Goes to Town.’ The picture played 22 weeks at the Cinema des Champs Elysees from June to November 1st, 1936.


Hits at present are: “La Grande Illusion,” French, in its ninth week at the Marivaux; “The Good Earth,” ninth week at the Paris; “I Grace,” 11th week at the Max Linder; “Farewell Again,” British ninth week at the Edoaurd VII; “Shall We Dance,” 10th week at the Holder.

Reports that MGM was planning another theatre to replace the Olympia, which was forsaken by the company last January, are denied.

X-Ray on Film

Made in Germany

Apparatus developed by the German film industry has made possible X-ray pictures on cinema film, according to a report received by the U. S. Department of Commerce from an attaché in Berlin.

The cultural department of UFA, large German distributor, has produced the first X-ray films for public release in cooperation with the Federal Department for Educational Films. The films were produced under the supervision of Dr. Martin Rikli of UFA.

Red Cross Names Stepel

John Stepel, president of the Kansas-Mis- souri Theatres Association, has been named head of the Red Cross Roll Call for Mis- souri.

Imperial To Handle Peace Film

Imperial Pictures, Inc., has obtained distribution rights for “The Dead March,” anti-war film which has Boake Carter for its narrator.
26% of Swiss Houses Earn Modest Income

46% Operate at Loss, 28% with Practically No Profit

Consul General Reports

A. C. Frost, Consul General for the United States, at Zurich, Switzerland, has forwarded to the United States Department of Commerce, at Washington, a detailed report on the construction, procedure and economics of the motion picture industry in that country. The highlights of Mr. Frost’s report follow:

by A. C. FROST
in Zurich

There are 352 motion picture theatres in Switzerland, with a combined seating capacity of 132,000. The largest theatre is the Appolo in Zurich, with a seating capacity of 2,000, followed by the Forum, also in Zurich, with 1,500, the Metropole in Lausanne with 1,450, and the Risulto in Geneva with 1,350.

A survey of the 10 largest Swiss cities shows the following distribution of cinemas and seating capacity in proportion to their population:

<table>
<thead>
<tr>
<th>City</th>
<th>Number of cinemas</th>
<th>Number of inhabitants</th>
<th>Total seating capacity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zurich</td>
<td>27</td>
<td>11,800</td>
<td>15,179</td>
</tr>
<tr>
<td>Basel</td>
<td>19</td>
<td>19,700</td>
<td>39,120</td>
</tr>
<tr>
<td>Geneva</td>
<td>20</td>
<td>6,200</td>
<td>9,280</td>
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<tr>
<td>Bern</td>
<td>10</td>
<td>15,100</td>
<td>4,580</td>
</tr>
<tr>
<td>Lausanne</td>
<td>11</td>
<td>7,000</td>
<td>1,055</td>
</tr>
<tr>
<td>St. Gallen</td>
<td>8</td>
<td>19,600</td>
<td>2,435</td>
</tr>
<tr>
<td>Winterthur</td>
<td>10</td>
<td>14,200</td>
<td>2,650</td>
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<td>Lucerne</td>
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<tr>
<td>Biel</td>
<td>6</td>
<td>6,400</td>
<td>2,200</td>
</tr>
<tr>
<td>Chaux-de-Fonds</td>
<td>5</td>
<td>6,000</td>
<td>2,400</td>
</tr>
</tbody>
</table>

FORTY-SIX PER CENT OF THE CINEMAS OPERATE AT A LOSS AND ARE UNABLE TO EARN ENOUGH TO TAKE CARE OF AMORTIZATION AND INTEREST ON INVESTED CAPITAL. APPROXIMATELY 28 PER CENT OPERATE WITHOUT DEFICIT, BUT PRACTICALLY WITHOUT PROFIT. THE AVERAGE OPERATING PROFIT IS A MODEST PROFIT, WHICH IN MOST CASES IS NOT ADAPT TO PROVIDE FUNDS FOR THE USUAL DEPRECIATION.

Reasons Cited

Since 1932 box office receipts have been declining steadily, having dropped in certain cases to 50 per cent of the receipts in that year. The principal reasons for this unsatisfactory development may be summed up as follows:

1. A large section of the population seldom or rarely goes to motion picture theatres. The Association of Swiss Cinema Owners estimates that less than 10 per cent of the entire population may be regarded as motion picture "fans." Many years of economic depression with the resultant unemployment and lower income group have been reflected in a decline in attendance, and a marked tendency towards the cheaper seats.

2. In order to prevent undue competition in the years of economic depression various economic groups sought to protect themselves. Governmental efforts to enact legislation prohibiting the establishment of new enterprises in their respective lines of business. Thus, legislation exists prohibiting the establishment of new motion picture theatre, drug stores, and branch stores. The Association of Swiss Cinema Owners endeavored unsuccessfully to obtain legislation with regard to motion picture theatres. Failing in this, the association attempted to end through an agreement with the film rental agencies, which made it practically impossible to open new motion picture theatres in this country.

3. The agreement, by the Association of Motion Picture Agencies, prohibiting all distributors of films in Switzerland, obligates itself to supply films only to those exhibitors who are members of the Association of Swiss Cinema Owners. By refusing membership in their association, the Swiss cinema owners can make it practically impossible for new exhibitors to obtain films in this country through the regular channels.

Film Chamber Approved

Legislation creating a Federal Film Chamber law was approved by the chamber. While the functions of the chamber will be chiefly advisory, the wide scope of its activities, as outlined in the draft law, would seem to indicate that the future development of the trade in Switzerland will be influenced in large measure by this organization.

The chamber will comprise 18 members elected for a period of three years and selected from representative groups of the nation’s industrial and cultural life and representatives of various government departments, in addition to persons directly connected with the film industry.

Immediate tasks of the film chamber include study of the development of the industry in other countries, with particular emphasis on political aspects; establishing criteria for a Swiss national film policy, and compilation of statistics showing the development of the cinemas, demand for films and the employment of Swiss nationals.

And other tasks which will be charged to the film chamber will be opposition to the system of blind or block booking, and combating unfair practices, whether in business or government.

The Language Problem

Since Switzerland is not a film producing country, practically all films, especially feature films, must be imported. Films of American and German origin supply two-thirds of the demand. In addition, people in this country speak German, films of German origin are naturally preferred. However, conditions of national nature have led strongly against the showing of certain German pictures produced under direct Government control. As a result, interest for American films is increasing perceptibly.

Switzerland is a tri-lingual country, 69 per cent of the population speaking German, 21 percent French and 8 percent Italian.

The question of language presents a serious problem as one group of cinema goers is always disappointed if an American picture is dubbed into that language. Many American films starring well known actors and which have had a long run in New York and other American cities are not shown in English, with the usual brief German or French title. For instance, one such picture ran seven weeks to full houses without being dubbed.

American gangster films, detective stories, and tales of adventure usually attract large audiences. In this connection it should be pointed out that while the gangster films enjoy a large measure of popularity, they are accepted by most spectators as being real America, thus creating a deplorably erroneous impression. Certain American films with a typical American setting have had a successful run in this country. Pictures of this type, however, must be dubbed, for to a German-speaking Swiss the fact that typical American characters speak in English is disturbing.

Competition Among Foreign Films

Thus much as there is practically no domestic production, competition is confined to films of foreign origin, with Germany and the United States leading by a wide margin. However, the political tendencies displayed in certain pictures produced in Germany militates against their being shown in this country. It is apparent for this reason that many of the films imported from Germany of late are either musical comedies or speak with a Foreign accent that is foreign to the language. So long as the present system of censorship and Government control remains in force in Switzerland, the American film will be able to hold ground despite the adverse effect of the language problem.

Rental Charges for Films

One of the principal grievances voiced by the cinema owners is the existing system of rental charges for films. Exhibitors are required to guarantee a minimum sum for the use of films, thus paying the bulk of the net box office receipts. The amount to be guaranteed varies widely according to the quality of the picture and the size of the theatre. The percentage of the net receipts usually ranges from 35 to 50 per cent, in exceptional cases 60 per cent.
THE PRISONER OF ZENDA
BUMPER CROP REPORT AUGURS BIG RECEIPTS

Chicago and Middle West Pleased by Expectation of $9,000,000,000 for Farmers

by WILLIAM F. CROUCH
in Chicago

Dane Fortune is expected to smile sweetly on exhibitors in the midst this fall as reports of the largest crops in eight years pour in. The Middle west, so largely dependent upon the farmer for the success or failure in business, is looking with pleasure upon the reports from authoritative sources that the $9,000,000,000 which farmers will receive this fall for their crops will mean that at least $5,000,000,000 will come to the midwestern farmer.

In Kansas a month ago they reported that the wheat crop would be 158 million bushels. They now report they were mistaken. The latest report shows the crop is running 20,000,000 bushels more than that, or another $20,000,000 to spend in Kansas.

Last week in Iowa the corn crop, the largest in years, received beneficial rains that will fill it into the big figures and the estimated crop for several million acres will be better than 45 bushels per acre. Wheat in Iowa was the best in years and the oat crop was well over the 50 bushel-per-acre average. In other words, the income from farm products in the Midwest this year will be about $300,000,000 more than last year.

Cattle, hogs and other livestock are selling at the highest prices in 15 years. There is a scarcity of hogs and fat cattle, but the prices are such that they will probably hold up for some time to come and this will be of great help.

The summer slump is not of great concern to the midwestern exhibitor this year, it is reported that there have been travelling throughout the central states. The big harvests that are keeping men in the fields from daylight to dark mean that business will be much better this fall and winter when the farmers have more time than just Saturday nights to attend the theatre.

In Illinois the corn crop, which was delayed by the heavy spring rains, is looking much better and will be safe if no heavy frosts hit too soon. Small grains and other crops have been very good and the prospects of a record year seem excellent for the Illinois farmers.

Rush for Film

With this bright outlook on the agricultural situation as an inspiration the downstate exhibitors in Illinois have been signing up for next year's film product faster than ever before, local exchanges report. More than 80 per cent of the out-of-town deals for films have been contracted, major exchange managers point out, and it is expected that they will have more deals signed by the time the new pictures are released than the old in years.

On top of this spree of film selling is the report that the new deals are for advanced rentals and it is not to be a demoralized market that the midwestern exchanges reach the best figures in years this season when the sales are totaled.

Independent exhibitors from the small towns and smaller farm towns point out that the conditions in their communities will possibly bring about a situation whereby few giveaways will be called into use this fall and winter as trade stimulants. The boxoffice grosses are expected to stand on their own as the result of the pulldown power of pictures plus the fact that more people have more money to spend on motion pictures.

Among the sources of income to farmers other than from the bumper crops will be the Government payments of $40,000,000 to them against a total of $287,000,000 which the Government paid the farmers last year. This source of income will also have considerable effect on the farmers' general welfare because in the central states business is usually as good as the financial condition of the farmers, not Wall Street. So for the first time since 1927 the midwestern farmer can look upon a bountiful crop at fair prices and chances are that the midwest and the nation as well will find 1937 a big year.

Wisconsin Resorts Using State Films

Wisconsin summer resorts possessing projection equipment have availed themselves of the state conservation department's motion picture service for the entertainment of their guests; 33 subjects are available, dealing primarily with wild life and conservation work, and the only expense to the resort is transportation costs.

Form Chicago Company

The Boruck Company has been organized in Chicago by R. L. Buckingham, G. Brosch and P. S. Dreyfus to sell and exhibit films and slides. Offices have been taken at 35 East Wacker Drive.

Censor Profit Totals $163,106

The State of Ohio collected a net profit of $163,106 from the censorship of films in 1936. Gross income was $187,888.
HE SMASHED A DESPERATE PLOT...

The power of his courage... the impact of his daring crushed a treacherous intrigue. And the destiny that flung him before these appalling dangers single-handed, guided him to the greatest love that a beautiful woman can inspire. Your audience's passion for action and romance will be reflected in record-shattering patronage as David O. Selznick again gives you a perfect picturization of another world-famous novel.

"THE PRISONER OF ZENDA"
CASH GAMES GO ON DESPITE STATE BANS

Larger Connecticut and Missouri Cities Comply; Smaller Communities Retain Prize Nights

Exhibitors in St. Louis and in the larger cities of Connecticut faced an almost identical situation this week as officials continued their ban on bank night and other chance games pending the disposition of test cases.

Despite enforcement of the ban in St. Louis, the game is still being played in the smaller communities of St. Louis County and in the eastern part of Missouri while Connecticut, although such cities as Hartford, New Haven, Stamford and Greenwich have dropped the games, in Hamden, Meriden and Waterbury the cash award systems have been reopened.

In both Missouri and Connecticut one case has already gone to the state supreme courts. In Missouri the case was referred back to a circuit court. In Connecticut exhibitors and State authorities agreed the decision could not be accepted as a definite ruling on bank night, since a proxy card system was used by the manager, who was found in violation of the State lottery laws. For this reason it has been agreed to pre-arrange another arrest and to carry the case to the supreme court in the fall.

Although the Illinois supreme court has held that the drawings are lotteries, in the southern section of the state, including East St. Louis, no attempts have been made to stop the games.

The last of the theatres in Boone County, Neb., to use bank night was to suspend operation of the game this week on order of William Keeshan, county attorney. Maynard Nelson, manager of the house, the Alex, was given until August 28 to dispose of all remaining funds provided for the game.

The public's attitude toward chance games in Utica, N. Y., was revealed when an Olympic theatre audience overwhelmingly voted for cessation of "Cash Night."

In Marion, Ohio, however, when police raided the Palace theatre during a "Sweepstakes" session, Mayor F. C. Smith branded the raid "an insult to the public and charged that the police action was a political move to defeat him when he runs for re-election."

Games in RKO theatres in Greater New York continue to operate, but now are on a week-to-week basis so that these houses may be in a position to eliminate the practice on short notice.

Mexico Plans Shorts for U. S.

Purchase of $10,000 worth of new camera and lighting equipment has been made by the Mexican government as part of the country's plan to employ films to attract tourists. The pictures are to be made on 16 mm. film with English narration added later to the series of short subjects. They will be distributed only in United States.

COLUMBIA EXCLUDES SERIAL FLASHBACKS

Columbia Pictures, in its serial production, "Jungle Menace," will eliminate flashbacks.

Instead, at the start of the chapters an off-screen voice, aided by brief action scenes, will explain what has gone before. Thus, Columbia officials believe, in a minute or two those who have not seen the previous episode will be able to follow the story. At the end of the installment, the same procedure will be followed, and thus, it is pointed out, will serve as a trailer for the next chapter.

New Coast Circuit

Dominant Independent

The largest independent circuit on the west coast now is United California Theatres, Inc., as a result of the pooling of the Golden States Theatres with the T. & D. Jr., Enterprises.

About 500 theatres are included in the new setup, owned by Bob McNeil, Michael Naify and E. H. Hammick, making it second only to Fox West Coast in California.

Stern Joins Grand National

Alfred Stern, formerly production supervisor at Universal, has joined Max and Arthur Alexander at Grand National as associate producer. He will assist in the production of Flash Casey and Shadow features.

United Adding One

United Detroit Theatres is reported to be adding the Cinderella, large Detroit house, to its circuit of 16 theatres. The chain is now building the Vogue, 1,500-seat house, which is expected to be completed November 1st.

Johnston in Hollywood

W. Ray Johnston, president of Monogram, is in Hollywood and is planning to make a tour of Monogram exchanges in San Francisco, Seattle, Portland and Denver.

Staub in New York


Renew Seattle Leases

Three exchanges in Seattle, Warners, Universal and United Artists, have renewed their leases on current quarters for an additional 10-year period.

Shanghai Bombs Oust 2 Producers

The recent Shanghai bombings have forced at least two producers with offices in that city to move to safer locations. LeRoy Brown, Universal manager, has removed the company's headquarters to Manila. Morey Marcus, MGM manager for China, will transfer the Metro office to Hong Kong.

Twentieth Century-Fox is rushing "Shanghai Deadline" into production to take advantage of the timeliness afforded by the Sino-Japanese conflict.

Hutchinson Sails On Australian Pooling

Walter J. Hutchinson, foreign head for Twentieth Century-Fox, sailed for Australia last week to discuss with Greater Union Theatres executives extension of the five-year pooling deal with Hoyts.

The existing agreement expires the end of the year. Hoyts has already submitted a proposal, but definite decision on it will not be made until Mr. Hutchinson arrives in Sydney.

German Production Short by 44 Films

German film production for the 1937-38 season has fallen short of schedule by 44 pictures, according to a report received by the U. S. Department of Commerce from Berlin.

Of the films announced, 190 have been completed and passed by the censors at the end of June, 1937, and 17 are in preparation.

Weber Promoted

Louis Weber, office manager of MGM's exchange at Memphis, has been promoted to special sales representative in the southern district.

FILMS PROPOSED AS AN EYE DOCTOR

The prevalent view held by outsiders that motion picture attendance is damaging to the eyesight is contradicted by Dr. Harry J. Baker, director of the psychological clinic of Detroit public schools. Dr. Baker maintains that the movies are, in fact, a corrective for pupils suffering from defective vision.

Moving pictures seen through a special kind of eyeglass help children with enlarged "blind spots," he said. "Certain children who have reading difficulty have a rather large blind spot," Dr. Baker told a conference on mental hygiene at Buffalo State Teachers College recently.

"A simple treatment discovered is to put a certain kind of glass to the eye and the children off to the movies with it. By constant eye motion they tend to cultivate the blind spot."
"THE PRISONER OF ZENDA"

Stars RONALD COLMAN
as the man who unexpectedly found himself defending the destiny of millions and fighting for the love of a woman whose beauty entranced the world.

with MADELEINE CARROLL
as the girl around whom stormed the scheming treachery and plotting that threatened to separate her forever from the stranger who was the materialization of her dreams.

and DOUGLAS FAIRBANKS, JR.
as Rupert of Hentzau...the man who laughed at death...one of fiction's most famous and fascinating characters...whose name fires the imagination of men and women alike.
PICTURE COMPETITION SEEN KEEPER IN PERU

American Productions Lead, but Popularity of French, English Films Increases

David M. Clark, assistant trade commissioner at Lima, Peru, reporting to the Department of Commerce at Washington, finds that the Hollywood influence on Peruvian motion picture tastes is falling off, though film exhibitions are still 90 per cent American. Highlights of his report follow:

by DAVID M. CLARK
in Lima

Motion picture competition was estimated during 1936 at 80 per cent American in the pictures exhibited, while at the end of the first five months of 1937 it is estimated at 70 per cent American.

The Argentine and Mexican films are continually increasing in popularity, especially in the neighborhood theatres and in the provinces. This preference has been particularly shown since the success of the Argentine film entitled "Ayudame a Vivir." This film is said to have netted a return of $37,500 in four months. The Spanish film "Moi Clara" also enjoyed a large box office success. The Argentine picture "Abajo los Hombres" and the Mexican film entitled "Alla en el Rancho Grande" have just recently been released, and it is predicted by some distributors that both these films have the possibilities of even surpassing the success of "Ayudame a Vivir." The demand and acceptance of these Spanish talking films is to be taken into consideration, more so since approximately 70 per cent of the motion picture houses are under contract with American distributors.

Well filmed American pictures containing much action always are received well in this country and are definite money-makers, but the mediocre American films have suffered to some extent because of the competition afforded by films in the Spanish language. This increased popularity for Mexican and Argentine films logically has had some effect on the demand for American films on the whole, but this does not signify that the number of American-made films is at present inferior to that of former years.

It is to be noted that the neighborhood houses represent 80 per cent of the total number of cinemas. Since these theatres are mostly patronized by the laboring class, who have little culture, it can be readily realized that pictures in the Spanish language would have some preference if American pictures of the "thriller" type were not available. On the other hand, the theatres in the center of town, which represent five per cent of the total, definitely give preference to English-speaking films.

Production

The standstill in the production of Spanish films caused by the internal troubles in that country, it is understood, will not tend to increase the demand for Mexican and Argentine productions.

There has also been a noticeable increase in popularity for French, and English produced films during this year. At present, for example, such British films as "Spy of Napoleon," "Jugernaut," "The 39 Steps" and "The Clairvoyant" are playing in Lima.

Despite the competition of other foreign films in the Peruvian market, the American productions are leading the field in the share of business available, but it is now evident that the competition with other foreign-produced films is now more serious than formerly.

Censor Board Statistics

The censorship body, called the "Patronato Nacional de Censura de Películas Cinematográficas," is composed of the following members: Censor, C. Ortiz de Zevallos; assistant censor, Srita. Carmen Tillit's secretary and treasurer, J. I. Ferreiros; chief of materials and operator, Lorenzo Pinto; inspectors, J. H. de Minoz, Maria Velarde, Victoria Tamanco, Lucia Cornejo B., de Glinen, Christinata Sologuren, Zolla de Rialz, Nati Valcarcel, Aurelia Lynch, Julia de Pastri, Teofila Tafurt, Victoria Escalante, Mercedes del Valle and Victoria Montoya.

The first pictures reviewed by this board were on May 12, 1930. The following table shows the total number of films that have been passed by the censor board since May 12, 1930, that were considered fit for adults and minors.

<table>
<thead>
<tr>
<th>Year</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1930</td>
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</tr>
<tr>
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<td>749</td>
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</tr>
<tr>
<td>1935</td>
<td>982</td>
</tr>
<tr>
<td>1936</td>
<td>274</td>
</tr>
<tr>
<td>1937</td>
<td>5,618</td>
</tr>
</tbody>
</table>

During 1936, there were 43 educational films that were passed free of censorship duties, while so far during the present year approximately 19 have been passed.

The present censorship tax is 3 centavos per meter on sound films and 20 soles on films not over 500 meters in length. There is some talk that in the near future a straight tax of 4 centavos a meter will be imposed on all films.

Complaints by importers of films and cinema owners regarding unjust censorship and other irregularities in film legislation in Peru resulted in a decree dated January 27th, 1936, supplementing and modifying former ones on the subject. This decree, in turn, was supplemented by decrees of January 9th, 1936, and February 19th, 1936. A decree dated July 7th, 1937, has been issued supplementing and modifying the former ones and also incorporating all the regulations pertaining to the censorship of films into one single text.

The decree of December 27, 1935, provided that films may only be introduced into Peru through the Callao Custom House and films entering through other ports will be forwarded to Callao for clearance. The present decree further provides a list of all films entering the country must be submitted monthly by the customs house in Callao to the censorship office in the department of justice. This regulation was added so all films entering Peru will not escape the notice of the censorship board. It is understood that on occasions films have been exhibited in the provinces without first being reviewed and passed by the board of censors.

According to the new regulations, censors duties which were formerly 3 centavos per meter on sound films, and 20 soles on films not exceeding 500 feet in length, have been fixed at a straight charge of 4 centavos per meter for all sound films. It is further provided all silent films will play a straight charge of 2 centavos per meter, the duty of 10 soles for silent films under 500 meters being discontinued.

Children under five years of age will not be admitted to theatres after 6 p.m. while children under ten years of age will not be admitted to night performances.

GREECE UNDERTAKES CLOSE CENSORSHIP

Motion pictures have been subjected to close censorship in Greece as part of a government plan to guide youth toward the ideals of nationalism and absolute discipline.

ARGENTINE COMPANY TO MAKE 20

Attracting the most ambitious schedule of any South American producer, Argentine Sono Films will make 20 features during the 1938 season. The company is now negotiating for acquisition of Rio de la Plata, another local producer.

JESSOL IS ASSOCIATE PRODUCER

George Jessel, recently associated with Mervyn LeRoy, has been made an associate producer at Warner Brothers. He is preparing a story based on the life of Hayn Solomon, a Revolutionary War figure.

BEECHER TRANSFERRED

Milton Beecher of Metro-Goldwyn-Mayer casting office has been transferred to the story department to become assistant to Edwin Knopf, head of the unit.
Directed by John Cromwell
based on Edward Rose's
 dramatization of Anthony Hope's novel
produced by David O. Selznick
who gave you "David Copperfield"
and "A Star Is Born"...
Released thru United Artists

SELZNICK INTERNATIONAL
Presents

"THE PRISONER OF ZENDA"

The Most Romantic Adventure Story of All Times

Starring

Ronald Colman
with

Madeleine Carroll

Mary Astor

David Niven

Raymond Massey

C. Aubrey Smith

and

Douglas Fairbanks Jr.
as Rupert of Hentzau
**THE RELEASE CHART**

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Astor indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Letter in parentheses after title denotes audience classification of production: (A) Adult, (O) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

### ADVANCE

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**AMBASSADOR-CONN-MELODY**

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### CELEBRITY

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### COLUMBIA

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### CRESCENT

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### DUWORLD

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THE BOX-OFFICE AT RADIO CITY MUSIC HALL IS EXACTLY 514 FEET FROM THE POINT WHERE THIS PICTURE WAS TAKEN!

514 FEET... OR NEARLY 1/10 OF A MILE!

"Walter Wanger's Vogues of 1938" IN TECHNICOLOR

'WAY OVER $105,000 THE FIRST WEEK!
NOW FOR THE FUN!...NOW FOR THE EXCITEMENT!...NOW FOR ALL THE ROMANCE AND GLAMOUR AND LOVELINESS YOUR SCREEN CAN STAND!...HERE COMES THE LIFE OF THE PARTY!
All these famous comedians giving their all! ... Two romantic favorites falling in love to a new swing score that’s sweet and hot ... in a glorious big musical made for fun—and played for business—BOX-OFFICE BUSINESS!
HILLIARD BRODERICK

with

BILLY GILBERT
ANN MILLER

THE LIFE of the PARTY

IX SWELL NEW SONGS, including those two sensational favorites now sweeping the airwaves, "Roses in December" and Let's Have Another Cigarette."
RELAX... and let the laughs roll in!... Here comes a glittering gayety show!... Gags and Gals and sweet romance!... Beauty and joy and sheer delight! It's looney, it's lovely; it's nutty, it's nice!... It's pep on the screen that means cash in the till!...

PLAN YOURSELF A RECKLESS RUN FOR THIS GRAND NEW RIOT-AND-RHYTHM SHOW!

DIRECTED BY
WILLIAM A. SEITER
PRODUCED BY
EDWARD KAUFMAN

Screen play by Bert Kalmar and Harry Ruby and Viola Brothers Shore
WILLIAM STEINER

MOTION PICTURE HERALD August 28, 1937

(The Release Chart—Cont'd)

WORLD

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<td>Phoebe's Italian Features</td>
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COMING

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### SHORT FILMS

**[Numbers immediately following title designate date received; e.g., (2-23-37) = August 1, 1936.]**

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<td>Happy Days</td>
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<td><strong>BROADWAY COMEDIES</strong></td>
<td>Ay Tank Maal (12-23-37), April 3, 1936/10%</td>
<td>(All Star)</td>
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<td>Back to the Woods—May 14, 1936, (3 Stopes)</td>
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<td>Bury the Hatchet—(8-21-37), Aug. 6, 1936/10%</td>
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<td>Calliety Shultz (8-5-37), Aug. 15, 1936/10%</td>
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<td>Olaf Goofy (12-17-37), Mar. 15, 1937/10%</td>
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<td>Three Shopes</td>
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<td>Fisherman's Wharf (12-5-36), Oct. 18, 1936</td>
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<td>Walter Casset</td>
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| | | | | Chef (11-18-37) |+
| **COLOR PHOTOS** | Love Comes to Kenya (Nov. 14, 1936) | (1-2-37) | My Little Fella | May 21, 1936/10% |
| | | | | Andy Clyde | New News (4-17-37), Apr. 17, 1936/10% | |
| | | | | (Colin-Kennedy) | Oh, Christmas Tree! (3-21-37), Oct. 9, 1937 | |
| | | | | Pelly Moran | Sailor Maid (2-29-37), Dec. 27, 1936/10% | |
| | | | | Pelly Moran | Stitch in the Stick (3-26-37), Mar. 26, 1937 | |
| | | | | Super Steeple, The | Feb. 25, 1937/10% | |
| | | | | El Brendal | Three of a Kind (3-27-37) | |
| | | | | (5 Stopes) | Wrong Picture World, The, June 18, 1937/10% | |
| **DUWORLD** | Rel. Date Min. | | | |
| Story of the Rose, A | Dec. 29, 1938/10% | | | |
| Old Parts and Bore | (2-3-37), Oct. 18, 1938/10% | | | |

### EDUCATIONAL

[Distributed through Twentieth Century-Fox]

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<td>Baltimore, Home of Wally Simpson</td>
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### IMPERIAL

**EUROPEAN GUEST POETRY, DRAMA**

Boyhood | Oct. 30, 1937 | |
| Preacher, The | May 31, 1937 | |
| Early in the Morning | June 6, 1937 | |
| NOVELTIES | | | |
| Habe Hero | PORT O' CALL | |
| City of the Sun | Last Resort | |
| Seventeenth Century | WOF | |
| Bannoch Coral Sea | | Under the Southern Cross | |
| Dream Harbor | HARMING-INS | |

### MGM

**CRIME DOESN'T PAY**

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### MUSICAL COMEDIES

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<td>Spanish Interlude</td>
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<td>Betty Boop Cartoons</td>
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<td>Be Human</td>
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<td>Grumpy's Indoor Outing</td>
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<td>Wosspio is My Cowboy</td>
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<td>Blue Velvet Music</td>
<td>Apr. 9, 1937</td>
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<td>Mark 1937</td>
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<td>Frim Favorites (7-3-37)</td>
<td>June 4, 1937</td>
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<td>Eddie Peabody</td>
<td>Oct. 17, 1937</td>
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<td>Fred Allen</td>
<td>Let's Go Latin</td>
<td>Sept. 10, 1937</td>
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<td>Melody by Morgan (Feb. 12, 1937)</td>
<td>Russ Morgan and Orch.</td>
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<td>Clyde Luxe and Orch.</td>
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<td>Queen of Harmony</td>
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<td>Phil Spitalny and Girl Orch.</td>
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<td>Teahouse of the August 28, 1937, MORTION PICTURE HERALD</td>
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<tr>
<td>The Glass Menagerie</td>
<td>Mar. 19, 1937</td>
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<td>Western Skateland</td>
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<tr>
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<td>Where Snow is King</td>
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<td>Columbus—Take a Number—Keep Out</td>
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<td>No. 5</td>
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<td>Rogers—Viera</td>
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<td>No. 6</td>
<td>Cornering a Killer</td>
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<td>No. 7</td>
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<td>Barnes—Papunah</td>
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<td>Hollywood Rafters—Meet the Mars</td>
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<td>No. 10</td>
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<td><strong>NEW SERIES</strong></td>
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<td>No. 3</td>
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<td><strong>POPEYE THE SAILOR</strong></td>
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<td>Hold the Wire</td>
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<td>I Lost My Phone</td>
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<td>Dec. 23, 1937</td>
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<td>I Never Change My Tune</td>
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<td>Last and Foundry</td>
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<td>Morning Noon and Night</td>
<td>June 16, 1937</td>
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<td>My Artistic Temperature</td>
<td>Mar. 19, 1937</td>
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<td>Popeye the Sailor Meets</td>
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<td>Shakedown the Sailor</td>
<td>(11-14-37)</td>
<td>Nov. 26, 1937</td>
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<td>(Tehar-lar-sel)</td>
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<td>Sadie</td>
<td>The, Nov. 27, 1936</td>
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<td>Twizzler Pusher, The</td>
<td>May 21, 1937</td>
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<td><strong>PARAMOUNT SOUND NEWS</strong></td>
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<td>Two Editions of Tomorrow</td>
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<td>Swing, Hotline, Swing</td>
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<td>Isa Roy Anderson</td>
<td>MUSICAL ROMANCE</td>
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<td>In Old Wyoming (2-27-37)</td>
<td>Jan. 15, 1937</td>
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<tr>
<td>Schubert’s Serenade</td>
<td>July 25, 1937</td>
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</tbody>
</table>
Make a wish

for a star and support
that rate your brightest
est lights...in a picture
that gets the money...

and they're yours to command...
THE BOY WHO WON TEN MILLION HEARTS IN JUST TWO PICTURES!

...Here again—singing as he never sang before...
Presented in a great heart-throb and laugh drama with enough big names to fill a dozen marquees!
...Bringing to the world some grand new never-to-be-forgotten melodies by that world-renowned composer...OSCAR STRAUS.

BOBBY BREEN
and
BASIL RATHBONE
in
"MAKE A WISH"

with
MARION CLAIRE
HENRY ARMETTA
RALPH FORBES
LEON ERROL
DONALD MEEK
HERBERT RAWLINSON
LEONID KINSKEY

with glorious music by the world-renowned composer
OSCAR STRAUS

Directed by Kurt Neumann, Produced by
SOL LESSER PRINCIPAL PRODUCTIONS.
Associate Producer, Edward Gross.
Screen Play by Gertrude Berg, Bernard Schoenfeld and Earle Snell.
**Skeets’ British Film**

Skeets Gallagher is the latest Hollywood player to turn a London holiday into a British film career. He is starring; a friend of William “Buster,” Collier, now a producer for Warner-First National at Teddington and currently engaged on “Dr. Satan” for them.

It all happened at Buster’s home one week end, when he read the script of “Dr. Satan” to Skeets and, doing so, realized he had written one of the parts with his friend in mind. A letter permit for Skeets, a hurried signing of a contract and a rearrangement of shooting schedules allowed the comedian to return to Hollywood for his dates there were the sequels.

Skeets will play a newspaper photographer with the usual line of backchat. Starred is James Stephenson, an ex-cotton broker in Manchester who is one of Irving Asher’s British discoveries. (You’ve heard of Errol Flynn.) He’s the star reporter, doing, as usual, detective work, on the trail of an arms magnate.

Stephenson had his first Warner part in “The Dark Stairway,” playing a detective.

Chili Bouchier is the feminine lead and Arthur Woods the director.

**Cricket in 1797**

If, despite Aubrey Smith, the United States still knows nothing about cricket, it soon will, but the information won’t help much to enjoyment of a game at Lord’s or the Oval in London. For “The Return of the Scarlet Pimpernel” at London Film’s Denham plant, they have been shooting a match as the game was played in 1797 when the participants wore ruffled shirts, cravats, knee breeches, and tail bearded batsmen. The shooting on this occasion was in the hands of Barry K. Barnes and Anthony Bushell, using implements somewhat like the present day hockey sticks.

Ralph Strus, author of twenty-five books on sport and authority on cricket through the ages, has been advising producer Arnold Pressburger for these scenes. Hans Schwarz directed and Sophie Stewart, as Lady Blakeney, watched the prowess of her “Pimpernel” husband, Barnes.

This week will see the finish of “The Return of the Scarlet Pimpernel.”

**Oberon in Colour**

Tim Whelan has shot the first scenes of “The Divorce of Lady X,” which is an all-Technicolor production of London Films; they are sequences of a fancy dress ball in Park Lane and Rene Hubert has gone all out to give Miss Oberon a gown with many of the hues of the rainbow as one woman can be expected to show with advantage. The scene is important, it starts the film and the comedy story and it shall show Merle Oberon in her very first color shot.

Laurence Olivier is the leading man and Ralph Richardson is an important part.

London Films’ second Technicolor feature, “The Drum,” is going space in exteriors as widely separated as the Indian frontier and the Welsh mountains.

The “home” unit has been busy for three weeks in the pass of Cwm Bychan, a thousand feet above Llanader, which is said to duplicate almost exactly the rock and lake features of Chital, and where London Films have 500 men, including 200 Indians in camp.

In climbing scenes on the sides of the Welsh peak Rhinog Fawr, Saba, the Indian boy lead of “The Drum,” the also youthful Desmond Tester, Martin Walker and Roy Meredith have been doing venturesome horseback riding on precipitous paths, and there has also been a “frontier skirmish” in which a party of Gordon Highlanders have shown how mountain guns are used.

A week will see the end of the Welsh scenes and Zoltan Korda, directing, his four weeks to follow on the floor at Denham to complete the picture.

**Itemized**

Erich von Stroheim has gone to Paris, for a French film, after completing his part in “Mademoiselle Docteur” for Max Schach. He has other dates in London in the fall.

Reginald Purdell, who has been in the script department of Warner-British at Teddington, is being starred in “Quiet Please,” which he wrote.

Brian Donlevy has been cast in “He Was Her Man,” first Gracie Fields picture for Twentieth Century-Fox at Denham.

**Back from Ceylon**

Eve Shirley is back from Ceylon, where she has been having adventures in the course of playing scenes for the Neville Clark “Tea Leaves in the Wind.” Rogue elephants, cobras and devil-dancers helped to add color to the trip, on which went also Nils Asther, Gibson Gowland and Jack Kelino, with Ward Wing as director and Barr Smith as producer. Not to mention the “heavy,” Cyril Chadwick, who broke his leg and was left in hospital in Colombo.

**“The Rat”**

After a fortnight’s exterior shooting in Paris, Jack Raymond, director of the Herbert Wilcox “The Rat” (a radio world release) has brought his company to Denham for interiors.

Ruth Chatterton, Anton Walbrook, Mary Clare, Rene Ray, Geraldine Higlop (daughter of the famous tenor, Joseph Higlop) Beatrice Lehmann and Nadine March have all been in current scenes. Also cast are Basil Radford, Gordon McLeod and Bob Gregory, famous as a boxer and all-in wrestler.

“The Rat,” from a stage play and silent film which made fame and fortune for Ivor Novello, is a mystery story with action plus.

**Annabella’s Third**

The production unit of “Follow the Sun,” third Annabella vehicle for New World-Twentieth Century Fox, has been working on exteriors at the Hotel de Paris, Bray, which is on the Thames not far from London.

Annabella and Romney Brent have been playing in the disguises of an Indian Rajah and Rance and Paul Lukas and David in more up-to-date attire.

“Follow the Sun” will finish at Denham in a few days and preparations are already well advanced for “Let’s Go to Paris.”
## PRODUCTIONS IN WORK

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<tr>
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<th>WRITER AND DIRECTOR</th>
<th>CAST</th>
<th>STAGE OF PRODUCTION</th>
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<td><strong>COLUMBIA</strong></td>
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<td><strong>METRO-GOLDWYN-MAYER</strong></td>
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<td><strong>MONOGRAM</strong></td>
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<td><strong>PARAMOUNT</strong></td>
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<tr>
<td>&quot;Born to the West&quot;</td>
<td>Original, and screen play, Robert Emmett. Director: R. N. Bradbury.</td>
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<tr>
<td>&quot;Love on Toast&quot;</td>
<td>Director: Faith Baldwin. Screen play, Sam O furnishings. E. F. Parmanno, Jr. Director: George Nicholls, Jr.</td>
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<td>&quot;City Hall Scandal&quot;</td>
<td>Director: George Archainbaud. Director: George Archainbaud. Producing Director: C. B. DeMille.</td>
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88 MOTION PICTURE HERALD August 28, 1937
CHINA'S CENSORS SEEING THE LIGHT; NO REJECTIONS, FEW CUTS ORDERED

Optimism Regarding Widening Market Tempered, However, by Millions' Lack of Education and Transportation Obstacles

by J. P. KOELHER
in Shanghai

If the first six months of 1937 can be accepted as a criterion, government censorship at Nanking apparently has adopted a liberal view toward foreign films, as no bans and few cuts of relative importance were ordered. Such deceptions as were made were items regarding Oriental servants, actual scenes of brutality, gambling scenes at dice, roulette or cards, or criminal actions not pertinent to the moral of the story.

Appeals in the case of "Theodora Goes Wild" (Columbia); "After the Thin Man" (M-G-M) and "Notorious Sophie Lang" (Paramount) were heard and licenses granted after elimination of objectionable matter.

While on the surface this appears as leniency on the part of the censors, it must not be considered as such. It merely indicates that the censors are disposed to allow films to be cut instead of banned, where such cutting can be done, and in no way lowers the stringent rules of censorship.

The accompanying table gives a comparative view of the 1936 and 1937 January-June period, and shows that American product (including 11 British features and five British shorts released through United Artists and 20th Century-Fox) still hold first place in the Chinese exhibition field, in the matter of quantity.

On the other hand, Chinese productions are making extremely long runs, at least two such features running to 40 or more consecutive days for first run in Shanghai, whereas the longest foreign film first run in Shanghai in this 1937 calendar period was for "Tartan Escapes" (MGM), which ran concurrently in two first run theatres for eight and ten days respectively.

▶

Censorship Protested

Apropos of the failure of the Shanghai Municipal Police to stop the performance of the Dr. Arnold Franck's film "The New Earth," which ran without license at a Japanese cinema in the International Settlement, in defiance of the Shanghai Municipal Police's ban, this issue has now culminated in a united protest of Chinese films, books and pictures by the International Settlement Police, and a demand by these Chinese circles that such censorship be discontinued, since it is destined to become more objectionable. It is, in view of the incident of "The New Earth" the Shanghai Municipal Police have discriminated in favor of a foreign power.

The subject is a complicated and delicate one, and without a full knowledge of the situation judgment must be withheld. Suffice it to say that in the present state of Sino-Japanese tension, the enforcement of any ban on a Japanese cinema by local foreign police officers undoubtedly would result in a situation fraught with extreme danger to business conditions in Shanghai, a situation entirely out of proportion to the issue at stake. "Peace at any price" seems to be the best policy at the moment, while both sides have the sympathy and understanding of level-headed residents.

▼

The Military and Receipts

North China—Peiping and Tiensin especially—again are suffering heavy losses in population and revenue adverse to military operations in the Peiping area. Whatever the outcome, the motion picture trade is bound to suffer, as it has suffered heavily for the last three years of unrest and alarms in the North. With artillery and tanks rumbling in the near distance, with city walls guarded and gates closed, with street curfews and with thousands of soldiers passing through the streets, the populace is little inclined to poke heads out of doors, let alone attending the cinemas. Foreign distributors already have been affected through refusals of exhibitors in Peiping to take films booked, and in any event "force majeur" may be the excuse for the cancellation of more than one contract.

▼

National Language Films

The National government issued an order that no further production of Chinese language film may be made except in the official Chinese language. As a result, Cantonese producers with heavy investments at stake entered a joint protest against sudden application of the order, pointing out the hardship it would make on both themselves and the South China exhibitors. The protest was considered by the Central Propaganda Bureau, who now have granted an extension of time and terms of the order. Despite additional protests they have denied further concessions.

The ban on the Cantonese pictures will be effective June 30, 1940.

▼

Prospects and Problems

"Optimistic" seems to be the general attitude of foreign film representatives who cover Chinese territory, and, generally speaking, for the very near future they may be quite right, but within limits. If we look only at China's enormous population figures, at her areas still untouched by motion pictures, then we have to believe that herein lies a giant future market.

But analysis of this vast population, this wide and virgin territory, qualifies the conclusion: First as to population. There are millions whose present earning power is such that they have insufficient income to provide food and accommodations. Of living. These still lack the simplest fundamentals of modern Chinese education. Then there are the governmental and Chinese production factories. With all countries straining American high-grade production within their borders in favor of home industry, is it safe to assume that China will not do likewise? Certainly not. And emphatically not, if present tendencies toward subsidies of home production, increased quotas, increased duties and taxes on foreign film are any criterion.

Comparison of Films Licensed by Nanking Censor Board in First Half of Two Years

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<tr>
<th>Submitted By</th>
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<th>Newsreels</th>
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<td>CHINESE</td>
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</table>

(1) 1936 does not include Canton Censorship now transferred to Nanking, while 1937 includes all China.

* Estimated.

Notes: American films paid C. $10,320 in the 1936 period and C.$10,100 in the 1937 period for translation and service fees in connection with Government censorship.
MORE BANDS VOTED IN PARAMOUNT POLL

Popularity of dance bands is indicated in the Paramount theatre's annual contest to determine the favorites of its patrons.

The poll shows votes cast for 116 different bands, as compared with ballots for 136 last year. The five leaders in the contest, which closes Christmas, are Benny Goodman, Guy Lombardo, Phil Spitalny, Shep Fields and Eddy Duchin.

Cleveland, San Francisco, Chicago, Dayton and Cincinnati.

Skouras Brothers, who operate the Twentieth Century-Fox Theatres in addition to their own houses, also are planning no additional activity in the vaudeville field, according to Matty Fox of Skouras Theatres' booking department.

Circuit Negotiates For Ten Theatres

Cinema Circuit, which operates eight theatres in Greater New York, is reported negotiating for 10 northern New Jersey houses. In addition, the company is planning to construct another theatre in one of the key locations.

Polesia Named Promoter

Herbert Polesia has been promoted to associate producer at Paramount. He formerly was assistant to Barney Glazer, who recently left Paramount to produce for Warner Brothers. Mr. Polesia's first assignment will be the Bing Crosby vehicle, "The Badge of Policeman O'Roon.""}

Obtains Rights to Films

American distribution rights for "Helene," with Madeleine Renaud and "Avec Le Sourire," starring Maurice Chevalier, have been obtained by John S. Tapournoux, president of French Motion Picture Corporation, which plans to release the films in the United States in the fall.

Jungle Film Planned

Merian C. Cooper, Metro-Goldwyn-Mayer producer, will be joined by his former associate, Ernest B. Schoedsack in the production of a jungle picture in color. It is to be made in the East Indies with an all-native cast.

To Distribute Korda Film

Although pictures produced by Alexander Korda usually are handled in United States through United Artists, Paramount will distribute "Lawrence of Arabia," which Mr. Korda is producing.

Nelson House Opened

The Nelson Theatre, owned by Burgess E. Nelson, has been opened at Mount Jackson, Va. Paul McDaniel has charge of operation and promotion.

154 Playdates Set

"100 Men and a Girl," new Deanna Durbin picture, has been booked into 154 theatres for the weeks of September 10th and September 17th.

Vaudville Seen In Revival by Actors' Group

Hailed as the first step in a national revival of vaudeville, the signing of a closed shop agreement between the American Federation of Actors and the new Isie Hirst circuit, has resulted in acts being offered 20 weeks of bookings—the longest time available on a single circuit in more than five years.

Despite the optimistic viewpoint of AFA, whose executive secretary, Ralph Whitehead, characterized the development as a "revival" other theatre circuits, with the exception of Warner Brothers, have announced no plans for expansion of vaudeville.

Already playing stage shows in five houses, Warner Brothers expects to add "five or six" theatres to the list by the end of September, according to Don Sherwood of the company's booking office. He said, however, that no definite plans have been formulated as to which houses will be included.

At present, Mr. Sherwood explained, stage shows are played at the Earl and Oxford, Philadelphia, the Earl, Washington; the Stanley, Pittsburgh, and, on Sundays, the Stanley, Camden.

Controlled by Mr. Hirst, former head of the Independent Burlesque Association, the new circuit includes houses in 20 cities between the Atlantic Coast and the Mississippi River. They are the Earl, Roxy, Winter Garden, Winter, Com.; Century and Majestic, Brooklyn; Hudson, Union City, N. J.; Empire, Newark; Tropic and Bijou, Philadelphia; Embassy, Rochester; Casino, Allentown; and Champs, Chicago, Gayety, Milwaukee; Garrison, St. Louis; Keith's, Indianapolis; National, Louisville; Gayety, Cincinnati; Gayety, Detroit; Capitol, Toledo; Roxy, Cleveland; Casino, Pittsburgh; Gayety, Baltimore, and Gayety, Washington.

Establishment of the circuit, while seen as a boon to vaudeville generally regarded as a death blow to burlesque as the theatres in which the actors and actresses will be guaranteed 20 weeks' work are all former burlesque houses.

Mr. Hirst has agreed, according to Mr. Whitehead, to eliminate the strip tease, the blackout and similar burlesque acts from the circuit. In addition, Mr. Whitehead explained, the word burlesque will not be used. He elaborated on the plan by saying:

"Good, clean vaudeville, backed up with a line of girls modestly clad will be offered in the former burlesque houses."

As another sign of the revival of stage and variety shows, Mr. Whitehead said 14 New York houses will use vaudeville this year. He named Loew's State, Paramount, Roxy, Music Hall, Eltinge, Irving Place, Apollo, Oriental, Galey and Uptown Appolo.

On the other hand, through Joseph Vogel, head of the booking department for Loew's Theatres, said his company is "not contemplating booking any vaudeville." The Warner Reit Theatres also plan to run no stage shows with the exception of amateur shows in several locations.

While stage shows are played at the Paramount Theatres in New York, the company does not operate many theatres itself. Operation of its 1,000 owned and leased houses rests principally in the hands of operating partners who declare and define the policies of their individual properties.

RKO has no plans for expanding its vaudeville circuit which during the season totals six weeks, according to Nite Blumberg, vice-president in charge of theatre operations. Plays in which RKO vaudeville now plays are Boston, Kansas City, and Minneapolis.

Exhibitors Avert Strike in Mexico

by JAMES LOCKHART

in Mexico City

The possibility of a theatre strike in Mexico City vanished with exhibitors meeting the demands of unionized employees for a 25 per cent wage increase. The action proved so satisfactory to the unions that they decided against pressing their demand to share in the theatres' annual income.

Charges of fraud, involving a total of 200,000 pesos (about $56,000) have been made against directors of the Mexico Cinematographic Producers Cooperative Society and are being investigated by police. Records have been falsified, some members of the society charge.

The Mexico Federal Board of Conciliation and Arbitration has refused to permit a group of motion picture producers to form a union separate from the national picture union. The board denied registration sanction on the ground it would pave the way for a split up of actor unions in the country.

United Artists to Release 33 Shorts Abroad

United Artists has obtained foreign distribution rights from three producers to a total of 33 short subjects, Arthur W. Kelly, in charge of foreign distribution, has announced. Deals were closed with Russell Spaulding, World Pictures Corporation and Celebrity Productions, Inc.

To Release 16 Hungarian Films

Hungarian Pictures, Inc, New York importer, has acquired 16 Hungarian pictures for American distribution, Bertha Farkus, manager of the company, announced on her return from abroad this week. The number is half the total of annual Hungarian product, it was said.

"PLEASE CORRECT YOUR RECORDS"

"A Love Like That," the Herbert Marshall-Barbara Stanwyck RKO Radio picture, known for a time as "Here Comes the Groom," will be released, unless somebody changes his mind again, as "Breakfast for Two."

And Paramount's Gilbert Roland-Marsha Hunt production of Zane Grey's "Arizona Ames," retitled "Riders of the Panamints" after a period in production as "Backarow," is going to be released as "Gun Smoke," if that's all right with everybody, because Mr. Grey said it wouldn't be right to use "Riders of the Panamints" because the Panamints are in California instead of Arizona.

Please correct your records and stand by.
THEY MUST HAVE HAD RUBBER WALLS!

...and here’s why
Rubber Walls?

Peekskill—"Artists and Models" Paramount production starring Jack Benny in its first day at the Paramount Theatre here played to more than 4,000 admissions, setting a new attendance and receipt figure. With the population of this town 17,000, it is estimated that at least one of every four persons saw the pix.

✓ That's "ARTISTS and MODELS" Performance!

✓ That's PARAMOUNT Performance!

"ARTISTS AND MODELS" does the biggest third week business in the history of the New York Paramount Theatre and Bob Weitman says it looks like it is going to run forever!
... Rubber walls needed for "ARTISTS AND MODELS" customers all over the country


2 WEEKS . . . Paramount Theatre, Seattle. Biggest first week in two years. Moved over to Music Hall for third week.

2 WEEKS . . . United States Theatre, Paterson, N.J. Record-breaking first week.

2 WEEKS . . . Denham Theatre, Denver. First week broke all records.

Fox Theatre, San Diego, Cal. First week broke all records for past year. Moved over to Orpheum Theatre for second week.

4 WEEKS . . . Paramount Theatre, Newark, N. J. First time any picture has played house for four consecutive weeks.

2 WEEKS . . . Fox Theatre, San Francisco, Cal. Week's gross in four days.

2 WEEKS . . . Palace Theatre, Milwaukee, Wis. First holdover in years. Moved to Strand Theatre for third week.

2 WEEKS . . . Paramount Theatre, Los Angeles. First week broke all records for past year.


Minnesota Theatre, Minneapolis. Opened to record business of any musical that has played house.
PARAMOUNT'S "SOULS AT SEA," in its first popular price run, does the year's biggest business at the State Theatre, Portland.

That's PARAMOUNT PERFORMANCE, and that's the kind of box office performance you can expect of "DOUBLE OR NOTHING," "ANGEL," "EBB TIDE," "THIS WAY, PLEASE," "THE BARRIER," "HIGH, WIDE AND HANDSOME," "BLOSSOMS ON BROADWAY" and other pictures coming from Paramount in the next three months.

Keep Your Eye on "SOULS AT SEA" Its business will be sensational!
The Arbitrary Advertising Budget

You can't say the bossman is all wrong. And you can't blame the condition entirely on the manager. But since one of the visiting brothers brought up the subject again, it may be well for us all to sit down and give a bit of going over to the weaknesses and virtues of restricting theatremen to a rigid budget in advertising outlay.

The average exhibitor-executive concerned with the operations of anywhere from 20 to 100 houses, for instance, is often concerned with what might be termed the lack of uniformity in his circuit's personnel values and importantly so as has to do with managerial manpower. Unless every situation is in the hands of a capable theatreman who knows his showmanship and the possibilities of his operation, the bossman may have good reason to conclude that all of his managers are not sufficiently gaited to determine day-in and day-out just how strong to go in spending hard earned dollars to bring in enough extra at the boxoffice.

Secondly, even if the executive is satisfied with his managerial lineup, he is tempted by reason of his position and experience to act as a court of final appeal on extra appropriations requested by managers for projected campaigns, individual or institutional. In this, he is often guided by a reasonable desire to hold down the nut wherever possible. The same position on the subject is often taken by district supervisors, for generally they, too, are indoctrinated with the virtues of spending as little as possible to obtain problematical grosses.

Thirdly, and no less important to contend with is the situation of the average manager. He is impressed at all times with the necessity of exploiting his coming attractions and in his desire to show the same satisfactory progress reported by more talented fellow-workers is liable to splurge on advertising expenditures even though the expected returns at the boxoffice are not always what they should be.

There may be other reasons for advertising budget control but these set down can be accepted as indications of the executive's views. And since he believes or is forced to believe that "a dollar saved is a dollar earned", the bossman sits down and arrives at an arbitrary weekly figure or percentage for each of his houses which may not always be the correct answer.

Your active, capable and ambitious manager, however, feels differently and his reactions to such executive reasoning are also to be considered. The manager is the lad right on the ground. He claims familiarity with local conditions. He asserts his ability in knowing as much if not more about his individual situation as his superior, what it needs and when. Thus your able theatreman forced into a position far from his liking and one he feels penalizes his talents, refuses to accept the home office findings, at least quietly. And so the argument rages from year to year without completely satisfying either exhibitor or manager.

A solution? Yes, there is one, and it seems to be working out in circuit operations where the individual manager is allowed latitude in deciding his own advertising expenditures. In short, put every man at "scratch" for a period long enough to discover how capably each manager goes about the business of spending when allowed to make his own decisions. The results in actual figures will answer many of the arguments.

The exhibitor who adopts the arbitrary budget for all hands must be prepared to discount a definite percentage of expected increased takings in situations where the device inclines to handicap the initiative of managers who can "stand without hitching."

△ △ △

THE ADMIRABLE CIRCUIT ORGAN

The list of papers published for the information of circuit personnel that highlight boxoffice and social activities in the various houses, continues to expand. Among the most recent received and studied with interest is to be included "Carry On," sponsored by Ted Schlanger, Warner Philadelphia Zone headman and ably edited by his crew of keen publicists.

As a morale builder and goodwill cementer, the circuit house organ does an admirable job of work that more than compensates for the time and effort expended in its publication.

There should be more of them.

[A. Mike Page]
Round Table in Pictures


For "Toast of New York" at the Brooklyn RKO Albee, Manager Sol Schwartz and John Cassidy arranged novel street bally of bannered horse-drawn victoria carriage in which costumed usherette made the town including stop at City Hall where invitation was presented to Borough President Ingersoll.

Animated sign covering entire front of the New York Astor stresses film highlights in cartoon flashes. Centered is screen of 4,000 six-watt bulbs controlled by photoelectric cells which touched off by light from movie film transmits image to the outdoor screen. . . . Below, Japanese kimono girls with parasols parade Tokyo streets on "Lost Horizon." Further details on a following page.
Quigley Plaque Winners for July

Immediate above is pictured Manager Ted Kirkmeyer, Rio Theatre, Helena, Mont., voted the Quigley July Silver Plaque for his campaign on United Artists’ “Star Is Born.” Kirkmeyer is the first theatremen in his state and also the first of his circuit, Fox Intermountain, to win Plaque honors. Details of his winning entry will be found on another page of this section.

Another first-timer to take down Quigley Plaque mention in his state and circuit is Manager E. A. “Pat” Patchen (above, right). Patchen, skipper of the Cooper Enterprises Main Theatre, in Pueblo, Colo., was awarded the July Bronze on Metro-Goldwyn-Mayer’s “Captains Courageous.” Highlights of his entry are set down on a following page and also shown here are reproductions of some of the featured exploitations of both Plaque campaigns.

Among the highlights of Pat Patchen’s campaign on “Captains Courageous” was a series of impressive windows in the better locations. Featured was a promotion of women’s beachwear with leading department store, background of display being sailboat setpiece which previously had been planted in theatre lobby for advance showing. The Bronze winner devoted much of his campaign to arouse women appeal, with many of his ideas pointed to interest the other sex.

Reported to be one of the outstanding effects by Ted Kirkmeyer on “Star Is Born” was a giant star erected on side of mountain overlooking the city and illuminated at night following a fireworks display. Star measured 280 feet and lighting was supplied by railroad flares set off by committee of 30 stationed around the star, each holding individual flares and igniting them on prearranged signal from the city, which was announced widely in advance.
Hospital Stuff

Novel gag was used by Dick Moss, Fox Boulevard, Los Angeles, for "Internes Can't Take Money" by promoting for use in front of theatre a scale with special device for testing heartbeats. Copy on machine read "test your heart beats to see if you can stand the thrills." Another stunt for further bally was stationing of ambulance in front of theatre with interne in constant attendance to answer questions and plug picture. Dick also invited interns from two local hospitals to attend special showing. Inner lobby display contained surgical cabinet containing instruments, operating table, sterilizer, ultraviolet and infra-red lamps all promoted from cooperating hospital.

Baby Contest

Baby popularity contest at the Orpheum in Fulton, Ky., was found sufficiently interesting by Manager Burgess Walmtron to promote a lot of unusual space from merchants invited to cooperate. Walmtron promoted gratis three full color pages plus the sponsorship of the paper which ran front page stories on the tieup and also coupons for the voting.

Bike Race

Held at local sports arena in Melbourne, Australia, George Griffith, Jr., Hoyts Suburban Theatres for "Swing Time" date planted a bicycle race during interval of recent football game. Mayor or presented prize to winner and praised the picture over p.a. system. Through tieup with juvenile talent school, two theatres featured an Astaire-Rogers dancing chorus, boys dressed as Astaire and girls as Rogers wearing replicas of one of the star's gowns worn in the picture.

At all circuit's houses during the run, cardboard disks were attached to front and back wheels on either side of bicycles advertising stars, playdates and theatre. For street bally boys rode bannermen tandem bikes and "swing" dancing championships were held in each theatre.

Newspaper Stunt

Impressive newspaper tieup was effected for "Saratoga" by Ray Bell, Loew's, Washington, D. C., paper running a series of six scene stills from various Harlow pictures. Readers were offered vacation trip to nearby resort for best letter on which role they liked best and why.

ED BECK ANNOUNCES FOOTBALL TIEUP

With the opening of the pigskin season now under way, N. Edward Beck, MGM exploiter, has already arranged with the Deseret News of Salt Lake City to conduct weekly football pool on leading games. Tieup with local Paramount Theatre offers weekly prizes for best guesses and seasonal prize of tickets and transportation to Rose Bowl game.

Bally Truck

Week ahead of "Mountain" opening at the Colfax, South Bend, Ind., Guy Martin used truck decorated with cardboard mountain cabin, heads of Bob Burns and Martha Raye filling the window spaces. On the back of truck various hillbilly characters lent further atmosphere, touring surrounding sections where handbills were distributed. Autographed photos of the stars were distributed to all children attending special matinee show and for adult teaser giveaway, corn cob pipes with sticker carrying title and playdates attached to stem were given to all gentlemen patrons week ahead. Displays made to resemble old wooden signs were placed in prominent spots on all leading highways entering South Bend.

Dance Tieup

Five weeks ahead of "Champagne Waltz" opening at the Capitol, Melbourne, Australia, James L. Thornley, general manager and Eric E. Wahlquist, advertising manager, tied up with local dance hall to sponsor a "champagne waltz" contest for which prizes were awarded. Stunt started with seven couples giving demonstration of the new dance. Advertising material was well displayed in the dance hall and couples giving the best interpretation were selected each evening and presented with two bottles of promoted champagne.

Columnist

In the widely read "You, the People" column, daily page one feature of the Cleburne, Texas, Times Review, George Limerick's date on "Mountain Music" at the Yale Theatre received some additional publicity by next kidding from the columnist. Cut of Elmer Davis, who appears in the picture, was used to illustrate the yarn.

Opening

Grand opening of the Eastman Theatre in St. Cloud, Minn., was spotlighted by Joe Ryan, with promotion of special eight page newspaper section, front page given over to cut of the theatre and copy on opening. Inside pages carried further build up with photo of Joe and stories of other Minnesota Amusement Company activities.

Newlyweds

"Waikiki Wedding" for three days ahead of opening at the Diana Theatre, Medina, N. Y., was publicized by Allen Newhall with decorated car driving a newly married couple throughout countryside within a radius of 20 miles.

Special Section

Special section of the Brantford Daily Expositor was devoted to congratulatory messages to Ernie Moule for the reopening of the Capitol, Brantford, Ontario. First page carried cut of Mayor MacBride with his message to the citizens and statement that he would officially open the house. Photo was also run of Ernie together with biography of this years in show business, stories on forthcoming attractions and plugs for the new equipment, etc.

Beery Clubs

Wallace Beery's frequent visits to Utah were occasion enough for Charlie Fucus, Capitol, Salt Lake City, in response to the demands made by the Fan Club members, to feature a double-bill program of two of the star's past outstanding successes, "Billy the Kid" and "Hell Divers," one of the ads being reproduced on a following page. Members of the newsboys' scout press club attended an invitational showing, boys signing their names in club book which was forwarded to the star.
Spectacular Exploitations and Effective Contests Arranged by Kirkmeyer and Patchen on Entries Voted Quigley Honors

Using a star as the trademark, so to speak, on his campaign for "Star La Born" at the Rio, Helena, Mont., Manager Ted Kirkmeyer arranged a number of effective stunts, contests and displays incorporating this device. Weeks in advance Kirkmeyer planted a six foot illuminated star atop the theatre painting the surface with metallic glitter with cutout title letters nailed on the face. Outer edge was lined with three hands of illuminated lights in three colors and 100 watt lamps placed at the five points of the star. Sign was wired to a flasher.

This was followed up with a series of heavy wallboard stars of different sizes lettered with the title and attached to prominent locations all over the city. Stars varied in size from four to eight feet, in all some sixteen of the best locations secured for the tie-in.

As effective and even more spectacular was another star stunt employed by the Round Table when Mount Helena which overlooks the city was utilized as the background for a gigantic star which was laid out with wire and measured 280 feet from tip to tip. The star was illuminated in a fireworks display at night in which aerial bombs were set off from the five points to be followed by a series of exploding sky rockets and finally the illumination of the star itself which was accomplished with railroad flares. Kirkmeyer reports the cooperation of a committee of 30 which stationed at various points of the star illuminated the flares at a given signal.

Arranges Three Contests

Contests were numerous. The first was an identification slant for which Kirkmeyer obtained a series of photos of leading stars and had these pasted on specially imprinted and lettered cards which also carried explanatory copy. The idea of the contest was to secure as many windows as possible and since their display would insure to the merchants widespread attention, Ted had little difficulty in securing the best stores in town to work with him. Entrants were instructed to look in all the downtown windows for the contest photos and to those correctly listing the names guest tickets were given.

A baby photo contest was also arranged in cooperation with local photographer, newspapers announcing the competition and the photographer setting aside main windows. No voting angle was involved, the winners being selected by a committee of judges, first prize being silver loving cup. The baby angle was utilized further by a tie-in with leading department stores. The children in the title were photographed in the store advertising and prominently displayed in the windows. The manager also arranged for a baby shower, local merchants contributing a layette for the first baby born on the opening day of the picture.

A third contest confined to high school students took the form of a resemblance idea which the high school paper publicized widely as did the local dailies. Another cooperation that earned the support of the schools was an exhibit of photos furnished by United Artists of pictures showing various phases of the feature in production. Photos were shown at the school, in libraries and also in prominent windows.

Mayor Proclaims Theatre Week

Since Helena is known as the home town of some of today's leading stars, Kirkmeyer was able to sell the Mayor on the idea of a special Theatre Week in honor of these local sons and daughters. Endorsed by the city council the Mayor proclaimed the week which started on the opening day of the picture, papers running a photo of the executive handling a copy of the proclamation to one of the theatre usherettes. Wires from all members of the cast to the Mayor were arranged for from Hollywood.

Featured also and prominently by Kirkmeyer was a citywide picnic in which the entire community cooperated. The city park was set aside for the event, refreshments promoted. The highlight of the party was a plane stunt wherein the pilot dropped lettered star points which when brought to the theatre were good for a free admission at a special morning show. In addition many other prizes were promoted.

Co-op windows secured for the date were topped by one of the Janet Gaynor original costumes modeled by local beauty. Other tie-ups included "star" badges worn by employees in leading stores, kidde dance revues, giant banners across main street, personal announcements from the stage and elaborate street parade among other slants arranged on this campaign that won for Kirkmeyer the Quigley Silver for July.

Featured exploitations in both the Kirkmeyer and Patchen campaigns are illustrated in the Round Table photo section of this issue.

AUGUST DEADLINE

As announced in last week's issue, the deadline for the Quigley August Awards has been set for one week of Wednesday, September 8th. This leaves exactly 10 days from date for entrants to get their campaigns to Quigley Headquarters.

J udges asked to serve for August include John D. Clark, Twentieth Century-Fox; S. Charles Einfeld, Warners Bros. Pictures, and Louis Frich, Randforce Theatres.

The three main objectives set down by Manager E. A. "Pat" Patchen for his campaign on Captains Courageous" were, first, to arouse women appeal, second, build up the importance of the picture, third, fight outdoor and seasonal opposition. To accomplish the first, Patchen arranged with the Juvenile Court judge to sentence a girl to see the picture, had a leading chambermaid broadcast a tale on the date, stuffed laundry bags, distributed blotters to office girls, contacted Campfire girls, put a girl out on the street to distribute heralds.

The second main point was reached with a Hollywood premiere including lobby broadcast, special lighting and all the local prominent in attendance. Three-week advance campaign was employed and highly elaborate from created for the event. To lock the summer opposition, Patchen went after the crowds at swimming pools, in parks, recreational centers, in cars. Tag-of-war contests at ball park, 24-sheet A-board on lot, moving from place to place, parade and band concert on opening night, tagging parked cars, etc., were some of the slants used to reach these sources for the date at the Main, Pueblo, Colo.

The third, a highlight, was a big setpiece of a sailboat in motion was constructed for lobby showing bordered with ships' wheels carrying theatre copy and cutouts of the players. Standees, and specially paneled shadow boxes were placed in lobby, three-sheets pasted on lobby floor. Front was decorated with strings of ship's flags, giant cutout star heads, valance and side panels with 24-sheet pasted on sidewalk directly in front of the house and covered with liquid water glass. Sea atmosphere was carried out through entire lobby with use of marine equipment and uniformed sea scouts on hand to dispense tie-ins.

Patchen also put on radio program where-in students of local college drama club did a 15-minute broadcast of the picture. Radio review was arranged for on the evening of the opening day. To top it all, Patchen was able to do with Kipling, the picture, fishing, etc., were asked on a "man-on-the-street" program.

Amateurs Review Picture

In addition to a strong ad campaign, Pat arranged to secure a co-op ad page and also obtained newspaper cooperation for an amateur critics' contest. To the entrant writing the best review on the picture was given a six-week paid assignment by the paper to write reviews of attractions at the Main Theatre. With another daily Patchen arranged a special showing for underprivileged children publicized as sponsored by Freddie Bartholomew. Children not having the admission money were allowed in free on presentation of the special trimming and in addition Patchen organized a parade with police escort through the center of the town.

(Continued on following page)
Quigley Awards
Information

A QUIGLEY AWARD to be known as a "Quigley Silver" will be presented each month during 1937 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on single pictures played that month.

A QUIGLEY AWARD to be known as a "Quigley Bronze" will be presented each month during 1937 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month.

QUIGLEY FIRST MENTIONS and HONORABLE MENTIONS will be presented each month during 1937 for meritorious campaigns which are not awarded the Silver or Bronze.

QUIGLEY GRAND AWARDS will be presented, these to be selected from among the entries that have been awarded Silver and Bronze Plaques during 1937.

THEATRE MEN EVERYWHERE in the world are eligible for the Plaques, the First and Honorable Mentions. Campaigns may be entered on domestic or foreign product from major or independent producers. Entries from foreign countries will be accepted for consideration during the month they are received.

VISUAL EVIDENCE, such as tear sheets, heralds, photos, etc., must accompany all entries.

ENTRIES should be forwarded as soon after completion as possible. They may be mailed after the last day of the month on pictures that have played during that month. This includes dates played on the last days of any month and first days of following. Monthly deadlines will be announced sufficiently in advance.

All entries will be given equal consideration. Entrants are requested to remember that "it's not what you spend, it's what you do!"

ENTRIES should be mailed to:
Quigley Awards Committee
Motion Picture Herald
Rockefeller Center - New York

Tokyo "Horizon" Campaign Started 11 Months Ahead

Aiming at all classes of Japanese theatre patrons, the Columbia Tokyo branch heads started the advance on the picture almost a year ahead in various fan magazines and other publications and followed with a wide post card campaign by direct mail. Campaign was strengthened as the date for showing nearing at both the Hibiya Eiga Gekijo and the Toyko Eiga Gekijo, leading first-run houses.

Stressed were posting of special and regular one-sheets. Over 100 24-stands were used for the local date and advertising balloons displayed in four of the most prominent Tokyo locations. Bus signs were utilized and three-sheets planted in suburban railroad stations, public bath-houses and other prominent locations.

Tie-ins included hookin with leading confectionary manufacturer to display posters in all retail chain stores of the company and to imprint reverse of sales slips with picture advertising. Also promoted were small bags of candy for giveaway, each containing a frame of film from the picture. Merchandising co-op ads were also arranged in leading Tokyo papers and folding screens were displayed at strategic points about city, each carrying production scene stills, title, playdates, etc.

Parade of sandwichmen was arranged, each wearing coat with title lettered on back and squads of kimono girls were also used, girls carrying parasols with the title in Japanese lettering. Exhibition of picture material was shown at prominent stores and featured in the newspaper campaign was a special edition put out by one of the prominent dailies.

"Hollywood Premiere" Stressed By Patchen

(Continued from preceding page)

Electric organs set up in lobby furnished music amplified by p.a. system for entertainment of waiting crowds, important locals were interviewed on the picture over the radio, print of the picture forwarded by plane was met at airport by City Commissioners. Branch offices were opened in downtown stores for advance sale and postcards handwritten and addressed locally were sent to New York to be mailed from the metropolis to the Pueblo direct mail list.

Co-op windows included beachware display in leading department store, ships' background and picture copy used for background. Also effective was another window showing a miniature electrical city featuring theatre front with "Courageous" display. Patchen was able to promote from drug stores a number of animations showing fishermen and boats in motion and previously used to advertise cod liver oil products. With copy changed to sell the picture, these proved to be highly effective at little cost.

In addition to other items mentioned, the July Bronze Plaque winner arranged for bulletin type telegrams to be sent to all club meetings, distributed imprinted sailor caps to newsboys, life guards and special heralds by girls costumed in sailor costumes attired thus for added atmosphere.
The ads reproduced on this page are forwarded by Ted Emerson, advertising director Tri-States Nebraska Theatres and drawn by Lou Kozal of Emerson’s ad staff. Policy throughout the territory is double feature with stage show bookings now and then. This page continues the Round Table series of representative layouts from individual ad men.
SID HOLLAND
City manager, Elkhart Amuse. Co., Elkhart, Ind., paid us his yearly and anticipated visit.

JULES KOENIG
Formerly manager of the Times Square, N. Y. C., has been shifted to the Republic.

LORNE MOORE
Has been promoted from assistant at the Grand, Sudbury, Ontario, to manager of the Royal, North Bay.

JIM PARTLOW
Is now booker for Warner Bros., working out of the Cincinnati office.

E. L. DRAKE
Is managing the Paramount Theatre, Jackson, Tenn.

J. R. MACEACHRON
In Jackson, Tenn., is managing the State Theatre.

HERMAN ALAVEES
Former manager has bought the Eureka Springs Theatre, Eureka Springs, Ark., from Ray Freeman.

ED ROSEN
Is now managing the Patio Theatre, Brooklyn, N. Y., for Century Circuit.

PAUL KESSLER
Of the Suffolk Theatre, Holyoke, Mass., stopped into Club headquarters to pay us a visit. Julian Ripklin is relieving Kessler while on his vacation.

BEN SCHWARTZ
Is now managing the Warner Club, Canton, replacing Doc Elliott.

LOUIE MAYER
Manager of the Capitol, Rochester, has been shifted to the Temple with Ken Cobbe replacing him at the Capitol.

ED MAY
Manager of the Lake, Rochester, has switched posts to Sam Shafer of the Dixie.

REX WILLIAMS
Of the Hoosier Theatre, Whiting, Ind., dropped into Club headquarters to get acquainted.

C. L. HOLLISTER
Has been appointed manager of the Babcock and Temple Theatres, Wellesville, N. Y.

ELWOOD ROBINSON
Is now managing the Yorkville Theatre, Yorkville, Ohio.

ALBERT TOTH
Is at Titonsville, Ohio, handling the Palace Theatre.

ROBERT SCHWARTZ
Has reopened the Paramount, Thomaston, Conn.

FRANK BOUCHIER
Formerly at Warner's Metropolitan in Baltimore, is now managing the Strand Theatre, Altoona, Pa.

REUBIN R. SPECTOR
Has taken over the Roxy, Minneapolis, from M. B. Blendermim.

J. REAL NETH
Has leased the Ogden, Columbus, Ohio, and renamed it the Lincoln.

O. H. BRADBURY
Of the Fox Theatre, Atlanta, Ga., with his charming wife, paid us that long anticipated visit. Come again, folks.

RAY FREEMAN
Has sold the Eureka Springs Theatre, Eureka Springs, Ark.

JAMES ACKRON
Of the Ritz Theatre, Tipton, Ind., stopped off to pay us a visit while vacationing here.

JACK FINK
Of the Capitol, Miami, was another member to visit us on his annual trek northward.

GUS COPLAN
Has opened the Time Square Theatre, Detroit.

HERMAN COHEN
Is reopening the Embassy Theatre, San Francisco.

HARRY KENDRICK
Is managing the Missouri and the Fox in St. Louis, Mo.

MILTON LONDON
Has been appointed manager of the Arcadia Theatre, Detroit, succeeding Leonard Salzburg.

GEORGE RANSHAW
Formerly of the Northwest United Detroit Theatres, has been appointed manager of the Cinderella. Rufus Black succeeds him at the Northwest.

LARRY LASHEY
And Lewis Stern have taken over the lease of the Opera House, Barre, Vermont. The latter will manage the house.

DOUGLAS GEORGE
Of the Warner publicity office in Philadelphia, came by to call on us.

W. K. TRUDELL
Has been appointed manager of the Capitol, London, Ontario, Can.

LLOYD DEARTH
Well known in theatre circles and lately manager of the Pantages Theatre, Hollywood, passed away after an appendectomy.

GUY CONKLIN
Has purchased the Walnut Theatre, Walnut, Mich.

Above poster on "I Met Him In Paris" is airbrush work created by Artist Archie Clark at the Liberty Theatre, Horton, Kansas.

Showmen's Calendar

OCTOBER

3rd Warner Oland's Birthday
5th Wright Bros. Take First Long Distance Flight—1905
6th Janet Gaynor's Birthday
7th First Colonial Congress Met in New York—1765
8th Chicago's Great Fire—1871
10th U. S. Naval Academy at Annapolis—1845
12th Helen Hayes' Birthday
13th Irene Rich's Birthday
14th Corner Stone of White House Laid—1792
17th Louise Closer Hale's Birthday
18th Jean Arthur's Birthday
19th Mirtam Hopkins' Birthday
20th Spanish-American War—1898
21st First Incandescent Light Produced by Edison—1879
22nd Mitti Green's Birthday
24th Daniel Webster's Death—1852
27th Navy Day
29th John Bales Birthday
31st Hallowe'en
Remember!

THE MOST AMAZING FEMALE PERFORMANCE YOU'VE EVER SEEN!

September

Warners know because Warners made Muni's 'ZOLA'!
WARNERS ARE ON THE MARCH AND NOTHING CAN STOP THEM!

More to Remember in September!

**DICK POWELL and FRED WARING**
and his Pennsylvanians in
**VARSITY SHOW**
(Ted Healy • Priscilla Lane • Rosemary Lane
Walter Catlett • Johnny Davis • Buck and Bubbles)

**KAY FRANCIS in CONFESSIO**n
(lan Hunter • Basil Rathbone • Jane Bryan)

**BACK IN CIRCULATION**
with PAT O'BRIEN • JOAN BLONDPELL • MARGARET LINDSAY

ABSOLUTELY, UNCONDITIONALLY, BETTE'S BEST AND BIGGEST BOX-OFFICE JOB — AS EVERYONE WHO SAW IT AT THE TRADE SHOW WILL TELL YOU!
The Bluebook School

BLUEBOOK SCHOOL QUESTION NO. 87

[A] What does magnetic force represent?
[B] If a.c. current be sent through a wire wound around and in close proximity to a bar of iron, what will occur and what will govern the amount of that effect?
[C] How is the density of a magnetic field considered and described?
[D] What is "residual magnetism"?

This week only one question was asked because it dealt with a very important matter. Many of the above received credit largely by courtesy, their answers being quite too brief to convey any adequate idea as to how well the matter was understood.

The following answer is by R. and K. Wells:

"A glare spot in a motion picture theatre auditorium may be defined as a spot of concentrated white light considerably more bright than its immediate surroundings. We say white light, though it is true a glare spot in modified form may be set up by concentrated colored light, but such light would of necessity have to be much brighter in order to equal the effect of white light. Moreover, we do not believe some colors could be made to constitute a true glare spot, except when the illumination is very high indeed. Of course, to be a glare spot as indicated by the question, it must be within view of at least some portion of the theatre audience."

"The effect of glare spots is cumulative for a time after entering a theatre auditorium when projection is in progress. This is because the eyes of those entering have usually been exposed to much brighter illumination, hence the pupils are contracted. But in a short while the eyes adjust themselves to semi-darkness, the pupils dilate and admit more light. They then are more susceptible to the effect of spots of light that are brighter than their immediate surroundings. The effect is felt, even though such spots of light may be less bright than the screen itself. Their sharp contrast with immediate surroundings is what makes them annoying."

"The injurious effect of such spots does not stop there. The eyes may be said to be worked pretty nearly at capacity when viewing a motion picture continuously for from two to three hours under the best possible condition, though under such conditions no undue strain is imposed. But if, in addition, a glare spot must be viewed for an equal length of time, strain is imposed, very possibly to such an extent that slight headache results. Different people have eyes more or less susceptible to such outrage. Some indeed feel it at all unless the effect be very bad. Others feel the effect of even a moderately bad glare spot, either by having their eyes smart or burn, or by a headache, or by both."

"Many managers fail to realize the damage being done by such spots of light for the reason that their eyes happen to be more or less immune to their effect, or they seldom sit in such position that the glow is visible for a sufficiently long time to get the full effect."

Nearly three hundred employees of the International Projector Corporation attended the 20th annual outing of the company at Semler's Midland Park, Staten Island, N. Y., last Saturday. The manufacturing company's staff, executives and clerks alike are pictured above during the affair which has long since become a respected tradition. Brief addresses in the interlude of play were made by R. C. Kneuer, chairman of the outing committee; Earle G. Hines, president; L. S. Frappier, H. Griffin and K. Carson.

Conducted by F. H. Richardson
The total of theatre receipts for the calendar week ended August 21, 1937, from 91 theatres in 15 major cities of the country was $1,117,769, an increase of $51,608 over the total for the preceding week ended August 14, 1937, when 93 theatres in 16 large cities aggregated $1,066,161.

<table>
<thead>
<tr>
<th>Theatres</th>
<th>(Average weekly grosses for 6 week period from January 4, 1937, to April 3, 1937)</th>
<th>Current Week</th>
<th>Previous Week</th>
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<tr>
<td>Boston</td>
<td>Seats</td>
<td>Price</td>
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<tr>
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<td>Colonial</td>
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<td>9,600</td>
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<tr>
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<td>RKO Memorial</td>
<td>2,907</td>
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<td>Loew’s Orpheum</td>
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<td>Chicago</td>
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<td>Seats</td>
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<td>Paramount</td>
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<td>25c-40c</td>
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<tr>
<td>Theatres</td>
<td>Seats</td>
<td>Average Receipts Per Week</td>
<td>Current Week</td>
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<td>Hollywood</td>
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<td>Chinese</td>
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<td>&quot;The Toast of New York&quot; (RKO)</td>
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<td></td>
<td>&quot;The Big Shot&quot; (RKO) (2nd week)</td>
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<td>&quot;Mrs. Dodd Takes the Air&quot; (F.N.) 7,200 and White Bondage (W.B.)</td>
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<td>&quot;The Devil Is Driving&quot; (Col.)</td>
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<td>&quot;Exclusive&quot; (Para.) and........</td>
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<td>&quot;You Can't Have Everything&quot;</td>
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<td>.... (20th Cent.-Fox) (9 days)</td>
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<td>Los Angeles</td>
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<td>Montreal</td>
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<td>Fox) and King George VI Coronation (20th Cent.-Fox)</td>
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<td>New York</td>
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<td>Astor</td>
<td>1,142</td>
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<td>&quot;High, Wide and Handsome&quot;...... 5,000</td>
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<td>&quot;The Racket&quot; (Univ.).. 41,000 (plus stage show) (2nd week)</td>
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<td>Strand</td>
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<td>40c-99c 20,800</td>
<td>&quot;Mr. Dodd Takes the Air&quot; (F.N.) 9,000</td>
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</tbody>
</table>
Republic helps sell for you the picture it has sold to you with these full-page ads on Ramon Novarro in “The Sheik Steps Out”, in Photoplay, Modern Screen, Movie Mirror, Motion Picture, Screenland, Picture Play and Screen Guide. Actual combined circulation of two-and-a-half million picture-goers—and every last one of them a potential patron of your theatre. Another giant stride in the constant forward march of Republic.

*On the stands Sept. 1st*
[THEATRE RECEIPTS--CONT'D]

Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)

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<thead>
<tr>
<th>Oklahoma City</th>
<th>Current Week</th>
<th>Previous Week</th>
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<tbody>
<tr>
<td>Criterion</td>
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<td>&quot;Wee Willie Winkie&quot; (MGM)</td>
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<td>Liberty</td>
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<td>&quot;A Time to Remember&quot; (MGM)</td>
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<td>Midwest</td>
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<td>&quot;The Road Back&quot; (Univ.)</td>
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<td>Tower</td>
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<td>&quot;Love from a Stranger&quot; (U.A.)</td>
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<th>Omaha</th>
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<tr>
<td>Brandeis</td>
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<td>&quot;It's All Yours&quot; (Col.)</td>
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<tr>
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<td>&quot;Border Cafe&quot; (RKO)</td>
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<tr>
<td>Orpheum</td>
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<td>&quot;The Great Hospital Mystery&quot; (MG)</td>
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<td>Boyd</td>
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<td>&quot;The Toast of New York&quot; (RKO)</td>
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<tr>
<td>Earle</td>
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<td>&quot;Between Two Women&quot; (MGM)</td>
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<tr>
<td>Fox</td>
<td>3,000</td>
<td>&quot;The Toast of New York&quot; (RKO)</td>
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<tr>
<td>Carlton</td>
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<td>&quot;It's All Yours&quot; (Col.)</td>
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<tr>
<td>Keith's</td>
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<td>&quot;The Good Earth&quot; (MGM)</td>
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<tr>
<td>Stanley</td>
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<td>&quot;Artists and Models&quot; (Para.)</td>
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<tr>
<td>Stanton</td>
<td>1,700</td>
<td>&quot;Think Fast, Mr. Moto&quot; (20th-Cent.-Fox)</td>
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<thead>
<tr>
<th>San Francisco</th>
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<th>Previous Week</th>
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<td>400</td>
<td>&quot;Soder On Landeave&quot; (U.A.)</td>
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<tr>
<td>Fox</td>
<td>5,601</td>
<td>&quot;Artists and Models&quot; (Para.)</td>
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<tr>
<td>Golden Gate</td>
<td>2,850</td>
<td>&quot;The Toast of New York&quot; (RKO)</td>
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<tr>
<td>Orpheum</td>
<td>2,440</td>
<td>&quot;It's All Yours&quot; (Col.)</td>
</tr>
<tr>
<td>Paramount</td>
<td>2,670</td>
<td>&quot;You Can't Have Everything&quot; (Univ.)</td>
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<tr>
<td>St. Francis</td>
<td>1,470</td>
<td>&quot;Wild Money&quot; (Para.)</td>
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<tr>
<td>United Artists</td>
<td>1,200</td>
<td>&quot;Knight Without Armour&quot; (U.A.)</td>
</tr>
<tr>
<td>Warfield</td>
<td>2,600</td>
<td>&quot;The Good Earth&quot; (MGM)</td>
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<thead>
<tr>
<th>Seattle</th>
<th>Current Week</th>
<th>Previous Week</th>
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<tr>
<td>Blue Mouse</td>
<td>950</td>
<td>&quot;The Lady Escapes&quot; (20th-Cent. Fox)</td>
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<tr>
<td>Fifth Avenue</td>
<td>2,300</td>
<td>&quot;Nights of Mystery&quot; (Para.)</td>
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<tr>
<td>Liberty</td>
<td>1,650</td>
<td>&quot;Wee Willie Winkie&quot; (MGM)</td>
</tr>
<tr>
<td>Music Box</td>
<td>950</td>
<td>&quot;Plainsong&quot; (MGM)</td>
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<tr>
<td>Orpheum</td>
<td>2,480</td>
<td>&quot;Plainsong&quot; (MGM)</td>
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<tr>
<td>Palomar</td>
<td>1,500</td>
<td>&quot;If You Can't Have Everything&quot; (20th-Cent.-Fox)</td>
</tr>
<tr>
<td>Paramount</td>
<td>3,050</td>
<td>&quot;If It Could Happen to You&quot; (Univ.)</td>
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- "The Lady Escapes" (20th-Cent. Fox) and "Nights of Mystery" (Para.) were released.
- "Wee Willie Winkie" (MGM) grossed more than "Plainsong" (MGM).
- "If You Can't Have Everything" (20th-Cent.-Fox) was a significant release.
- "If It Could Happen to You" (Univ.) and "Wild Money" (Para.) were also notable.
EXPERIENCE shows that Eastman Fine-Grain Duplicating Films are capable of giving duplicates which are actual facsimiles of the originals. Completely solving a major photographic problem, these new high-fidelity films are among the most important safeguards of motion picture quality. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)
OBITUARIES

Charles Midgley, Pioneer Exhibitor Dies in Oakland

Charles William Midgley, pioneer motion picture exhibitor, died at his home in Oakland, California, on Wednesday evening, August 11th. He had been in ill health for three years. He was 72 years old.

Born in Nega, Utah, on September 21st, 1864, Mr. Midgley moved with his parents to Salt Lake City, and in 1888 married Josephine B. Vising of Vejle, Denmark, in that city. He entered the interior oil refining business there and also built several of Salt Lake City's first apartment houses.

In 1908 Mr. Midgley became one of the country's earliest pioneers in the exhibiting field of the motion picture industry, opening and operating his first motion picture theatre, "The Casino." Soon followed "The Liberty" and "The American," which at that time was considered the largest motion picture theatre west of the Mississippi River, having a seating capacity of 3,000, a 25-piece symphony orchestra, and one of the world's largest pipe organs.

In 1915 Mr. Midgley moved to Oakland, where, during the past 24 years, he has operated the original Alameda and Franklin Theatres; the American Theatre and, of more recent date, the Ritz Theatre.

Mr. Midgley is survived by his widow, two sons, Van Vising of Berkeley, and Charles William, Jr., of Oakland; a granddaughter, Miss Elizabeth Deane Midgley of Berkeley, Calif.; two sisters, Mrs. William Perry and Mrs. May Midgley, both of Salt Lake City, and five bothers, John, Ephraim, Benjamin, Joshua and Earl, all of Salt Lake City.

Services were held in Oakland, from whence the remains were taken to Salt Lake City for interment.

William Fait
Died in Brazil

William Fait, 55, formerly Brazilian manager for First National, committed suicide last Wednesday in Rio de Janeiro. He is survived by a widow and two children.

Mr. Fait had been manager of First National in South America in 1929, severing his connection three years ago because of ill health. Later he tried organizing his own business but failed to prosper.

Prior to 1929, Mr. Fait had been widely known in film circles as theatre manager. He was engaged in theatre management in New York, Rochester, Syracuse and Baltimore, where he was born. In New York, he was associated with David Howells, First National franchise holder.

T. C. Martin
T. C. Martin, well-known to the Northwest as a theatre exhibitor, died recently in Pullman, Washington.

J. Lloyd Dearth, Manager, Dead

J. Lloyd Dearth, manager of Pantages Theatre, Hollywood, and winner in January, 1935 of the Bronze Quigley award, died in Good Samaritan Hospital, Los Angeles, after a lengthy illness.

It was while he was manager of the Capitol Theatre, Vancouver, that Mr. Dearth won the Quigley award. He left Vancouver in April, 1936 to take over the management of the Pantages. Three months ago, Mr. Dearth suffered a ruptured appendix and peritonitis set in.

O. H. Steindorf

O. H. Steindorf, for many years owner of the Gem, Amery, Wisconsin, died recently in that city of a stroke.

James McIntyre

James McIntyre, 81, member of the famous minstrel team of McIntyre and Heath, died last week at his home at Nyack, N. Y. During the post-Civil War period, he toured with his partner in the most famous sketch of the time, "The Ham Tree," which he wrote.

Ruth H. Davis

Mrs. Ruth Helen Davis, playwright and actress, died in New York this week from injuries sustained in a fall from the Hotel Astor Friday.

Mrs. Lester Lonergan

Mrs. Lester Lonergan, 59, widow of the actor, Lester Lonergan, actor and play producer, died last week at the French Hospital, New York. Formerly an actress in musical comedy, she had appeared on the stage under her maiden name, Amy Ricard.

SHORT PRODUCT PLAYING BROADCAST

Week of August 21

<table>
<thead>
<tr>
<th>CAPITAL</th>
<th>Colorful Bombay</th>
<th>MGM</th>
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<tbody>
<tr>
<td>CENTRAL</td>
<td>Goofs and Saddles</td>
<td>Columbia</td>
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<td></td>
<td>Fit to Win.</td>
<td>Columbia</td>
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<tr>
<td>CRITERION</td>
<td>Cut Out for Love</td>
<td>Vitaphone</td>
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<td></td>
<td>Doctor Cupid</td>
<td>Vitaphone</td>
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<td>Royal Steeds</td>
<td>RKO Radio</td>
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<td>MUSIC HALL</td>
<td>Mickey's Amateurs</td>
<td>United Artists</td>
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<tr>
<td>PABLO</td>
<td>Popular Science, No. 6</td>
<td>Paramount</td>
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<tr>
<td>RIALTO</td>
<td>Batting Bettas</td>
<td>DuWorld</td>
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<td></td>
<td>This Than Water</td>
<td>MGM</td>
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<tr>
<td>RIVOLI</td>
<td>Mickey's Amateurs</td>
<td>United Artists</td>
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<td></td>
<td>Comical Oddities of Ye</td>
<td>Universal</td>
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<tr>
<td>ROY</td>
<td>Hollywood Screen Test</td>
<td>Universal</td>
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<tr>
<td>STRAND</td>
<td>Arnold Johnson and His Orchestra</td>
<td>Vitaphone</td>
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<tr>
<td></td>
<td>Sunbonnet Blue</td>
<td>Vitaphone</td>
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MOTION PICTURE HERALD

August 28, 1937

UNLICENSED SHOWING

Charged in Yonkers

United Artists, Walt Disney Productions, Universal and Big-U Film Exchange filed suit in United States District court last week against Weinberg Enterprises, Inc., and Joseph Weinberg, operator of the Cameo theatre, Yonkers, N. Y., for alleged unlicensed exhibition of motion pictures.

It is charged that "Who Killed Cock Robin," "On Ice," and episodes from "Frank Merriwell," "Flash Gordon" and "Phantom Riders" were exhibited without licenses between May and September, 1936. A permanent injunction and damages of $250 for each alleged unlicensed showing are asked.

DISMISS CARUTHERS SUIT

Federal Judge John M. Woolsey dismissed the $1,000,000 plagiarism suit of Allan Caruthers against RKO Radio over the picture "Cimarron" holding that he found no basis for the charge of literary larceny.

ASKS END OF ASCAP ACTION

A motion has been filed in United States District court at Lincoln, Neb., by the state Attorney General's office seeking dismissal of the American Society of Composers, Authors and Publishers' suit attacking validity of the last legislature's statute outlawing the organization in Nebraska. A three-judge Federal court is to hear the ASCAP suit in Omaha September 11 unless the Attorney General's motion is granted.

WARNERS FILE DENIAL

Warner Brothers filed a general denial in United States District court this week in answer to the $500,000 libel action brought by Casino Productions and Yermi Stern. The action originated in the New York Supreme court and was transferred to the Federal court because of diversity of citizenship. The complaint charges the repuation of the plaintiffs was damaged in the Warner picture, "Go Into Your Dance."

COLUMBIA AND CIRCUIT SUED

Moses Lopez of Kansas City, Kans., filed suit in circuit court there August 20 against Columbia Pictures and Fox Midwest, alleging that August 11, 12, and 13, the Fox Plaza at Ottawa, Kans., showed "The Devil Is Driving," and in connection with the exhibition, displayed a wrecked car in front which bore the placard, "This Wreck Was Caused by a Devil Driver." The car, Lopez alleges, was his, and he was driving it July 14 when it was wrecked.

Because, Lopez's petition asserts, the pictures purports to warn the dangers of drunken driving, the display of the motor car reflected on him, and carried the false impression that he was drunk when the accident occurred.

STOCK INCREASE GRANTED

The National Theatre Supply Company, Delaware, in Oklahoma City, has been granted an increase in capital stock from $18,844.01 to $19,459.86, it has been announced by the secretary of state.
"Vogues of 1938" brings Universal Acclaim for Technicolor

"... We doubt if there was a man or woman, producer or director, writer or artist, who did not carry home (from the preview of 'Vogues of 1938') the desire of doing a picture in color and doing it as soon as possible... With 'A Star is Born' and 'Vogues of 1938' the value of color has now been established, demanding a greater consideration for this new technical advantage because it most definitely adds attractiveness to pictures thereby creating box-office."

William R. Wilkerson,
Tradeviews,
Hollywood Reporter.

"... If color has never been a box office asset before, this picture ('Vogues of 1938') will make it one."

Hollywood Reporter.

"... Technicolor advances by a great stride toward the day when all important pictures will be prismatic."

Daily Variety.

"Showmanship with a capital $... Technicolor has never been used more effectively."

Variety.

"Sharing honors with the producer is Technicolor, the very essence of the picture, which establishes another new high for beauty and perfection in color photography."

Box Office.

"The production is manifestly the most thoroughgoing glorification of pigmentation yet undertaken."

Motion Picture Herald.

TECHNICOLOR
Motion Picture Corporation
HERBERT T. KALMUS, President
IN CORPORATIONS

The following companies have been incorporated in the states named during recent weeks:

DELAWARE
Richards-Lightman Theatres Corporation, to conduct theatres, etc., listing capital of $125,000 and 206 shares of no par value stock. L. H. Herron, B. R. Jones, J. P. Murray are the incorporators.

Rainbow Pictures Corporation, to deal in motion pictures of all kinds and listing capital at $10,000. James E. Hughes, C. Truman Thompson of New York and Paul Jordan of Brooklyn, N. Y., are listed as incorporators.

Ambassador Pictures, Inc., to deal in motion pictures of all kinds, listing capital at $3,000. Alfred Jervis, C. S. Peabbles, Walter Lenz of Brooklyn are the incorporators.

Hollywood Camera and Film Corporation, to deal in cameras of all kinds with a capital of $1,000,000. William H. Cross, Elizabeth Crow and Roswell M. Edall of New York are the incorporators.

H. R. and L. Theatre, to deal in motion pictures of all kinds, listing no capital. Toby J. Epstein, Jersey City; Margaret Tally, Brooklyn, N. Y., and Charles Ettinger, New York, are the incorporators.

Intercontinental Films Service, Inc., to deal in motion pictures, slides, etc., with a capital of $500,000. Walter Lenz, B. R. Jones and B. P. Murray of Wilmington are the incorporators.

Delma Radio Corporation, Inc., to deal in radios, listing a capital of $500,000. L. L. Rogers, L. A. Irwin and M. M. Nichols are the incorporators.

Trans Lux Daylight Pictures Screen Corporation changed its name to Trans Lux Corporation, New York.

INDIANA
Garye Amusements Corporation, Gary, incorporated to operate motion picture theatres and motion picture houses, the capital listed by Henry W. Meyer at $50,000 of no par value stock. Peter M. Kaleres, Christ L. Paimos and Peter D. Loupas are named as incorporators.

KENTUCKY
Laetonia Theatres, Inc., of Covington, with a capital listed at $10,000. W. M. Lockie, Martha Finsterbush and Preston E. Garrison are named as the incorporators.

NEW YORK
Wynn Productions Company, Inc., with a capital of $100,000, and listed under a Delaware incorporation, has filed a certificate with the secretary of state to do business in New York State.

Unity Theatres Corporation, New York, to exhibit motion pictures. Milton F. Mermod, Robert Goldstein, Robert Goldstein, Jacques J. Benjamin are the incorporators.

Pax Film, Inc., New York, to distribute motion picture films. Harry Rubin, Mollie Sterleicher and Bernard Krinsky are the incorporators.

Postage Stamps Movies, Inc., New York, to deal in motion picture films. Timothy H. Averill, Ann M. Caloger and Anne Stein are the incorporators.

Schiene Northern Corporation, Gloversville, to operate motion picture theatres. F. D. Thomsen, M. Gockner and F. Barter are named as the incorporators.

Screen Specialties, Inc., New York, to distribute motion picture films. Frank Canavociol, Max Greenberg and John W. M. Rutenberg are the incorporators.

Allied Arts Productions, Inc., to distribute motion pictures. Theodore A. Benedek, Deems Taylor, Dr. Ed Gould, Wilfred S. Friend and Edwin M. Reikind are the incorporators.


Commonwealth Pictures Corporation, New York, to deal in motion pictures. Irving Marckowitz, Jesse Luxenberg, Rudolph Rubin are the incorporators.

Mondrey, Distributing Corporation, New York, to distribute motion pictures. Elizabeth Woods, Marjorie L. Soper and Sydney M. Specht are named as the incorporators.

Theatre of Tomorrow, New York, capital listed as 200 shares of no par value stock, to conduct theatrical business. J. Daniel Dougerty, Kerner, Kip, Irene Mansella are the incorporators.

Great Lady, Inc., New York, to operate theatres. Capital is listed at $235,000. Frank Crumit, Julia Sanderson Crumit and Harry Weinberger are the incorporators.

Codex Theatre Inc., Brooklyn, to operate theatres. Capital at 100 shares of no par value stock. Louis Goydel, Lilian Goydel and Max Cohen, Hilda Rifkin, Julius L. Pines and David Wolfson are the incorporators.

Trans Lux Lexington Corporation, with a capital of $50,000, for exhibition of motion pictures.

Regal Theatres, Inc., Brooklyn, to exhibit motion pictures. Morris Schane, Louis Simon and Morris Spiegel are the incorporators.

The Negro Speaks, Inc., New York, with a capital of $10,000, to deal in films, by Corel B. Campbell, Romeo L. Dougherty and Elsie E. Doherty.


B. Ward Beam, Inc., New York, capital of 100 shares of no par value stock, to distribute motion pictures. B. Ward Beam, Richard M. Wright and Helen Bennett are the incorporators.

Nu-Art Films, Inc., New York, with a capital of 200 shares of non-par value stock, to distribute films, by Catherine Dardile, Sidney Goldstein and William J. Wilhm.

Hungarian Pictures, Inc., New York, capital $10,000, for distribution, by Bernard and Irving M. Blum and William R. Jacobs.

Bayesian Theatres Corporation, New York, to exhibit motion pictures, by Samuel K. and Meyer B. Goldstein and Max Shakiro.

Ula Theatres and the U. S. A. Inc., and the West End Theatre Company, both of New York, filed certificates of dissolution.

Mormon Theatres, Inc., New York, to exhibit motion pictures, by Lawrence J. Krieger, Herry Epstein and Ralph Hochman.

Broxiuena, Inc., to exhibit motion pictures, by Mildred Felton, Nathan J. Hellerbach and Lawrence S. Tinnen.


Visual Education, Inc., to deal in motion pictures, by Rose M. Canale, Paul Reilly, Juliette Ajello.

Imperator Pictures Corporation, New York, to distribute "Casino I Greenberg, Martha Harris and Eleanor Brook are the incorporators.

Depth-Portraits, Inc., New York, to deal in motion pictures. The incorporators are Carl Percy, Arthur Swanlow and George Leidheiser.

Elliott-Ward Acquires Two Houses and Dearborn Co.
Elliott-Ward Enterprises of Lexington, Ky., has concluded negotiations for the acquisition of the Grand theatre property and the Palace building and equipment, both of Aurora, Ind., under an agreement which also provides for the purchase of all the outstanding common stock in the Dearborn Theatre Company, also of Aurora. The price paid for the stock was not disclosed.

In the place of the Dearborn executives who resigned at a meeting of former stockholders, John B. Elliott was elected president, Nelson E. Ward vice-president, Anna Barter ward secretary-treasurer, Guy Greathouse resident manager and Mary Baker Elliott director.

125 Schools Seek Film Exhibit
A list of 125 colleges and museums, headed by Harvard University and the Newark Art Museum, have requested permission to put on view the film educational exhibit of Walter Wanger's "You Only Live Once," now being shown in the Columbia Broadcasting Building, New York. The exhibition, on account of the processes in making a picture, is the work of John Abbott, director of the Museum of Modern Art, which first sponsored the exhibit last March, and Fritz Lang, director of the Wanger production.

Schenck Awards Prizes
Nicholas M. Schenck, president of Loew's, awarded plaques last week to the workers in the recent Loew's Spring Hit Parade in Greenpoint, New York. The winners are Grace Niles, Loew's Lexington; L. Sues, Fairmount; Charles Burns, Yonkers; Archie Adman, 175th Street; Seymour Mayer, district manager; A. Weiss, Oriental; H. K. Brown, Century and A. Isaacs, Plaza.

Negro Productions Start
Million Dollar Productions, a company organized by Ralph Cooper, Negro actor, started production this week on the first of a series of features designed for Negro houses. Mr. Cooper's company was associated with George Randol, Negro writer and director, in Randol-Cooper Productions.

Jessie Matthews to U. S.
Jessie Matthews, English musical star, soon will come to the United States for her first visit in seven years, following completion of her new picture, "Sailing Along." She will be accompanied by her husband, Sonnie Hale, British director and comedian.

No Roadshow for Disney
RKO has decided to include the Walt Disney cartoon feature, "Snow White and the Seven Dwarfs" in its regular release schedule instead of roadshowing it, as originally planned. Reasons for the change is uncertainty about percentage to charge for the rental, it was said.

Wanger Sets 1939 Film
"California," which will be filmed in Tarzana, will be the first production on Walter Wanger's 1939 schedule. The picture will be based upon a screenplay by Grover Jones and will describe the rise of the state.
Hampton, Iowa

Dear Herald:

If we were to pick out a spot in Iowa, or in this western country in general for that matter, as the banner spot of the United States, we’d pick Hampton. There are two reasons for this. One that it is located in the best agricultural country on earth, and the other reason that our very good friend Charlie Peterson operates two swell theatres here.

We called on him last night and had a delightful visit with him and his most excellent wife and son. Charlie was playing “Saratoga,” with Clark Gable and Jean Harlow.

We don’t know just how large Hampton is, but we would guess it to be somewhere around eight thousand. Anyhow, it is a mighty fine town in a mighty fine country, and it has two mighty fine theatres and as swell a manager as any town, barring none.

Charlie is strong for the Herald; says it is necessary to the correct management of any theatre.

Iowa should have had us come over here sooner to bring them rain. It has rained every day we have been here. It is raining now, looks like it would keep up all day. This rain will put the corn crop in the bag, but it is going to take a mighty big bag to hold it. As we said before, we can’t figure out what they will do with all this corn. We know what they would do with it down in Arkansas and Kentucky; they could make a lot of “White Mule” with it down there.

There is no sense in anyone going to Hartford without going to the Capitol theatre and meeting Charlie Sartorius and his very estimable wife. We called there and had a delightful visit with them, just as we always do, and this reminds us to say that northern Idaho has as swell a bunch of theatre managers as there are in the business and the business has a lot of them. Hartford is also located in as fine a country as there is, and we judge that Charlie is doing a very good business.

L. W. Nolan operates the New Legion theatre at Rutherford, and while there are no street cars or stop lights in Rutherford everybody stops at the New Legion theatre, and listen, Mabel, you will find Mr. Nolan about as swell a fellow as you ever met. We had a very delightful visit with him and we hope to go back sometime.

We never get within a whole lot of miles without going to Rolle and visiting with Mr. and Mrs. Obrecht, who operate Rolle’s popular playhouse. We called at their home and had our usual pleasant visit with them. They have as lovely a home as one would care to have, well shaded with beautiful trees and a fine blue grass lawn without a dandelion in it. If it was our lawn it would require the entire C.C.C. force all summer to dig up the dandelions, and they could put in their Sundays working on grass cutters.

Mr. Jack Bouma still operates the theatre at Pocahontas, and we drove clear down there to see him. Jack, you know, is the boy who bought the old Rolle that Charlie Rolle sold to Jack and probably could do it again, for he holds the belt as the best golfer in northwest Iowa. We like to play golf, that is, we used to like it, but we wish the boys would show some consideration. Jack wouldn’t show us any but he did show us the best projection and the best sound in his theatre that we ever have seen or heard in any theatre, and we have been in a lot of the big ones. Pocahontas can surely be proud of her theatre and the manager. Jack was determined that we should renew his subscription to the Herald although it had over a year to run yet, but he said he didn’t want to miss a copy and we might not be around again soon.

We were sorry we didn’t get to see Mrs. Bouma.

W. B. Frank has the Hunder’s theatre at Humboldt, and his theatre pass indicates that he also is connected with theatres at Bodie, Livermore, La Verne, Bradgate, Ottosen, Thor, Hardy, Rutland and Gilmore. You should meet W. B. You will find him a very fine chap and you will find Mrs. Frank a very fine lady. We wish we could have had more time to visit with them, but tempus fugit, or something like that.

These boys all gave us theatre passes for Gertrude Merriam of the “Round Table” department of the Herald. Thanks to you and all the others on behalf of Miss Merriam. We know she appreciates your courtesy.

Mr. Smith at Clarion is soon to open a new theatre. He hopes to have it opened this fall, or winter, at the latest. He is certainly a mighty swell manager to meet. He treated us just like one of the family, just as he always does every time we call on him. Clarion is also surrounded by “The Tall Corn”—you know that out here is where the tall corn grows—and if Mr. Smith don’t have good business this fall then the balance of the country might as well fold up and go fishing.

We got a letter from Mrs. Zeb Hopkins back in Indiana, and she said that Zeb had a couple of bengal hounds they wanted to sell to the government to use on the “shelter belt” during the dry weather. You know that bengal hounds are very excellent for shelter belts. Zeb says he will sell ‘em cheap.

It has stopped raining now and we can get on the road, so let’s stop right here and get hold of the wheel.

J. C. JENKINS

THE HERALD'S Vagabond Columnist
The Herald's Covers the Field Like an April Shower

Kempston Wins Contest

Jack Kempston, manager of the Sherman, Goodland, Kan., placed first in the recent “Carnival Week” contest of the Commonwealth Amusement Corporation. Other winners in the contest, a feature of the “King of the Sun” campaign of the circuit, are: Stanley Schwan, of the Granada, Lawrance, Kan.; Bob Sheldon, of the Star, Warrensburg, Mo., and Glen Deeter, of the Roy, Hoisington, Kan.

To Open Office

Theatre Trailer Corporation will open another branch office to service Texas, Oklahoma and Arkansas shortly. Adolph Pollak, general manager of the company, leaves Sep-ember 2nd for Chicago, Kansas City and Dallas to make arrangements and will return a week later to sail for London, where he will open a foreign branch.
TREAILINED THRILLS IN THE FASTEST PICTURE OF THE YEAR!

MERICA'S SKY HERO IN A FRONT PAGE RACE AGAINST TIME!

New York Times

MERRILL PLANT LANTS AT CROYDON

MERRILL DOWN IN

DAILY MIRROR, MONDAY, MAY 9

MERRILL IS FAR ON WAY TO

Atlantic Flight

Radio Reports

The flyers soared off the
3,440-foot, north-south
runway, and loomed

LONOGRAM PICTURES PRESENTS

Dick MERRILL

Holder of the World's Round-Trip Atlantic Flight Record in

ATLANTIC FLIGHT

Directed by WILLIAM NIGH
Associate Producer WILLIAM BERKE
Story and screen play by SCOTT DARLING and ERNA LAZARUS

JACK LAMBIE
PAULA STONE
WELDON HEYBURN
Ambassador-Conn-Melody

SING WHILE YOU'RE ABLE: Pinky Tomlin—The new Pinky Tomlin opening against "slave ship" for opposition, and much to my amazement the box office fairly clicked and held up for a satisfactory four-day run. "Sing While You're Able" is a big improvement over last Pinky Tomlin offering, Pinky will step into big time soon. Watch him.—W. E. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Burroughs-Tarzan

TUNDRA: Del Cambre—I set this feature with "Sing While You're Able" for four days, Sunday opening and against "Slave Ship" for opposition, and much to my amazement the box office fairly clicked and held up for a satisfactory four-day run. "Tundra" is the most unusual picture realized in years. W. E. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Columbia

CODE OF THE RANGE: Charles Starrett, Mary Blake—A little better than normal business for this type of production. It pleased but some of our patrons laughed at parts of the direction. They ask why a director allows his highwaysmen to rob a stage coach and make no pretense at disguising themselves! Played August 7—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

I PROMISE TO PAY: Leo Carrillo, Chester Morris—The film is well produced and features excellent entertainment. Average program business. Played June 26th—L. A. Levine, Palace Theatre, Penacook, N. H. General patronage.

PAROLE RACKET: Paul Kelly, Rosalind Keith—Our patrons seem expecting to see an expose of the parole system which the press material promised but instead found only a routine cops and robbers story. However, the picture is not without its entertaining moments and is quite adequate for action days and double bills. Just don't stress the parole angle and there will doubtless be few complaints.—J. W. Noah, New York, M. G. M. and Harkar Theatres, Firth Worth, Texas. General patronage.


RACKETEERS IN EXILE: George Bancroft, Edward G. Robinson—The modern version of an ancient romantic stage and screen hobo picture. The acting throughout is good. The film is a nice one, and the crowd gave it a four-minute standing ovation.—A. C. Smiley, Windham, N. H. General patronage.


First National

BULLETS OR BALLOTS: Edward G. Robinson, John Boles—A good picture for the gangster or G. A. R. crowd. It shows gaugers in all their dishonesty, depravity, brutality and proves that honest officials, as played by Robinson, could, if brave enough, overcome a condition that is becoming a menace to the country.—Erma L. Raeburn, Arcade Theatre, Newell, N. D. Small town patronage.


CHINA CLIPPER: Pat O'Brien, Beverly Roberts—Fine picture that did not do a lot of business for us, although it drew all those who are interested in airplane advancement.—Erma L. Raeburn, Arcade Theatre, Newell, N. D. General patronage.

MOUNTAIN JUSTICE: Josephine Hutchinson, George Brent, Maree Jones—A very strong drama. That young girl who had the sob role, sister of Hutchinson, was swell. We always like Brent and nutcrackers are swell, too. Played August 8th—Horn and Morgan, Inc., Star Theatre, Hay Springs, N. B. Small town patronage.

What's the Picture Did for Me

MOTION PICTURE HERALD Rockefeller Center, New York

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What the Picture Did for Me

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This picture is a reissue that we wish we had bought: Women went out of their way to tell me it was terrible. A sympathetic critic in the morning said it that I didn't like personally was the emphasis on holding women to their roles up to scorn. It is a religious sermon criminal that it is a greater sin to "tell" it than to go and see it. The picture was condemned for its realism among criminals and found as a problem with all employers and even teachers. Our own help has formed a conspiracy among themselves not to tell on each other when they write their lists. I do not like pictures that increase this sin. There is too much of it already.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

EMPEROR'S CANDLESSTICKS, THE: William Powell, Luise Rainer—Costume picture and slow in tempo. It is a picture for the intelligent and those watching it through a microscope. Played with lovely Miss Rainer it dined a fair business. But there are many like it.—A. E. Hancock, Columbia Theatre, Columbia, S. C. General patronage.


GOOD EARTH, THE: Paul Muni, Luise Rainer—Compared to some of the poor results of this type of community did big business. Thanks to Mrs. Rainer and the fine acting. Played with Miss Muni and Luise Rainer it dined a fine business. If you can get a good opening day, the picture can sell itself. Played August 8th—Peter Evans, Detective, Marion, Ind. General patronage.

GOOD OLD SOAK: Wallace Barry, Betty Furness—This fell away down at the box office. A partial reason may have been the fact that many confused it with "Old Hitch" and, though it had been seen, some were not to be dissuaded from our. Played July 28th—W. D. White, Palace Theatre, Hay Springs, Neb. Small town patronage.

Gaumont British

SILENT BARRIERS: Richard Arlen, Llyn Palmer, Bobby Mackay.—The best box office picture we have had from Gaumont British. Picture is check full of action and the scenery is marvelous. We enjoyed a good picture, the audience has booked it through our portable circuit of twenty-four situations.—Harry Weber, Roberts Theatre, Hood River, Ore. Small town patronage.

Grand National

DAMAGED GOODS: Pedro de Cordoba—Get before your patrons, and you will win. Give it plenty of advertising. Played Friday and Saturday to mixed audiences. Four times normal business on Friday. Rained out on Saturday but still brought near normal gross for the day. Here is a well made picture that every man, woman and child should see. Nothing offensive or suggestive. Audience reaction good. Received plenty of comment both before and after showing.—W. D. White, Palace Theatre, Exira, Iowa. General patronage.

GREAT Guy: James Cagney, Mae Clarke—A fair sized Cagney production. Good enough as a programmer but not as class A stuff. Played July 30th—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

In his steps: Eric Linden, Cecelia Parker—A most interesting picture, but not much time of picture such as title suggests. In fact this is one of the cleanest and best pictures of the year. The title packs them in and the picture helps to make you new customers.—C. E. Smith, Morrow Theatre, Decatur, Ill. General patronage.

Metro-Goldwyn-Mayer


a natural. We were forced into preferred playing time and are glad. Left all the patronage satisfied and made some of the bigger stars look bad in the box office. Needs plenty of exploitation and title in perfect combination—much more than it got. The managerial man to a large extent personally thought it Harlow's best in some time. Too many wrong guesses. Not a laugh, but maybe that is what helped them in. Played Thursday night-Peter Panag, Indiana Theatre, Marion, Ind. General patronage.

SARATOGA: Joan Harlow, Clark Gable—Good picture—Harlow, Gable and Crawford that pleased. Suspense is good until the last—Era L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.


THAT GIRL FROM PARIS: Lily Pons. Gene Raymond—The heroine and the music is in full measure. One of the best musicals of the year. Good our business was slightly better than normal. We this film as a definite production. For comedy is a great add. Everybody satisfied. Played August 11-12—C. W. Milts, Arcade Theatre, Sadus, N. D. Patronage.

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TENTH CENTURY-FOX
Barbara Stanwyck, Joel McCrea—Very good picture to please big business. Too hot. Not even the cooler can keep 'em out of the theatre. Running time, 10 reels. Played August 8—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

GREAT HOSPITAL MYSTERY: Sally Blane, Thomas Beck—I can't understand what drew me to this film. It is a good picture. Running time, 15 minutes. Played August 1—Jack A. Farr, Strand Theatre, Yorktown, Texas. Small town patronage.

SEVENTH HEAVEN: Simone Simon, James Stewart, Sterling Holloway—Perhaps it is the acting of Simone Simon acting was fine, but her voice was so low that one couldn't hear it. Ending somewhat hazy as to what happened. Good, anything in this type. Played August 10—Green Lutheran Church, Chelmsford, D. Small town patronage.


WEE WILLIE WINKIE: Shirley Temple, Victor McLaglen, Barbara Stanwyck—The picture was good, though the picture was great, it drop at the box office. One of the best musicals. Played August 6—Newbury Theatre, Penacook, N. H. Small town patronage.

GOOD AND GET IT: Edward Arnold, Frances Farmer, Joel McCrea—A fine picture that pleased all. The scenes in a lumbering camp were grand, the comedy was fine and held interest all the way through. Era L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

DODSWORTH: Walter Huston, Ruth Chatterton, Mary Astor—A fine woman's picture, well produced and interesting to all. Shows up the foolishness of westerners. Played August 7-8—Warner, McLaughlin, Empire Theatre, Fort Henry, N. Y. Small town patronage.

ELEPHANT BOY: John, Native Cast—Exhibitors consider this a picture that may not draw. Shows up the foolishness of westerners. Played August 7-8—Warner, McLaughlin, Empire Theatre, Fort Henry, N. Y. Small town patronage.

DEVIL'S SADDLE LEGION: The: Dick Foran,
Nomee—Dick is okay and soon will draw better than Atry. This picture is one of the best westerns that I have ever seen. I would recommend it for full house all day. It looks like westerns are coming back and I hope they do for they have made us more money than all the rest put together. Come on, Werner, and let us go see some western stars and give us some more westerns that click like Dick's do. Running time: 80 minutes. Played August 14.—Jack A. Farr, Strand Theatre, Yorktown, Texas. Small town patronage.


SINGING MARINE, THE: Dick Powell, Doris Weston—A very poor picture that should not be confused with the same name that have seen better days. Running time: 72 minutes. Played August 5.—Eliasen, Palace Theatre, Penacook, N. H. General patronage.

SLIM: Henry Fonda, Pat O'Brien, Margaret Lindsay.—Was afraid to run this on Sunday as my patrons do not seem to care for too much action on this day. But was gratified at the comments they made. Henry Fonda, Pat O'Brien, Margaret Lindsay would have been better for this one. Nothing wrong with the picture, though. Just my mistake in not booking it right. Don't think it should be in the picture section. It just should not have been in the town to work in the reports. Running time: 80 minutes. Played July 24.—Frank D. Lapp, Union, New Hampshire and small town patronage.

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HOLLYWOOD PARTY: Elissa Landi, Charles B. FitzPatrick—Two reels of sock entertainment made to order for the average theatregoer. Could be used as an ad in the box office with a separate title, if a series were made. Running time: 21 minutes.—Peter Panagas, Indian Theatre, Marion, Ind. General patronage.

INDIA ON PARADE: FitzPatrick Travel Talk—FitzPatrick knows the answers when it comes to travelogues. This is a good one with a lot of good outdoor shots. Running time: 25 minutes.—Peter Panagas, Indian Theatre, Marion, Ind. General patronage.

WWAY WUPS: Harmonising—One of the best cartoons I've had the pleasure to give my patrons. The kids went wild and the adults enjoyed it about as much. Running time, nine minutes.—A. E. Ellenson, Rialto Theatre, Penacook, N. H. and small town patronage.

PARAMOUNT

KING SOCCER: Grantland Rice, Spotlight. —No good in my opinion. Good for the old-timer in the south and they will walk out to get a drink when this hits the screen. Running time, 30 minutes.—Jack A. Farr, Strand Theatre, Yorktown, Texas. Small town patronage.

PARAMOUNT PICTORIAL, NO. 6: This picture is just exactly what they usually send us. None of them go good with us. Running time, 10 minutes.—J. A. Irwin, Palace Theatre, Yorktown, Texas. Small town patronage.

PLEASE KEEP ME IN YOUR DREAMS: Screen Songs—Screen Songs fit to in to a picture if you can get your patrons to sing them. Mine don't. Packed to the doors with a lot of comedy and it went over okay. Running time, 10 minutes.—J. A. Irwin, Palace Theatre, Yorktown, Texas. Small town patronage.

SWING, HUTTON, SWING: Ina Ray Hutton and Her Orchestra—Despite Miss Hutton's obvious charm she spells her act out too good. Running time, 15 minutes.—Peter Panagas, Indian Theatre, Marion, Ind. General patronage.

KRO Radio

DAY WITH THE DIONNE QUINTUPLETs, A: Since this is a very unusual picture and you don't thrill me or the kids, but it does bring in the average customer, running time: 25 minutes.—Peter Panagas, Indian Theatre, Marion, Ind. General patronage.

HAPPY THOUGHT MARRIAGE: Edgar Kennedy—Seem worse but not very many. Kennedy gets on our nerves here and grows pathetic.—Harland Rankin, Plaza Theatre, Tilton, Ontario, Canada. General patronage.

HORSE PLAY: Radio Flash Comics—Here is a comic that is improving. It is for the older children of the public who wants laughs and some more laughs and horse laughs to top it off. Running time, two reels. Roland Dru, Royal Theatre, Kimball, S. D. Small town patronage.

MARCH OF TIME, NO. 1: Some say okay, but most are entirely noncommittal. And silence doesn't usually mean they want more.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THAT MAN SAMPSON: Radio Musical—Another poor excuse for a comedy. How can they come up with such poor work. Running time: 22 minutes, 30 minutes.—B. Hollowbeck, Rose Theatre, Su- mas, Wash. Small town patronage.

Twenty First Century-Fox

MEMORIES OF SPAIN: Magic Carpet Series—Okay block and white travelling.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SCOOPING THE SKILOMACK: The Campbell cameramen did well, but we think it's about time we saw the last of that plane wreck where the items gives up in smoke in front of the hangar.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

DOUBLE TALK: Edgar Bergen, "Charlie McCarthy"—This little fellow is good subject material. Charlie is "like his name" and he's an easy fellow to work with so much with ventriloquism of lips, especially this Ber- gen. Running time, 10 minutes.—Horns and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.


JAM SESSION, THE: Clyde McCoy and His Or- chestra—Another of those McCoy musical that click with everybody. He seems to have a lot of good ring in his voice. Running time, 20 minutes.—J. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JIMMY LUNCHFORD AND HIS ORCHESTRA: Jimmy Lunchford and his orchestra with the loveable Jack Mass, swing and good red hot music. It's worth the money in any spot. Give it marquee billing and it will bring some in that you might not get. It's okay boys. Running time, 10 minutes.—Jack A. Farr, Strand Theatre, Yorktown, Texas. Small town patronage.

MOVIE MANIA: Dave Apollo—Excellent two reels of variety of comedy. Played August 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MUSICAL OPERATION, A: Broadway Brevities— Just a good little musical subject. One person got quite a laugh out of it, but then some enjoy it. Running time, 10 minutes.—Peter Panagas, Indian Theatre, Marion, Ind. General patronage.


PRETTY PRETENDER, THE: Bernie Clarence—A pretty good subject. If your patrons like them, they selected a more melodic score for her to sing. Running time, 10 minutes.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Miscellaneous

BRADDOCK-LOUIS FIGHT PICTURES: Drew Pictures—Interesting pictures. Played August 1. It was the only thing that did do business against another picture very good. Running time, 20 minutes.—Horns and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.
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