

# Kine *matograph* WEEKLY

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The image features a parade of ten bodyguards, each wearing a grey uniform and a helmet, holding a rifle. They are arranged in three rows. Each bodyguard holds a sign with a movie title and the names of the main cast members. The signs alternate between red and white backgrounds.

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<b>NEW MOON</b> Jeanelle MacDONALD NELSON EDDY	<b>BUSMAN'S HONEYMOON</b> ROBERT MONTGOMERY CONSTANCE CUMMINGS	<b>THE GAY MRS. TREXEL</b> JOAN CRAWFORD FREDRIC MARCH	<b>I LOVE YOU AGAIN</b> WILLIAM POWELL MYRNA LOY	
<b>STRIKE UP THE BAND</b> MICKEY ROONEY JUDY GARLAND	<b>ESCAPE</b> NORMA SHEARER ROBERT TAYLOR	<b>BITTER SWEET</b> JEANETTE MacDONALD NELSON EDDY	<b>THIRD FINGER, LEFT HAND</b> MYRNA LOY MELVYN DOUGLAS	<b>THE PHILADELPHIA STORY</b> CARY GRANT KATHARINE HEPBURN JAMES STEWART

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KINEMATOGRAPH WEEKLY  
November 2, 1935

# KIT CARSON



WITH

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*Directed by*  
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—To-day's Cinema

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—The Daily Film Renter



**AUSTRALIA  
OFFERS  
TO RECEIVE  
EVACUEES**

—See page 5

# Kine<sup>matograph</sup> WEEKLY

No. 1754

Thursday, November 28, 1940.

Vol. 285

**DOCUMENTARY  
FILMS  
SUPPLEMENT  
THIS WEEK**

—See pages 30-33

## MEARS CLOSES ARMY FILMS CONTROVERSY

### Position Clarified by Visit to Sir John Anderson

#### PRESIDENT'S REJOINDER TO R. S. B.

**D**IVERGENCES of opinion as to the supply of film entertainment to the troops are being simplified away to some extent by the consideration given to the Trade's point of view by Sir John Anderson.

AS THE PRESIDENT OF THE C.E.A. STATES IN A LETTER TO THE "KINE.," IT IS NOT NECESSARY TO REOPEN INCIDENTS PROPERLY RELEGATED TO THE PAST.

Meanwhile, many exhibitors, particularly in the provinces, have contributed useful criticism and suggestions on the subject.

LEEDS, FOR EXAMPLE, POINTS OUT THAT IF THE ARMY AUTHORITIES WOULD TACKLE THE QUESTION OF AFFORDING TRANSPORT TO THE TROOPS WHO SEEK FILM ENTERTAINMENT THE PROBLEM WOULD CEASE TO EXIST.

### GENERAL COUNCIL'S "COOK'S TOUR" MEETINGS

#### L. AND H.C. VOICES DISAPPROVAL

—H. P. E. MEARS

The manner in which the branch can best assist its exhibitor members to keep open and maintain their business without loss or with as little loss as possible occupied the Executive Committee of the London and Home Counties Branch on Tuesday. Strong criticism of the "Cook's Tour" method of arranging General Council meetings was voiced.

With regard to the alteration of hours of opening, it was reported that the branch had been in touch with the Essex County Council in whose area different conditions appeared to demand varying treatment.

While exhibitors in the Metropolitan area desire to continue with 1.30 opening, in small towns which are not so subject to aerial attack there is a demand for later hours of closing, especially in those districts where Armed Forces are stationed or billeted. This applies particularly to naval men whose hours of leisure are always late.

The Secretary was instructed to see the Essex County Council on this matter.

It was noted with gratification that West Ham had met the branch in the matter of the amount required for Sunday charity and a large reaction had been secured, which would come up for further consideration and possible revision in April next.

Certain differences of treatment by the K.R.S. of exhibitors who had been obliged to close their kinemas for economic reasons were brought to the notice of the Committee, and it was decided to approach the K.R.S. to receive a deputation to discuss the matter.

A further meeting of the Executive Committee is to be called to consider the advisability of shorter programmes during the present difficult times.

The Secretary was instructed to write to the General Council protesting against holding meetings of the Council in outlying spots which were difficult of access.

The letter from the C.E.A. president reads: Sir,—Since Lieut. Ralph Bromhead wrote his extended reply there has been a meeting between properly accredited representatives of this Trade and the Rt. Hon. Sir John Anderson, who was deputed to meet us by the War Cabinet. As a result incidents of the past are properly relegated to that era and, therefore, I do not propose to reopen them.

I take strong exception to Mr. Bromhead's assertion that I have been guilty of "rudeness whether intentional or not" to an exalted personage. Such an assertion ought not to have been made. My authority for what I did was the instruction of the Executive Committee which I carried out and which was subsequently confirmed by the General Council.

### BADLY HANDLED —says LEEDS

**P**RONOUNCED disapproval of the way in which film entertainment for the troops had been handled from the very outset was expressed in strong terms at the Leeds Branch meeting at which it was suggested that as most camps were within a radius of ten miles from a kinema, the question boiled down to one of Army transport facilities.

The feeling was freely ventilated that although a lot of blame seemed to be poured on the shoulders of Capt. Alfred Davis, many other people seemed to be as much at fault. Eulogistic comments on Capt. Davis were made by C. P. Metcalfe and endorsed by the Chairman, and the former said that if the Captain had made a blunder that was not the cause of the trouble. It arose from the intrigue which had been going on in other directions, and other people were more guilty of blame than he.

The branch delegates were united in their praise of the President, Mr. Mears, on his courage in taking up the cudgels on behalf of the exhibitors on an occasion when others in his position might well have faltered.

CLAUDE H. WHINCUP, in touching upon the War Office proposals relating to entertainment films in the delegates' report, pointed out that the atmosphere at the General Council, when the correspondence on this subject was

Continued on page 13

## MILITARY PASSES FOR SOLDIER PATRONS

### Civilian S.O. Ban at Sheffield

Sheffield Watch Committee, at a protracted meeting on Thursday night, decided to grant permission for the Central Picture House, The Moor, Sheffield, to open on Sundays, subject to the approval of the City Council at its next meeting, and the first show to be given on December 8.

Soldiers will be allowed to take their girl friends if special permission is obtained from their officers, but a soldier will not be permitted to take a civilian man friend.

Girls who haunt the outside of the kinema will not be permitted to go in. Women in the Forces will be admitted, but nobody, unless in uniform, will otherwise be allowed in.

The KINE. learned that only one application to open on Sundays was placed before the Watch Committee—that of the Central P.H., and after the meeting, Ald. Thraves told the KINE. correspondent that he hoped

that the decision arrived at would prove a satisfactory solution.

It will be remembered that Sunday opening in Sheffield has been the source of negotiations and controversy since August last, when the exhibitors, to meet the wishes of the military authorities, relinquished long-held principles against Sunday opening, but intimated that there should be equal facilities for all to apply for Sunday opening instead of a limited number, as suggested by the Watch Committee.

From many sources the KINE. learns that the granting to one kinema only has come as rather a "bombshell" to the Trade, but Coun. Harold S. Gent, chairman of the Sheffield C.E.A., preferred not to make any personal comment on it.

The whole matter will be threshed out at next Friday's meeting, which will be of more than ordinary interest to all members and, in fact, may have a great deal of significance nationally.

## Scrap Seven-Day Programmes for Duration

### HOW TO REBUILD PATRONAGE

By J. H. Hutchison,  
Embassy, Hendon

**D**EPLETION in evening attendances is the kinema industry's most serious problem to-day. Some slight improvement may be effected by readjustment of times, prices and allocation of seating, but we cannot even pretend that any one of these alterations will materially improve the balance-sheet.

Let us analyse the cause rather than the effect.

Distance is the most important of all factors. I estimate that during the week 60 per cent. of to-day's audiences come from within a radius of a mile from the kinema, 30 per cent. from one mile to two miles distance, and not more than 10 per cent. a distance of more than two miles. On Saturdays and Sundays the percentage might be slightly higher, but, given all things equal, the average patron goes to the nearest kinema for entertainment.

If this is so, then surely it should be possible for the local kinema to satisfy that demand to a greater extent than is possible by running seven-day programmes. For twenty-five years our industry has been governed by bars. These hard and fast methods of film renting are already a tradition and admittedly necessary, but it appears possible for some readjustment to be made to the ultimate advantage of both renter and exhibitor.

Why not reciprocity? Take an average situation where two kinemas two miles apart each play a couple of the weekly releases for seven days, starting on Sunday. Each kinema bars the other. Patrons in the immediate vicinity of each kinema see one programme and, except in occasional instances, forgo the pleasure of seeing the other rather than travel a couple of miles through a barrage.

Is there any reason in the world why these kinemas should not exchange programmes mid-week?

The films would play for precisely the period originally contracted for, in the area concerned—seven days. They would play four days, starting Sunday, in one house, and three days from Thursday in the other.

Week-end patrons would be able to see two changes of programme, and there is no doubt whatsoever that many afternoon patrons would go twice to the pictures each week instead of once as at present.

#### Why Not Try It?

This is apparently a practicable scheme that at any rate warrants a trial. It could be arranged quickly and without trouble and could not fail to increase revenue. There are admittedly many minor problems, but none that could not be overcome.

Resident managers throughout the country, and particularly in air raid areas, would welcome the innovation as an opportunity to enhance the service to the truly local patrons who undoubtedly constitute the major proportion of to-day's audiences.

The physical cross-over could be made locally by the halls concerned.

Is the kinema industry courageous enough to shake off the shackles of tradition and try something that has every possibility of being a profitable war time measure?

#### [EARLIER] LIVERPOOL OPENING

Permission to open at 11 a.m. instead of noon has been granted by the Liverpool county magistrates in respect of the following five kinemas: Plaza, Waterloo, Regent, and the Corona, Great Crosby, and the Regal and Coliseum, Litherland.

### GENERAL PURPOSES MEETING

#### TO DECIDE NATIONAL S.O. APPLICATION

C.E.A. General Purposes Committee met yesterday, Wednesday, in London, to discuss the steps to be taken by the Association to carry into effect the decision to apply for Sunday opening on a national scale.

Hitherto Sunday opening has been considered a local matter, each area deciding for itself its Sunday policy, and making application for headquarters' assistance when a decision is reached locally to make efforts for Sunday opening.

The mandate given by a majority vote for national Sunday opening entirely alters the Association's attitude, and the attitude of competent military authorities to Sunday entertainments for the troops renders the Association's task easier than would otherwise be the case.

### RESERVATION OF MANAGERS

#### Applications for Individuals

#### C.E.A. ADVICE

Reservation of managers of kinemas, which has been refused as a category matter, may still be applied for in respect of individuals. A circular giving advice regarding the steps to be taken is being sent out this week from C.E.A. headquarters.

In this circular it is being pointed out that although reservation of the category of kinema managers has been refused by the Government there is still an opportunity afforded to take action on different lines.

The proprietor of a kinema who wishes to reserve a manager can approach the Board of Trade with a request for the reservation of his services. In support of this request he must show that his kinema is of such national importance that it should remain open and that the services of the manager are of such a key nature that his call-up should be postponed.

In every case the request would have to be specific, and concerned with a particular kinema and a particular manager, in contradistinction to the manner in which reservation by category is carried out.

The individual case is different from the Trade case, and may be made by circuits on behalf of a certain number of kinemas or by an independent in respect of a single kinema, but in every case the importance of the kinema and the essential nature of the manager's duties as a key man must be proved.

Thus it may happen that in the case of a circuit only a percentage of the men applied for will be reserved. Also, the insistence that the manager shall be a key man removes the possibility of claims being made for substituted men.

### Should Register as Departmental Managers

When the reservation of kinema managers was mentioned at the meeting of the Leeds Branch of the C.E.A., Councillor GUMMERSAL referred to a comment made by a member of a local tribunal, who suggested that directors should be able to carry on in place of men who were called to the Services. When told that the directors often had no knowledge of the technical details, the reply came that people should not be directors of things that they did not understand. Councillor Gummersal then pointed out that that would affect 75 per cent. of companies in the country, and the remark was duly withdrawn.

### "THE GREAT DICTATOR"

#### Three Concurrent Runs in West End

The date for the London pre-release of Chaplin's "The Great Dictator" is understood to be December 16.

It will be shown simultaneously at the Gaumont, Haymarket, the Marble Arch Pavilion, and the Prince of Wales Theatre. Normal kinema prices will be charged at the two former, and theatre prices at the Prince of Wales.

Your  
Complete  
War Review

**BRITISH  
MOVIETONE  
NEWS**

# KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES  
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## TWO-FEATURES

**Q**UIETLY but certainly the length of our feature films increases. The two-hour picture was an outstanding exception not so very long ago; to-day we take them in our stride. This development has come, no doubt, from the anxiety of producers to answer the steady American campaign for the single-feature programme. Whether we like it or not, they are bound to be influenced primarily by their home market.

In this country we are by no means convinced that this policy would satisfy our public. At the same time, it is clear that there is always a patronage for the big picture, even when this involves the dropping of the second feature—a procedure which experience shows to be unpopular in most kinemas.

Difficulties of opening hours have meant adjustments to the programme length in a very great number of cases, but still our people like their double-feature. Is it possible that we shall have to develop two classifications of halls in the near future?

While applications for earlier opening are being made and rules for earlier closing are being enforced, the length of the programme is in the melting-pot. To simplify matters at a time like this is thus doubly necessary, but the reactions in this country of America's policy are not going to make things easier. For it must never be forgotten that the shorter adventure films—which, after all, have always drawn the young—are the basis on which the whole industry has been built.

## LOCAL DUMPS

**P**RELIMINARY arrangements for the setting up of emergency film dumps in provincial centres were quickly put in hand, but for a long time we regarded this action as a form of rather remote precaution. Having seen the idea floated, exhibitors have been inclined to leave the detailed working out of it until its use was more obviously needed.

Now that the air raid policy is being developed on lines which threaten outside districts as much as the Metropolis, C.E.A. members have realised that the functions of these dumps may be called into action at short notice. The system of utilising them is therefore a matter of immediate importance.

Several complaints have been registered by Bristol C.E.A. members, and while no doubt satisfactory answers can be given, it is clearly a matter of urgency to see that arrangements are fully understood before the necessity of invoking the use of this safety device arises.

One of the first points to be settled is, of course, some uniformity of plan throughout the renting side of the industry. For instance, it was reported that two renters only had supplied lists of the films available. It may not be easy, but it ought to be possible for them all to fall into line in this regard.

Then it appears that the supplies are inadequate, and that films are not allowed to be released until proper authorisation had been secured. With every desire to make the plan as elastic as possible, a go-as-you-please policy can hardly be expected to work.

The exhibitor who has already shown the only features available is naturally not satisfied; nor is the renter who may be throwing open a supply to kinemas he has had to place on the restricted credit list. A method of practical working will no doubt be found, but not without careful planning, supported by mutual good will.

# Long Shots

★ THE MOUNTIES' PREMIERE—G.B. PROBE IN ABEYANCE—  
LOU MORRIS'S NEW VENTURE—NEW CORFIELD COMPANY—GENE AUTRY'S FINE GESTURE—  
★ EXPLAINING THE "PARALLEL"

**W**ELL mounted" seems to be the appropriate adjective with which to describe the premiere of "North-West Mounted Police," at the Carlton on Monday, for the audience was as colourful as the de Mille masterpiece in Technicolor itself. Royalty, nobility and high officers of His Majesty's forces, with their uniforms in striking contrast with the "Mountie" dress of the attendants, smiled as the photobulbs flashed, and they made their way into the theatre. Prince Bernhard of the Netherlands arrived with a friend, while leading members of the industry turned up in force, including many stars, among them being Margareta Scott, with Paul Soskin, who has just made "Quiet Wedding" for Paramount. Clive Brook came in looking very pleased to take a busman's holiday.

**T**HERE was a "good-old-days" line-up waiting to pay up and enjoy this spectacular panoramic epic of the famous "get-your-man" brigade, and if the grand reception accorded to "North-West Mounted" at the Carlton can be taken as a criterion, this outstanding entertainment should get its every man throughout the country, with good results for every exhibitor who books this Paramount opus.

**S**OME months have passed since the Board of Trade investigation into G.B. finance was uppermost in the mind of the industry. That investigation is now, I gather, in "abeyance" for a time due in part to the evacuation of Russell Kettle, the investigator, to a North-Western town.

**A**S far as the parent company is concerned, the examination of affairs has been completed; the subsidiary companies are now to be the subject of attention. Difficulties of transport and communication and other war time obstacles are making themselves felt in the matter and it may be that the whole affair may remain much in the condition that it is now until more propitious times.

**K**INEMA building during the difficult days of the past fifteen months carries with it an atmosphere of adventure, as obstacle after obstacle is met with and overcome. Lou Morris, who opened the Ritz, Grays, on Monday, has had plenty of these experiences, and the actual opening was followed by a social gathering of guests, who celebrated the consummation of the effort in an atmosphere of congratulation.

**N**EWs of his Channel Islands enterprise is impossible to get, Lou informed me. He has been trying to make contact by all kinds of methods with his late manager there, but with no result.

**C**ONSIDERING the above-mentioned difficulties, the number of kinemas opened recently, or about to be opened, is surprising. Already opened are the new kinemas at Coten End, Warwick; the Theatre Royal, Sunderland; the Ritz, Grays; the Ace, Barnsley, and in the offing the Rex, Bedminster; while in Eire one or two building enterprises are still on the way.

**I**T is good to see from the American papers that Sam Morris, former Warner vice-president for foreign sales, is now sufficiently restored to health to resume work with his company. He is assisting Joe Bernhard, the Warner circuit operating chief, in his duties.

**A**WORD in support of Ralph Bromhead's long letter in the KINE of November 14 comes from Ewan Shaw, who until his joining a naval unit was manager of the State, Barkingside. As skipper of a small motor yacht on naval service he declares he is able to realise the loneliness of isolated Army units and the craving for some sort of entertainment as a change from uninspiring routine duty.

**C**OMFORTS, he says, may come to some of the larger units of the Navy, but so far as his own small crew is concerned, all they have received is 20 cigarettes and three woollen comforts, and they are knocking about in all weathers, sometimes for a fortnight at a time. So it anyone in the cinema Trade has a comfort or two to spare, address to Ewan Shaw, M.V. Dab. II, c/o H.M.S. Nemo, c/o G.P.O., London.

**W**HEN Gene Autry came over here not so long ago his personal popularity was demonstrated in a way that must have impressed everybody. That the friendship was by no means one-sided is evident from the message I have just received from Sam Smith about the support given by the singing cowboy to the Lord Mayor of London's Fund for air raid victims.

**T**ORONTO recently ran a three-day Rodeo in aid of this great effort, and Autry, who travelled from Hollywood to attend, was, of course, the star turn. Herbert Yates, of Republic, who went from New York; Oscar Hanson, of Empire-Universal Films; and Charles Mavety, all put in good work which contributed largely to the success of the show.



Prince Bernhard of the Netherlands buying seats for the premiere of NORTH-WEST MOUNTED POLICE at the Carlton

**E**VENTUALLY a sum of about £5,000 was able to be sent to the Lord Mayor's Fund, which is a remarkable achievement and an excellent example of the way in which the industry is showing its loyal enthusiasm and sympathy with air raid sufferers in Great Britain. As N. L. Nathanson is chairman of the Motion Picture War Service Committee, those who know him will have little doubt of the energy with which the effort is being organised in Canada.

**T**HE announcement of the registration of a new private company, John Corfield Productions, tells its own story, that one of the most determined and optimistic figures in British film production has plans afoot for further films under his supervision. He was out of town when I rang him up for further particulars, but when he is ready he will no doubt be giving us the story behind the formation of the company bearing his name.

**G**ABRIEL PASCAL, having completed the extra scenes for "Major Barbara," is busy on the final editing of the film prior to its premiere at the RKO-Roxy Theatre, New York, in December. Pascal will leave for the States immediately the master print is available, and there is, I understand, some suggestion of Wendy Hiller accompanying him for a personal appearance.

**M**OST people, directly and indirectly involved, have publicly discussed the "films for the troops" question. The conspicuous exception to this is Ben Henry, who is the only man in the country who knows all about it, and what can and what can't be done. However, he is quite content to keep on with the difficult and rather thankless job of delivering the goods. As I happen to know, he is doing his stuff with good humour and efficiency, and I wish all his opposite numbers amongst the military social welfare staff were as well equipped for these awkward days.

**W**ANT some news?" said the acid voice of one of the leading members of the C.E.A. Executive Committee, as he came out of the meeting on Tuesday. "The next General Council meeting is at Llandudno, the next in Iceland, the next in Koritz, and the one after that in Port Said." I leave you to guess the speaker.

## U.A. STOCK OFFERS

- Kine. New York Cable from Motion Picture Daily**
- MURRAY SILVERSTONE**, it is understood, has offered to buy Fairbanks' interest in U.A. and Walter Wanger to take the Goldwyn stock. The U.A. Board is continuing its meeting this week in Hollywood; no decision has been arrived at yet.
- HAYS OFFICE** met Tuesday regarding new money agreement proposal; after the meeting it was said that negotiations were continuing.
- MONROE GREENTHAL** has been promoted to Advertising and Publicity head of U.A., succeeding Lynn Farnol, who has resigned.
- DAVID ROSE** is due in New York to-day (Thursday).
- NO NEW FILM** legislation is expected in Congress despite the refusal to adjourn.
- SAMUEL BROIDY**, Boston franchise holder, has been named Monogram Sales Manager; Edward Golden resigns.
- WARNER PROFIT** for the year ended August 31 is \$2,747,472, which compares with an operating profit the previous year of \$1,740,907.

**S**OME further information concerning the production of our war time mystery picture "49th Parallel" seems likely to be forthcoming at a reception sponsored by Ortus Films, which takes place this morning at the Odeon, Leicester Square. I understand that producer John Sutro and director Michael Powell will be present to give us the low-down on this much-debated propaganda subject, and it is understood that Oscar Deutsch, who, of course, is financially interested, will also have something to say.

**P**AUL SOSKIN showed David Rose, before he left for the States, the first-cut print of "Quiet Wedding," and the Paramount chief was delighted that the promise given during production has been well fulfilled, both production quality and entertainment value being excellent.

**C**AST with a glittering array of front-rank talent, headed by Margaret Lockwood, Peggy Ashcroft and Margareta Scott, and directed by ace Anthony Asquith, and produced with deliberate thoroughness by Soskin, "Quiet Wedding" promises to be one of the most brilliantly acted, directed and produced pictures yet made in this country, and definitely in the hit class.

**Q**UESTIONS asked in the House of Commons are of two kinds, those critical of policy or posed to elucidate a situation—and the inept and fatuous. Surely during war time the time of the House need not be footled away by questions of the type of those which follow.

**O**NE hon. Member last week asked the responsible Minister if he would "call the attention of the Trade to the fact that the working classes are not all idiots, as seems to be thought by some of the films"? And another asked "whether the Minister was aware that the public would not pay to see propaganda films if they were called by that name?" The Minister's opinion of the questioners' brilliance may be gathered by the fact that "no answer was given."

**I**F you were a visitor to the Isle of Man, and not a mere internee, you might find something mildly amusing in the sight of men visiting the local kinema and paying for admission out of their own pocket-money, and being marshalled there and back to the camp under the supervision of an armed guard.

**T**HE truth is that the films provide the only available entertainment beyond that provided by the inhabitants in their own quarters, so certain allocations of seats are made at matinee performances for the visitors. Loud cheers punctuate pro-British propaganda and newsreel events which show the Hitler group in a less favourable light.

**I**T is interesting to note that the B.B.C. is not above taking a leaf out of the book of the cinema Trade, in the direction of providing trailers for certain items on the film programme. There has been a number of instances recently when the announcer has stated "To-night at —, such and such a piece of music will be played. You will now hear the brilliant movement which is the main theme of this item"—and there follows a recording of the passage. Imitation is the sincerest form of flattery.

**N**O one would accuse F. G. W. Chamberlain and George Rees, the Bristol C.E.A. delegates to the General Council, of having the appearance of Fifth Columnists or escaped German airmen. But since the Blackpool conference they have consulted the mirror daily to discover if there is any possible resemblance.

**I**T happened this way. They made their trip to and from Blackpool by car and, like the heroine of old-fashioned melodrama, took the wrong turning somewhere, finding themselves in a strange village. They stopped the car and asked a village woman to be directed with no result, and then the name of the village, to receive the reply: "That I can't tell you."

**E**VENTUALLY they overtook a wayfarer and gave him a lift, and the "fare," with that excellent knowledge of geography which his kind possesses, was able to set them on their way. But the voyagers are still looking in the glass for evidences of a Hitler moustache or a Mussolini chin.

**T**HE following incident occurred at a central Liverpool kinema during an air raid one night last week: The film performance—and the half-hour of records over the non-sync—had finished, and the chief operator, after having some refreshment, started scouting round the theatre for his assistants to make sure they had some tea. Eventually he found them playing draughts in the operating box at the top of the building. "Why don't you go downstairs where it's safer?" he asked. "We can't concentrate on the game down there—they're too noisy," was the prompt reply.

## Close-Ups

By  
Screencomber

### INVENTION

THE new "Screencomber" elastic film stock which was exclusively reported in this column a week or two back, has been creating a revolution in film circles. As already stated, it can be stretched to any length of programme, and recently, as it appears to be quite useless for any filmic purpose, exhibitors have been using it for their catapults, as a means of bringing down raiding airmen and film hire.

### SALUTE TO DIGNITY

WE have been told there is nothing particularly funny or clever in poking cheap, ineffectual gibes at important film personalities. No one mistakes impertinence for wit. If we think it does anything to shake the Trade's loyalty to our leaders, we are very much mistaken. We are merely lowering the tone of an otherwise dignified and respected periodical and cheapening ourselves with our petty, pathetic little envious snarlings and jealous barkings around the heels of our betters.

What point is there in the Editor, in an endeavour to uphold prestige, arriving at the office in top hat, morning coat and leggings, when he has to lose face before the whole Trade because of the cowardly, giggling jeers this column directs against our chiefs?

Is this the spirit that will win us the war? Suppose the troops ran a column with the object of belittling their superior officers?

Enough then. Let us realise that these men, our beloved leaders, are a noble little band, proud that they have been entrusted with the task of raising this Trade to a position of dignity and importance, and carrying their task through with quiet efficiency and competence. Hats off to them one and all!

And if that hasn't satisfied our advertising department and the chiefs in question, nothing will. Now let us sing.

### RURAL-I-AY!

A RUSTIC renter ruminates and roams the rural ranges.

In smock and cap, with straw in mouth, he plans next Monday's changes.

"That thar 'Flowers o' Passion' be wurt zeventy, oi be blowed,  
An' if them thar exibs doan pay oi'll 'ave it durned road-showed."

Back to the land once more he comes, this hardy son of toil.

It must have been ordained that he would go back to the soil.

And no one thinks it strange because they know that right from birth,  
Although he hadn't asked for soil, he's always asked the Earth.

### BRITISH FILM BOOM

ONE theory advanced to explain the comparative immunity that British studios have been enjoying from enemy bombing attacks is that maybe some of the Luftwaffe pilots were once employed in British studios as cameramen, producers, directors or art directors. We do not suggest they have been restrained by any streak of sentimentality, rather from the broad practical viewpoint that when it's all over they'll be wanting their old jobs back.

### BRITONS SHAN'T BE SLAVES

MONJA DANISCHEWSKY, we read in an evening paper, has at last got his name on the credit titles at Ealing Studios. An atmosphere of Tchechov and Dostoevsky broods over the cutting-room as Monja Danischewsky enters. Michael Kirwinovsky looks up from the movielonoff and says:—  
"Ah, Monja Danischewsky, life is hard, and black, and full of rude shocks as the sandbags in the darkness. See, the droshky moves backwards and the sound tracks howl like a thousand hungry wolves over the rotting carcass of my aged grandmother, on the bleak, snowclad steppes."

"Courage, Michael Kirwinovsky, the droshky will move forward if you but turn the film around the right way."

"Aye, Monja Danischewsky, if we could only turn our beloved Russian round the right way, even as we can turn this piece of squirming celluloid. But what use? Our Little Father is no more and Imperial Russia bends beneath the knout of the vandal. And all for knout."

"Truly spoken, Michael Kirwinovsky. Ah, for those nights of enchantment on the Island, the lost splendours of the Imperial Ballet, and the magic days in the forests with nothing but the wild strains of the gipsy balalaikas to break the silence."

"Out in the back lot the rubbish heap smells strong to-night, my good Monja Danischewsky."

"Like life, Michael Kirwinovsky."

"—Or pictures, Monja Danischewsky."

"Life or death—what does it matter, Michael Kirwinovsky? See the droshky still moves backwards."

"Shall we away to the Sign of the Samovar and drink a pint of vodka or wallopsky to the regiment—to the old Imperial Guard, Monja Danischewsky?"

But already Monja Danischewsky has left for the Sign of the Samovar.



Lou Morris, who has just opened the Ritz at Grays

## RITZ, GRAYS, OPENS

### L. MORRIS'S WAR TIME ENTERPRISE

The opening of the Ritz, Grays, on Monday afternoon was the culmination of 18 months' work under war time conditions, when it was only possible by the enterprise of Lou Morris and his associates.

A tribute to the way in which Mr. Morris faced up to the problem and in spite of difficulties, of which air raids were by no means the most important, carried his plans to fruition was made by the chairman of the Urban District Council, who performed the opening ceremony. He spoke of Mr. Morris as a true representative of the British spirit, in view of the fact of the many difficulties that he had to overcome in regard to planning the necessary materials and various other obstacles that had to be surmounted with the local authorities, but, as Mr. Farrow said, the British never give up and Mr. Morris went to it and won.

It was also pointed out that the Ritz was actually planned three years ago, and it was not until 18 months ago that the start of building commenced, therefore the work was carried out almost entirely during hostilities, and the final stages of completion were carried out in the face of the "blitz."

In the opening arrangements, Mr. Morris was assisted by his general manager, C. J. Spain; also another gentleman who has played a prominent part in the new venture is George Lilley, the general manager of Messrs. A. Offer, of Streatham, the builders. The Lafleur organ will be played throughout this week by the well-known pioneer woman organist, Madame Florence de Jong.

### MANCHESTER S.O. CONDITIONS

Conditions under which it might be possible to grant permission for the opening of Manchester theatres on Sundays have been considered by a sub-committee of the Manchester Watch Committee and the licensing justices. They will now report to their respective committees and any recommendations which they may make will later be dealt with by the City Council.

### BROCKLISS IN BIRMINGHAM

J. Frank Brockliss, Ltd., wishes to notify all Midland readers of the KINE that it has become necessary to transfer the firm's Birmingham branch office to 224, Hawthorne Road, Kingstanding, Birmingham. Telephone: Erdington 0139. Address all communications to H. Waterhouse.

## Australia Will Receive Trade Evacuees

### GENEROUS OFFER TO C.T.B.F.

A handsome offer from the Australian motion picture industry to receive evacuee children from this country, accommodate, care for and educate them has been cabled to Ralph Smith, British representative of British Dominions Films of Australia by Charles Munro, head of Hoyts and Leon Snider of the Snider and Dean theatre circuit.

The offer is open to children of members of the motion picture industry in England and has the support of the Central Federal Council and the supervising interest of the Ministry of the Interior.

Messrs. Munro and Snider have made all their arrangements in a methodical way before cabling their offer. They have formed a Central Federal Council with finance guaranteed, which is representative of the entire industry in Australia of all the States, and of all sides of the industry, including the technical.

The offer is to maintain, care for, accommodate and educate for the duration of the war all children of members of the motion picture industry in Great Britain whose parents desire that they shall be evacuated to Australia.

The Central Federal Council has approached the Minister of the Interior who has undertaken that the Federal Government of Australia will supervise the scheme and that Australian authorities will lend the fullest co-operation both in Australia and in London.

It is proposed that a Joint Committee be

## LEEDS QUESTIONS WISDOM OF NATIONAL S.O. PLAN

### Is it Economically Practical?

SOME satisfaction at the trend of voting at the General Council meeting on the Sunday opening question, despite the defeat of their own resolution, was expressed at the meeting of the Leeds Branch last week. All the delegates intimated their strong doubt of the possibility of the success of a national campaign which asked for Sunday opening without any reservations.

C. H. WHINCUP said the voting was 28 in favour of the application for national Sunday opening as against 16—while 10 delegates did not vote at all. The Leeds view, he said, was well presented by Messrs. Prendergast, Metcalfe and Hopkins.

The discussion revealed three aspects of the question. Some exhibitors wanted national opening whatever the conditions, others opposed it, and some only wanted it if it was free of all restrictions, such as charity clauses.

### Local Authorities' Attitude

Mr. Whincup commented that he was afraid at one time of the application going through in a form which subjected it to conditions, and it required some manoeuvring for it eventually to go through as an application without any restrictive conditions.

Leeds delegates did not think there was a ghost of a chance of that being done, as it would mean that local authorities would be deprived of their present powers.

JACK PRENDERGAST, in the chair, said it was grand to listen to Mr. Hopkins putting forward his point with regard to forcing people to open on a Sunday when they did not want to. He would no more think of going into a Jewish district that was closed on a Saturday and tell them to open than he would welcome anybody insisting on him opening on a Sunday.

### Voting Figures

HARRY HOPKINS said that an analysis of the figures showed that 21 out of 26 branches were represented at the G.C. meeting. The Leeds and Bradford branches, representing a wholesome chunk of Yorkshire, did not want it, and there was South Wales, too. It would be folly, in his opinion, to try to force something on those people that they did not want.

Sunday opening was easy where it was wanted. Either the public or the Army

## UNDERGROUND PLAN FOR KINEMA

### Hove Bans Non-Flam Project

Plans for an underground kinema at Hove, subject to the accommodation being between 150 and 200 people with ordinary kinema seating and where non-flam films would be shown, were mentioned before the Hove magistrates on Monday.

Ernest Collins, of 85, Portland Road, South Norwood, S.E.25, applied for a music licence in respect of the rooms 160, Church Road, Hove, which he proposed to carry on as a kinema. The rooms, he explained, were 20 ft. below the ground floor, and entrance was by way of stone steps on one side. It was proposed to construct another entrance from the shop above, where the business to be carried on would be the sale of home kinemas with refrigerators and other apparatus.

Chief Inspector Lovell objected on behalf of the police and suggested that the basement was only 8 ft. 6 in. high in the highest part and about 7 ft. elsewhere.

In refusing the application, the chairman, Alderman Cushman, said that the magistrates were of the opinion that the premises were entirely unsuitable for the type of entertainment proposed.

could come along and say they wanted it, and adopt constitutional methods to get it.

Mr. Hopkins said he did not know who had engineered the letters in the local Press, but he would like the genius who thought of it to think a little further and tell them what they were going to show. Some 750 pictures a year were needed to run their business normally. But they could not see the prospect of even a reasonable proportion of that number.

If their opposition opened they were forced to do the same. If they were all to open, it must just be spreading six days' takings over seven.

THE CHAIRMAN: I cannot understand interests which are not paying dividends now wanting it.

Mr. HOPKINS mentioned the many difficulties which would arise in connection with staff as well as films. Why go for something which would only present problems?

One of the points raised in the discussion was the experience that good Sunday takings reflected on the Monday, which often flopped.

### Prejudice or Judgment?

C. P. METCALFE stated that having voted against it at the G.C. meeting, he was anxious to make clear the exact text of the resolution. It was a question of Sunday opening, and had to be without any trimmings. He was afraid this might have been overlooked.

Mr. SHAVERIN suggested that there was a feeling that provided they could get films and staff Sunday opening seemed to be O.K.

THE CHAIRMAN: Oh, no. That is only a one-sided picture.

Mr. SHAVERIN: Towns which have opened on Sundays have got sufficient staff and films. He added that trains, buses and trams were adequately manned. He thought Sunday opening was an equal necessity in the interests of so many people who could not get entertainment during the week because of early closing of kinemas, and through working overtime.

Mr. METCALFE: They only need a town referendum if they want it.

COUN. GUMMERSAL: The public have so much spending power and it is just a question of spending it over six days or seven.

Mr. SHAVERIN: I don't agree. There is a lot of money about.

Mr. PRODGERS: A public vote is only fair if it is on the parliamentary register.

### Six Days' Labour

Mr. METCALFE: I do not think it is economic to the business to open on Sundays. I think the kinemas should be allowed to open on any six days they like, I do not believe in seven days' labour. The Act says that people should not work seven days. I don't know if that is carried out. It stops a man working on a Sunday if he has worked six days previously in a kinema, but it does not stop a man working as a hairdresser and in many other things during the week, and then working in a kinema on a Sunday.

Mr. PRENDERGAST reminded them that it was specifically stated in connection with Sunday opening that it was for the entertainment for the troops—and at a price appropriate to the troops.

If peace came, the next day they would have six-day opening again. Because a few places had opened owing to the presence of troops they should not get away from the first principle—that was troop entertainment. Now there was the cry for Sunday entertainment all over the place.

Mr. PRODGERS: One of the reasons for the greater demand is that so many people are on war work that they cannot go during the week.

Mr. SHAVERIN: Can you explain why Sunday concerts are so popular and you cannot get seats?

THE CHAIRMAN said that was because only a small proportion of the kinemas in any town were running them, and sometimes had substantial intervals between the shows.

### Hiring Terms

Mr. METCALFE said it was all right for people booking on flat rates to want Sunday opening, but if it became more general there was no doubt the sharing basis would operate.

Mr. HOPKINS: Sunday opening would mean 40,000 to 50,000 working on Sundays.

Mr. PRODGERS: And glad to do so.

COUN. GUMMERSAL: If you take it to its logical conclusions, you would have every-one working on Sundays, so you would have no patrons.

THE CHAIRMAN: You would get the continental Sunday—theatres, football, racing, and everything else—then what?

## HEAVY QUOTA FINE On London Defaulter

At West London Police Court on Tuesday, Metropolitan and Provincial Cinematograph Theatres, Ltd., was fined £100 and ordered to pay 40 guineas costs for failing to show the prescribed quota of British films at Hammersmith Palace.

The proportions shown were 7.55 per cent. long films and 7.04 per cent. short films, instead of 12½ per cent. in each case.

The plea was put forward in defence that the theatre only opened as a kinema for 16 weeks in the year and that there was a difficulty in obtaining films of the required standard of entertainment.

The magistrate said he did not suppose the company was having a very successful time, otherwise he might have imposed the maximum penalty of £250.

set up in London of representatives of the C.E.A., K.R.S. and C.T.B.F., representing British interests with Eric Strelitz, Vera Pearce, who is an Australian actress, Ben Dawson and Mrs. Dawson (formerly Dorothy Brunton), with Ralph Smith as liaison between Australian and British interests.

The duties of such a committee would be to prepare details of the scheme in readiness for actual evacuation when plans are completed.

Speaking at a meeting of the C.T.B.F. the chairman, R. C. Bromhead, reported the receipt of a cable from Messrs. Munro and Snider embodying the offer set out above.

### £350 in Grants

At the meeting of the C.T.B.F. Council, which was held last week, 58 applications were dealt with, and grants amounting to £350 were approved.

### The Hanbury Memorial

The Chairman reported that, in addition to the 200 guineas contributed by the K.R.S. to the Ralph Hanbury Memorial Fund, various amounts had been received. Colonel A. C. Bromhead, C.B.E., has kindly promised to contribute a sum which would bring the total fund to a round £500.

The contribution of £159 13s. 4d. in respect of a special opening of the Huddersfield theatres on Sunday, October 20, was reported, and thanks were expressed to the exhibitors concerned.

# London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., NOV. 28 AND WED., DEC. 4



Victor McLaglen, the star of Universal's DIAMOND FRONTIER (G.F.D.)

believes to be a haystack and awakes amazed to find that her "bed" is really a haycart which has carried her to the outskirts of Vienna. From then on, playing opposite Robert Cummings, handsome leading man of "Three Smart Girls Grow Up," Deanna smiles and sings her charming way (there are four new hit songs) through a spectacular galaxy of music, adventure and romance in the great gay city.

## Friday

**Meet the Wildcat (General Films)**  
G.-B. Private Theatre. 11 a.m.

Cast: Ralph Bellamy, Margaret Lindsay, Joseph Schildkraut, Jerome Cowan, Allen Jenkins, Robert O. Davis, Frank Puglia. Director: Arthur Lubin.

"Meet the Wildcat" tells an intriguing mystery story about a daring criminal who steals valuable treasures from museums and art galleries and leaves behind a "visiting card" bearing the words "The Wildcat" after each call.

A real "teaser," it has its share of comedy and romance, too, with Ralph Bellamy and Margaret Lindsay setting the pace as a detective (Ralph) and a newspaper photographer who become involved in the mystery and end up by marrying each other. Complications begin when Margaret, suspecting Ralph of being the mysterious Wildcat, sets out to trap him and lands them both into trouble by disclosing his real identity. They are held in captivity by the Wildcat while he carries out another of his daring coups.

## Monday

**You Will Remember (British Lion)**  
G.-B. Private Theatre. 11 a.m.

Cast: Robert Morley, Emyln Williams, Dorothy Hyson, Tom E. Finglass, Nicholas Phipps, Gertrude Musgrove, Charles Lefaux, Allan Jayes, Charles Victor, Maire O'Neill, Maurice Kelly, Roddy McDowell, Muriel George, Mary Merrall. Director: Jack Raymond.

The first film to be Trade shown in British Lion's new group of Trade shows is another outstanding British production, titled "You Will Remember." Two prominent screen personalities have the co-starring rôles, Robert Morley, whose first British film this is, and Emyln Williams, whose recent broadcasts have captured the public's imagination to an amazing degree.

The film is based on the life story of the famous British composer, Leslie Stuart. The colourful and meteoric career of Stuart provides graphic material for the screen, with its quickly alternating moments of success, pathos, romance and comedy. The main theme of the film relates the phenomenal friendship of Leslie Stuart with the erstwhile companion of his youth, a shoe-lack and street vendor, who, throughout the amazing vicissitudes of the composer's career, still sticks to his menial calling.

Naturally enough, music plays a big part in this film, Stuart's most famous compositions, "Lily of Laguna" and "Little Dolly Daydream," are played by the London Symphony Orchestra, under Percival Mackey, whilst in one of the biggest scenes, the sequence where Stuart makes his sensational comeback to public favour, the music is supplied by the Grenadier Guards Band. Dorothy Hyson appears as Elialine Terriss and Tom E. Finglass portrays Eugene Stratton aided by an unusually brilliant cast.

"You Will Remember" is a Jack Raymond production, produced by Charles Q. Steel.

## Gasbags (General Films)

Cambridge Theatre. 2.15 p.m.

Cast: Bud Flanagan, Chesney Allen, Jimmy Nervo, Teddy Knox, Charlie Naughton, Jimmy Gold, Moore Marriott, Frederick Valk, Eric Clavering, Anthony Eustral, G. R. Schelderup, Manning Whitley, Richard Morell, Torin Thatcher, Theodore Zichy, Mavis Villiers, Wally Patch. Director: Marcel Varnel.

Latest and craziest of the Crazy Gang's

mad screen adventures, "Gasbags" presents them as members of a balloon barrage unit carried across the Channel by a runaway balloon and dropped into a German concentration camp. With Moore Marriott, who, following his acclaimed success with the boys in "Frozen Limits," joins them once again, as a fellow prisoner in the camp, who holds the key to a devastating secret weapon (he has a map of it drawn on his back), they travel at lightning speed through a series of side-splitting and uproarious exploits in the land of the Nazis, which lead to scenes more excurtatingly funny than any they have previously endured.

The story ends with the boys capturing the secret weapon and returning with it triumphantly to England, where they hope their acquisition will earn for them official pardon for their previous misdeeds in the Service.

## Tuesday

**A Date With Destiny (Paramount)**  
Private Theatre. 11 a.m.

Cast: Basil Rathbone, Ellen Drew, John Howard, Vera Vague, Martin Kosleck, Ralph Morgan, Kitty Kelly. Director: Tim Whelan.

Powerfully directed by Tim Whelan, "A Date With Destiny," which Paramount will screen for an audience of London Trade members in the company's private theatre, Wardour Street, on Tuesday morning, December 3, at 11 o'clock, is a thrilling and moving story of a man who tries to let the past bury its dead.

Whelan, whose outstanding British successes, "Q Planes" and "St. Martin's Lane," enhanced his reputation, has, it is stated, made the story a dynamic piece of work.

Opposite Basil Rathbone, fresh from his success in "Rhythm On The River," Ellen Drew, now one of Paramount's busiest leading ladies, gives a sympathetic study of the girl whose beauty awakens love in the heart of a cruel sadist.

Basil Rathbone, in the role of Doctor Sebastian, portrays a human monster who, after a career of villainy, comes under the influence of a beautiful woman. He discovers real love and thereupon tries to eradicate his horrible past. He forgets that his misdeeds have set in motion relentless forces which, like the tides, are closing in on him. Caught in the coils of his own crimes he lashes out and rounds on the innocent girl who has accidentally stumbled upon his secret.

Supporting players in a distinguished cast include John Howard, Vera Vague (Barbara Allen), Martin Kosleck, Ralph Morgan and Kitty Kelly.

## Girl from God's Country (British Lion)

G.-B. Private Theatre. 11 a.m.

Cast: Chester Morris, Jane Wyatt, Charles Bickford, Mala, Kate Lawson, John Bleeter, Mamo Clark, Ferike Boros, Don Zelaya, Clem Bevans. Director: Sidney Salkow.

One of the biggest productions on Republic's new season programme, "Girl from God's Country" presents Chester Morris as a physician who banishes himself to work amongst the inhabitants of an Alaskan frontier town, to escape from an unfortunate incident in his past.

Jane Wyatt is a nurse—his assistant—sixth in a rapid series of nurses, sent to his aid, who, unable to stand the rigours of the climate, return to warmer climes. Jane stays, however. Completing the romantic triangle in this thrilling drama is Charles Bickford, who has the part of a detective sent to secure the arrest of Chester Morris.

The unfolding of this powerful and novel story is said to make a most gripping screenplay, certainly one of the best pictures to come from Republic this year. Among the supporting players is Mala, the Eskimo player, and Mamo Clark, the Polynesian girl, who sprang into prominence with her rôle in "Mutiny on the Bounty."

## Come Up Smiling (A.B.F.D.)

Cambridge Theatre. 11 a.m.

Cast: Will Mahoney, Shirley Ann Richards, Jean Hatton, Evie Hayes, Alec Kellaway. Director: Ken G. Hall.

The first Australian screen comedy with an international star in the leading rôle presents Mahoney as the owner of an old-fashioned sideshow act, whose tender-hearted and kindly disposition leads him into innumerable adventures. He sings, dances and jokes his way through one of the funniest comedies ever produced.

Music is the highlight of this Cinesound production, which deals with the trials and tribulations of the fairground and the pathetic and humorous attempts of Will Mahoney to raise enough money to give his daughter, Jean Hatton, medical attention for a throat affliction that is ruining her voice and career.

That delightful young artiste, Jean Hatton, whose glorious voice was heard in "Mr. Chedworth Steps Out," renders several pleasing numbers.

## Diamond Frontier (General Films)

Cambridge Theatre. 2.15 p.m.

Cast: Victor McLaglen, John Loder, Anne Nagel, Philip Dorn, Cecil Kellaway, Francis Ford, J. Anthony Hughes, Ferris Taylor, Lionel Belmore, Hugh Sothorn, Sigfried Arno, Dewey Robinson. Director: Harold Schuster.

A "Western that takes place in South Africa"

is how "Diamond Frontier," the thrilling spectacular drama of diamond digging and crime in the last century has been described in America. It certainly combines the qualities of both.

Set in the vivid scenery of the Orange River, it is a gripping story, based on actual incidents during the year of 1867, of a young doctor (John Loder) who, because he insists on trying to preserve law and order in the districts where the mad rush for diamonds has taken hold, is framed on a fake charge of theft by Victor McLaglen as Regan, a hard ruthless gunman whose aim it is to make himself king of the diamond fields.

Loder escapes from prison and returns after seven years as a rich diamond merchant seeking revenge against Regan and happiness with Anne Nagel, his beautiful sweetheart who remained faithful to him through seven long years of waiting.

## Wednesday

### Pinto Rustlers (Equity British)

Monseigneur, Piccadilly Circus. 10.30 a.m.

Cast: Tom Tyler, George Walsh, Al St. John, Catherine Cotter, Earl Dwire, William Gould, George Chesebro, Roger Williams, Bud Osborne. Director: Henri Samuels.

Tom Tyler, favourite Western star, appears in this authentic picture of the gunmen of the West. A story of rustlers and honest men in a bitter feud for justice, with Tom in the part of avenger of his father's death at the hands of a gang of horse thieves.

Containing all the thrills of good Western fare and a love interest supplied by Catherine Cotter, "Pinto Rustlers" is an out-of-the-ordinary Western thriller with good comedy relief.

### Melody Girl (British Lion)

G.-B. Private Theatre. 11 a.m.

Cast: Ruth Terry, Johnny Downs, Barbara Allen, Billy Gilbert, Mary Lee, Claire Carleton, Elisabeth Risdon, Lester Matthews, Leonard Carey.—Director: Lew Landers.

Six new hit-tunes, a galaxy of musical comedy stars and a first-class story are the main attractions of "Melody Girl," a Republic picture, which British Lion Trade show on Wednesday, December 3, at the G.-B. Private Theatre.

Heading the all-star cast are Johnny Downs and Ruth Terry, who have romantic leads, sing and dance with their customary charm, and whose performance in this film, it is reported, should establish them as a popular co-starring combination in the future. Vera Vague, of radio fame, vies with Billy Gilbert for honours in the fun-provoking department, each of them contributing top-night comedy performances.

Lew Landers directed "Melody Girl," which is advised as an up-to-date example of the ideal type of entertainment for present-day requirements.

### Danger Ahead (A.B.F.D.)

Cambridge Theatre. 11 a.m.

Cast: James Newill, Dorothea Kent, Dave O'Brien, Guy Usher, Maude Allen. Director: Ralph Staub.

One of the most popular picture series is that dealing with the adventures of Renfrew of the Royal Mounted. "Danger Ahead" is even more exciting than its predecessors, dealing with a battle to the finish between the Mounties and an organised crime ring, who dispose of their victims by locking them in an armoured car and sending it on its way with the brakes out of action.

When an armoured-car driver disappears with a shipment of gold, Renfrew suspects that the gang had stolen the treasure and disposed of the driver. Two other murders occur, however, before he can pin the crimes on the guilty man. Romance, too, plays a large part in the solving of the murder, and it is a girl who stumbles on the important clue which is required to prove the case.

James Newill is once again outstanding as Renfrew, and combines thrilling action with two new song numbers.

### Neutral Port (General Films)

Cambridge Theatre. 2.15 p.m.

Cast: Will Fyffe, Leslie Banks, Yvonne Arnaud, Phyllis Calvert, Hugh McDermott, John Salew, Cameron Hall, Frederick Valk, Albert Lieven, Anthony Holles, Wally Patch. Director: Marcel Varnel.

The exciting story of a hardy old Scottish sea captain's quest for revenge against the Germans after a U-boat has sunk his beloved ship, the "Annie Louise," is thrillingly unfolded in "Neutral Port," a well-directed, acted and photographed dramatisation of sea warfare.

Will Fyffe gives a magnificent performance as the skipper, Captain Fergusson, who sets out to capture a German ship acting on the principle of "an eye for an eye," etc. His search for revenge takes him through a series of amazing adventures which include the storming of a German merchant vessel, being sunk again by another U-boat, and escaping from gaol after he had been imprisoned for violating international law.

Leslie Banks gives a convincing portrayal of a British consul of a neutral port and a touch of humour is added by an amusing love affair between Will and Yvonne Arnaud as the proprietress of a Spanish canteen. Beautiful Phyllis Calvert gives a delightful performance as the daughter of Leslie Banks.

### GLADYS COOPER JOINS

#### "Lady Hamilton" Cast

Gladys Cooper has joined the cast of "Lady Hamilton," Alexander Korda's picture dealing with the lives of Nelson and Lady Hamilton. With Vivien Leigh and Laurence Olivier playing the stellar rôles, the complete cast now includes Alan Murray, Sara Allgood, C. Aubrey Smith, Henry Wilcoxon and Luis Alberni.

The production is under the direction of Alexander Korda himself and will be released by United Artists.



John Howard and Ellen Drew in Paramount's A DATE WITH DESTINY

**Spitfire Funds****£20,000 for Fighters from A.B.P.C. Staff and Patrons****G.-B. EMPLOYEES COLLECT £5,000****Provincial Efforts**

ONE of the most spectacular forms of charity which the Industry has taken up with enthusiasm has been the various fighter funds. This week A.B.P.C. has handed over £20,000 for this purpose contributed by patrons and staff, while the first G.-B. staff contribution of over £5,000 has already been handed over by Mark Ostrer. In the provinces exhibitors are collaborating to the full with local efforts.

THE patrons and staff of the Associated British Cinemas, Ltd., inaugurated a few weeks ago a Spitfire Fund, and the enthusiasm with which both patrons and staff responded can be gauged by the fact that R. G. Simpson, the chairman of Associated British Cinemas, Ltd., last week had the pleasure of forwarding to Lord Beaverbrook, Minister of Aircraft Production, a cheque for the sum of £20,712 4s. 2d.

Associated British Cinemas, Ltd. own and control over 500 cinemas.

The organisers, patrons and staff have every reason to be proud of the results achieved for this very excellent cause.

**G.-B. STAFF'S £5,000**

A sum of over £5,000 raised by the staff of the Gaumont-British organisation as a first contribution to their fighter fund has already been forwarded by Mark Ostrer to Lord Beaverbrook.

**ALL-OUT AT HENDON**

One of the most successful Spitfire Fund campaigns run in the country was that which has just been completed at Hendon, where over £22,000 has been realised for the local "four-fighter" fund, of which J. H. Hutchison, manager of the Ambassador, Hendon, is joint organiser and vice-chairman. He also ran in support of the fund a weekly paper, which folded up when the effort was consummated. Other methods of cinema showmanship which contributed to the success of the campaign were a special section for enemy aliens, the sale of poster stamps instead of box collections, a white elephant sale in a parade of shops. Mr. Hutchison toured the borough with G. T. Pattman and an organ on a horse-drawn cart, accompanied by the Mayor, took buskers round the local pubs, week-ends and tied up the fund with a number of film stars from Hollywood, receiving both messages of encouragement and donations, including one of £100 from Anna Neagle. There was also a normal form of house-to-house collections canvassed on the index system with a specially prepared form by the borough treasurer for every house within the area. The collections included by far the biggest amount realised in this country for the exhibition of Messerschmitts—viz., £1,800.

**SEVEN SPITFIRES FROM KETTERING**

The grand finale of the Kettering Spitfire Fund, which has raised £30,570, took place at the Odeon, which provided a worthy setting to the occasion of the presentation of a cheque for this amount to the Rt. Hon. Richard Bennett, the ex-Prime Minister of Canada, on behalf of Lord Beaverbrook.

Arrangements, which were made in conjunction with A. Brett, the Odeon manager, included the presentation of cheques by representatives of surrounding districts. A guard of honour of the R.A.F. was present.

**GERMAN ARSENAL AT SHEERNESS**

ALTHOUGH unconnected with any particular film, the exhibits of war souvenirs is proving of undeniable appeal to cinema patrons. One of the most interesting displays of this nature was at the Rio, Sheerness, by Wally Brailsford, of the

Ritz, in connection with the local Spitfire Fund, and has alone resulted in a collection to date of over £550.

Included in the exhibit was a complete German parachute with pilot parachute, the entire cannon emplacement of a Messerschmitt 110, a wheel of a Dornier, one German pilot's suit, two German "Mae Wests," two German flying helmets (complete with throat microphones), oxygen cylinders, machine guns (2), Messerschmitt cannons (2), incendiary bombs, German pilot's water bottle and ration tin, delayed-action electric time fuse, Messerschmitt cannon shell, sectioned German machine-gun bullets, all types, etc.

**THANKS FROM CAMBERLEY**

Special thanks were given to S. J. Channing, of the Regal, Camberley, by the chairman of the Frimley and Camberley Urban District Council, for the part he played in helping to raise over £5,000 for the Camberley Spitfire Fund.

An active member of the Spitfire Committee, Mr. Channing was able to considerably add to the weekly totals by organising an amusing little stunt at the theatre, and he worked very hard with the organisation of the special Spitfire concert held at the Regal.

**RECORDS AT NEWTON ABBOT**

Nearly £100 was raised by G. M. S. Dennys at a "Spitfire" Sunday concert held at the Odeon, Newton Abbot. The result of the effort, the expenses of which amounted to nothing, is considered excellent for a 952-seater, besides constituting a record for any single performance in Newton Abbot, where, incidentally, it was the first time that a variety show (with make-up, etc.) had been held in the town on a Sunday. The show was supplied by Clarkson Rose and his "Twinkle" company from the Torquay Pavilion.

**CANDLES AND GAS LIGHT WEYMOUTH KINEMA**

Kinemas at Weymouth were blacked-out recently by a failure of the electricity supply. At the Odeon, Lionel C. Parsons contacted his chief operator, who for ten minutes entertained a crowded audience with popular tunes on the piano. Then Mr. Parsons suddenly remembered that Doreen Grahame, the well-known artist, was staying at his hotel and, as the result of a 'phone S O S, she immediately consented to help Mr. Parsons out of his difficulty, singing at the grand piano, which was dimly lit by a couple of candles, the rest of the cinema being illuminated by its gas secondary lighting.

**M. OF I. FILMS May be Rebooked**

Exhibitors wishing to rebook the Ministry of Information five-minute films, such as "Britain Can Take It," "Miss Grant Goes to the Door," "The Front Line," "Britain at Bay," etc., should write to the National Screen Service, Ltd., Broadwick House, Broadwick Street, London, W.1, giving dates they wish to play the films and periods they will be showing them.

There will, of course, be no charge for the hire of the films.



This exhibit of German flying equipment and armament raised over £550 for the Sheerness Spitfire fund. It was staged at the Rio by Wally Brailsford, manager of the Ritz, Sheerness

## M-G-M's NEW PICTURE

### Studio Schedule Unusually Far Advanced

### MANY IMPORTANT SUBJECTS

THE autumn season finds the Hollywood studios in an unusually advanced position. Rarely at this time have so many new season releases been finished or so far on the way to completion. The Metro-Goldwyn-Mayer studio announces the following list of important productions actually shooting or in final stages of editing.

"Bad Man of Wyoming," Wallace Beery's newest starring effort, is a dramatic story of post-American Civil War days, with Leo Carrillo, Ann Rutherford, Lee Bowman, Joseph Calleia, Paul Kelly, Marjorie Main, Bobs Watson, and Henry Travers in an exceptional supporting cast.

"Dr. Kildare Goes Home" is the fifth production in this popular series, carrying on the adventures of Lew Ayres as the young doctor and Lionel Barrymore as the old mentor. Laraine Day has the chief female rôle.

**Many Starring Productions**

In production and set for early release are a number of starring productions. They include "Bittersweet," "Escape," "Go West," "Third Finger Left Hand," "The Philadelphia Story," "Little Nellie Kelly," "Slight Command," "The Ziegfeld Girl," "Hullabaloo," "A Woman's Face," and the new Nick Carter story, "Sky Murder."

Norma Shearer has the rôle of the Countess and Robert Taylor that of Mark Preysing in the dramatisation of Ethel Vance's best-seller, "Escape." Nazimova has the part of Preysing's mother in this dynamic and widely discussed "story of the year."

"Bittersweet" is a Jeanette MacDonald-Nelson Eddy co-starring vehicle, derived from Noel Coward's long-run operetta of the same name. The stars of "Naughty Marietta" and "New Moon" will be supported by such players as Ian Hunter, Sig Rumann, Fay Holden, Lynne Carver, and Edward Ashley.

"Go West" is the title of the Marx Brothers' new laugh-laden production, a successor to "A Night at the Opera" and "Marx Bros." "At the Circus." The cast includes June MacCloy, Walter Woolf King and Diana Lewis, the debutante of "Andy Hardy Meets Debutante."

## Production Peak at Monogram

### FIVE FILMS READY FOR PATHE

IT is announced by W. J. Gell, managing director of Pathé, that Monogram, whose headquarters have been moved from New York to their studios in Hollywood so that greater attention can be focused on production, have all sound stages actively engaged with five productions on which shooting is expected to be finished by the middle of December.

These five are "That Gang of Mine," a race story featuring the East Side Kids, with Joseph H. Lewis directing; "The Old Swimming Hole," starring Marcia Mae Jones and Jackie Moran, direction of which is in the capable hands of Robert McGowan; "Her Father's Daughter," one of Gene Stratton Porter's most successful stories, with a fine cast headed by Wilbur Evans, Edith Fellows, Ann Doran, David Durand, and Mario Dwyer. Edward Dymtryk is the director; "Phantom of Chinatown," first of the new series of Hugh Wiley-Wong mystery dramas, starring Kaye Luke, Lotus Long and Grant Withers; and "Sunbonnet Sue," a comedy drama, of which confirmation of cast has yet to be received.

Other subjects being prepared are "You're Out of Luck," a Darro comedy-drama, and "Gypsy Cavalier," which will be produced in colour.

**A Mystery Thriller**

"The Devil Bat," one of the most successful mystery plays of the New York stage, has been adapted to the screen and is being filmed by Producers' Releasing Corporation for Pathé release. Bela Lugosi plays the stellar rôle, and the picture is being directed by Sherman Scott. The production comes in the "Special" category.

Katharine Hepburn will be seen with two male stars, Cary Grant and James Stewart, in "The Philadelphia Story." This screen adaptation of Philip Barry's dramatic hit, in which Miss Hepburn appeared on the Broadway stage, is one of the most eagerly awaited of the early autumn pictures.

With her most recent triumph in "I Love You Again" listed as one of the biggest box-office pictures of the year, Myrna Loy will next be seen with Melvyn Douglas in "Third Finger Left Hand," a comedy-drama against a New York background. In the cast are Lee Bowman, Felix Bressart, Raymond Walburn and Bonita Granville.

"The Ziegfeld Girl" will be a spectacular multi-star picture with leading rôles played by Hedy Lamarr, Judy Garland and Lana Turner. The story is in the nature of a cavalcade of the Ziegfeld tradition, elaborating on the dramatic undertones of "The Great Ziegfeld."

Judy Garland will be seen in the title rôle of "Little Nellie Kelly," based on George M. Cohen's musical stage success of the same name. Featured performers include Charles Winniger, George Murphy, Douglas MacPhail and Arthur Shields.

**Gable v. Lamarr**

Clark Gable and Hedy Lamarr are co-starring in "Comrade X," newspaper story by Ben Hecht and Charles Lederer. The great welcome given these two stars in "Boom Town" is said to have been the determining factor in immediate pairing of the players again in this new screen narrative.

"Hullabaloo," a rapid-fire story with a radio background, will present a host of talent. Among the names in the cast are Frank Morgan, Billie Burke, Ann Morriss, Leni Lynn, Sara Haden, Virginia Grey, and Donald Meek.

A new Hardy family picture is promised, and Robert Taylor will have the starring rôle in "Flight Command," a story of America's air armadas, with Walter Pidgeon and Ruth Hussey.

Joan Crawford will be starred in "A Woman's Face."

**Nick Carter Returns**

"Sky Murder" is a sequel to the earlier M-G-M Nick Carter adventure narratives, with Walter Pidgeon again playing the detective. "Dulcy" is an adaptation of the George S. Kaufman-Marc Connelly stage hit of that name, with Ann Sothern in the title part. In "Maisie Was a Lady," Miss Sothern is again the title performer.

Other properties from which M-G-M's new season productions will be drawn include "The World We Make," adaptation of the Theatre Guild play of last year, starring Norma Shearer, with George Raft in the male lead. Miss Shearer is slated to do Noel Coward's "To-night at 8.30" later in the new season.

**Other M-G-M Properties**

Among the other story properties, with likely stars, which will be source material in M-G-M's production schedule for the new season, are: "Sing Sing," starring Clark Gable; "Witch of the Wilderness," co-starring Gable and Lana Turner; "A Night in Bombay," starring Joan Crawford; "The Ex-Mayor of Boys Town," in which Spencer Tracy and Mickey Rooney will be reunited; "The Yearling," starring Spencer Tracy in the Pulitzer prize novel; "I Married an Angel," co-starring James Stewart and Hedy Lamarr; "Tortilla Flat," starring Spencer Tracy; "Babes on Broadway," co-starring the Rooney-Garland combination; "Dawn's Early Light," starring Robert Taylor; "Tropical Hurricane," co-starring Taylor and Ann Sothern; "The Thin Man's Shadow," co-starring William Powell and Myrna Loy, and "Married Bachelor," with the same stars; "The World's Our Oyster," co-starring Clark Gable and Miss Loy; "Combat Car," starring Wallace Beery; Booth Tarkington's "Lulu," starring Lana Turner; "Blossoms in the Dust," starring Greer Garson; "Slightly Married," starring Robert Montgomery; "Beau Brummel," starring Robert Donat; "The Man on America's Conscience," a drama, starring Spencer Tracy; "Wings on his Back," starring James Stewart; a new Tarzan story; and "Sea of Grass," co-starring Spencer Tracy and Myrna Loy.



Morland Graham, Mary Clare, John Mills and Rene Ray in a scene from OLD BILL AND SON, recently Trade shown by General Films

# New Films at a Glance

TITLE AND RENTER.	R.T. AND CERTIFICATE.	STARS.	REMARKS.	BOX-OFFICE ANGLE.
Charlie Chan at the Wax Museum. (20th Century-Fox)—American.	63 min. (A)	Sidney Toler, Sen Yung, C. Henry Gordon.	Crime melodrama, revolving around a wax museum. Story ingenious, characterisation good and climax showmanlike.	Very good popular booking. Nothing to harm youngsters.
*Fingers (Warner)—British.	69 min. (A)	Clifford Evans, Leonora Corbett, Elizabeth Scott.	Crime melodrama describing adventures and emotional experiences of a young "fence" in Mayfair. Story far-fetched, but types good, action versatile and staging ambitious.	Reliable proposition for the masses. Hardly suitable for youngsters.
Girl from Avenue "A" (Fox)—American.	73 min. (A)	Jane Withers, Kent Taylor, Katharine Aldrich.	Period comedy drama, describing the experiences of a homeless waif in high society. Story familiar but trimmings bright and star's performance clever. Feminine appeal obvious.	Good general booking. Good for youngsters.
Kit Carson (United Artists)—American.	95 min. (U)	Jon Hall, Lynn Bari, Dana Andrews.	Period outdoor melodrama of romance between Kit Carson, famous American scout, and Dolores Murphy, daughter of an aristocratic Californian. Teamwork hearty, spectacle terrific and scenery superb.	Very good general booking. Great for children.
Queen of the Yukon (Pathe)—American.	72 min. (A)	Charles Bickford, Irene Rich, Melvin Lang.	He-man melodrama with a woman as its central character, describing life in the Yukon. Story human and hard-hitting, characterisation impressive, climax exciting and backgrounds picturesque.	Capital general booking. Safe for youngsters.
Santa Fe Bound (Equity-British)—American.	60 min. (U)	Tom Tyler, Jeanne Martel, Richard Cramer.	Outdoor melodrama of cowboy who fights gang of ruffians and renegades in the interests of girl. Story actionful, if obvious, teamwork robust and backgrounds picturesque.	Reliable Western for the majority of halls. Great for youngsters.
Strike Up the Band (M-G-M)—American.	120 min. (U)	Mickey Rooney, Judy Garland, Paul Whiteman.	Musical extravaganza, a follow-up of "Babes in Arms." Story human and cheerful, incidental comedy and drama intimate and novel, young stars terrific, numbers tuneful and grand finale rousing and spectacular.	Excellent general booking, a box-office certainty for young and old alike.
Up in the Air (Pathe)—American.	60 min. (A)	Frankie Darro, Marjorie Reynolds, Manton Moreland.	"Who-dun-it" comedy crime melodrama, with a broadcasting station background, illustrating a youngster's successful battle of wits against crooks. Plot versatile, acting resourceful, humour bright and climax thrilling.	Good popular booking. Nothing to harm youngsters.

\* A British Picture.

## REVIEWS FOR SHOWMEN

### Kit Carson

United Artists. American (U). Directed by George B. Seitz. Featuring Jon Hall, Lynn Bari and Dana Andrews. 8,681 feet. Release not fixed.

PERIOD outdoor melodrama of romance between Kit Carson, famous American scout, and Dolores Murphy, daughter of an aristocratic Californian. The hero has a rival in John C. Fremont, a captain in the U.S. Army. Unscrupulous Spaniards and Mexicans and scalp-hunting Red Indians also interrupt the course of true love. Needless to say, the hero surmounts all obstacles in the end.

Action is both fast and spectacular, comedy by-play is healthily robust, and scenery is incomparable, but ambitious as the production is, neither its love interest nor its historical background ring particularly true. However, its hearty asides enable it to convert its stereotyped mixture of American history and conventional fiction into obvious box-office fare for the masses and youngsters. Star values consolidate the gilt-edged proposition. Very good general booking.

**Story.**—Captain John C. Fremont, an officer in the U.S. Cavalry, is ordered to convoy a wagon train to California. Kit Carson, a trapper, knows the territory backwards and is asked to take charge. He has information that the Spaniards and Mexicans have armed the Indians with rifles, and he refuses on the grounds that the trek is too dangerous for women and children. Dolores Murphy, daughter of a wealthy Californian, tries to bribe him, but still he refuses. However, the temptation to help others soon proves irresistible, and Carson and his two companions, Lopez and Ape, hit the trail.

Carson and Fremont soon disagree, but Fremont has to admit that Carson is the better man when he rescues him and his company from ambush. Dolores is of the same opinion, but class distinction prevents Carson from pressing his suit. Following this, there is trouble from the belligerent Mexicans and Spaniards, but again Carson's judgment is sound. He not only leads the convoys to safety, but completely outwits the Mexican Military Governor when he attacks the Murphy hacienda. Finally, he combines with the Californian Republic in its fight against tyranny. His reward is a colonelcy in the U.S. Army and the hand of Dolores.

**Acting.**—Jon Hall is not exactly the type as Kit Carson, but his amiable virility enables him to survive the handicap. Lynn Bari is adequate as Dolores, C. Henry Gordon is excellent as the unscrupulous Mexican Governor, and Harold Huber and Ward Bond are responsible for appropriate comedy as Lopez and Ape. The support is equally versatile.

**Production.**—The action takes place during a trek across desert wastes to California, and the scenery is more impressive than the story. But in spite of the fact that the tale and the principal players are frequently overshadowed by the backgrounds, the film is first-rate Western. Its substantial props are its succession of spectacular skirmishes and hefty fistic encounters, its popular "Three Mesquiteer" comedy-drama, represented by the teamwork of Jon Hall, Ward Bond and Harold Huber, its colourful, if conventional, love interest, and its smashing climax.

In more than holding its place in its own particular theatre, it at the same time guarantees for itself certain box-office appeal. Incidentally, it is grand entertainment for youngsters.

**Points of Appeal.**—Actionful, spirited plot, rousing spectacle, big moments of suspense, popular romance superb scenery, bright comedy relief, and box-office star.

### Queen of the Yukon

Pathe. American (A). Directed by Phil Rosen. Featuring Charles Bickford, Irene Rich and Melvin Lang. 6,545 feet. Release not fixed.

HERE we have a he-man melodrama—with a woman as its central character—which describes life in the Yukon in the days when gold was plentiful and fools were more plentiful still. The picture is based on Jack London's famous tale and, true to the author's hearty, best-seller tradition, it combines punch and heart-interest in agreeable proportions.

Irene Rich makes a more than welcome return to the screen in the leading rôle and, what is more, makes her presence felt. Charles Bickford adds to the formidable acting honours. The scenery is particularly picturesque and the timing is showmanlike. In all, grand screen fare. Capital general booking.

**Story.**—Sadie Martin, a big-hearted gambler, runs a boat in the Yukon country. She and her bodyguard, Ace, are clever with the cards, but play straight. Thorne, employee of the Yukon Mining Company, wants Sadie to sell, but she, having the mining community's interests at heart, refuses. Later, Helen, Sadie's daughter, arrives, and rather than let her be caught up in the racket, Sadie reluctantly sells.

Bob, Helen's surveyor fiancé, joins Thorne's company, but Helen is temporarily attracted by Ace's enormous virility. Subsequently Thorne uses Bob to rob the small prospectors of their land. When Bob learns the truth through Ace he fights Thorne and gives him the hiding of his life. His victory causes Helen to sit up and take notice. There is a double wedding when Sadie teams up with Ace.

**Acting.**—Irene Rich adapts her polished technique cleverly to the rôle of Sadie and brings out all the tender and human facets of the vigorous character. Charles Bickford displays agreeable vigour as Ace, Melvin Lang is in his element as villain Thorne, and June Carlson and Dave O'Brien are adequate as Helen and Bob. Appropriate comedy relief is in the accomplished hands of George Cleveland and Guy Usher.

**Production.**—The plot covers a good deal of territory—it expresses mother-love as well as conventional romance; it gives a lusty portrait of life in the days when men were men; and it makes ample provision for comedy—but, wide as its interests are, development is commendably direct. Its wide and colourful compass is accentuated by the soundness of its characterisation and the accuracy and the picturesqueness of its atmosphere. A woman's picture with a wallop, that is the show in a nutshell. And there are still title and star values. The whole is a formidable box-office equation.

**Points of Appeal.**—Good story, powerful, human characterisations, good suspense, exciting climax, and title, author and star values.

### Strike Up the Band

M-G-M. American (U). Directed by Busby Berkeley. Featuring Mickey Rooney, Judy Garland and Paul Whiteman. 10,759 feet. Released January 13, 1941.

MUSICAL extravaganza, a follow-up of "Babes in Arms," describing the dizzy rise to dance-band fame of an adolescent jazz drummer. A vocal girl friend accompanies the young maestro on his spectacular journey, and her success is no less than his. The careers of the two principal characters are decorated with spirited romantic and tender domestic by-play, and punctuated with laughable old-time burlesque. The human, scintillating revue and rousing ensemble culminates with a characteristic sumptuous and showmanlike Busby Berkeley grand finale.

Mickey Rooney and Judy Garland again register in double harness, and Paul Whiteman, famous doyen of jazz, literally lends his ample weight in direct support. The complete show is not only a marvellous gloom-chaser, but a box-office certainty.

**Story.**—Jimmy Connors, a high-school boy, and Mary, his girl friend, resolve to organise a school swing band. Their venture meets with success. They then hear of a Chicago radio competition for school bands, organised by Paul Whiteman. They enter and raise the necessary travelling expenses by putting on an old-time burlesque show at the local hall. In the meantime, Barbara Frances Morgan, daughter of the local big-shot, becomes Mary's rival for Jimmy's favours. Further complications arise when Willie Brewster, one of the youngsters in the band, breaks his arm and has to have an immediate operation. The other youngsters sacrifice the band's money in the emergency. Fortunately, Barbara's father recognises their gesture and rewards it by giving them free transport. They win the contest, and Jimmy and Mary, who has now usurped Barbara in Jimmy's affections, are sitting on top of the world.

**Acting.**—Mickey Rooney, as Jimmy, does everything but perform on a flying trapeze, and his versatility is both amusing and amazing. So is his self-confidence. Judy Garland has a little less to do as Mary, but she does her stuff equally well. The two make an entertaining and irresistible team. Paul Whiteman meets all acting demands as himself, and is also responsible for a first-class orchestra interlude. June Preisser, Larry Nunn, Ann Shoemaker and George Lessey are the best of the shrewdly selected supporting players.

**Production.**—The story is not exactly strong, yet it has tremendous human value—the scenes between Jimmy and his mother, who wishes him to follow in his father's footsteps and be a doctor, are compellingly intimate—and spirited romance—represented by Mary's love for Jimmy and her triumph over her rival, Barbara. It also makes provision for a really laughable burlesque sequence. The scenes in which the youngsters take off the hearty melodrama of the 'nineties are a riot. They also have real novelty values. In crystallising the spirit of youth in such rousing and propitious circumstances, the picture at the same time provides first-class mass and popular entertainment. Add tuneful songs and star values and the answer is, we repeat, a cast-iron box-office certainty.

**Points of Appeal.**—Bright story, human sentiment, exuberant comedy, tuneful numbers, grand team work by Mickey Rooney and Judy Garland, spectacular and rousing grand finale, showmanlike direction, tremendous juvenile appeal, feminine angle, good title and stupendous star values.

### Fingers

Warner. British (A). Directed by Herbert Mason. Featuring Clifford Evans, Leonora Corbett and Elizabeth Scott. 6,251 feet. Release not fixed.

CRIME melodrama describing the adventures and emotional experiences of a young "fence" who deserts his East End girl friend for a society dame only to discover that his first choice was best. At the same time, the sensation-seeking play-girl finds rehabilitation. The tale takes a season-ticket between Aldgate and Mayfair and spends much of its time contrasting high and low life at the expense of the former.

During the few halts in its extravagant perambulation it shows that crime *does* pay. Its confused morality robs it of conviction. But novelettish as it is, it has mass appeal. Its versatile by-play, attractive cast and ambitious technical presentation effectively cloak its lurid fundamentals. Reliable quota booking for the masses.

**Story.**—"Fingers," a native of Aldgate, makes easy money by re-selling stolen property to its original owners. His profession brings him in contact with Bonita, a seductive play-girl. She finds him exciting and gives him a tumble in society. Meanwhile, Sid Harris, Finger's rival in crime, plans to rob a warehouse where Sam Bromley, father of Finger's former lily-white girl friend, Meg, is night watchman.

When Fingers learns of this he determines to save Sam from trouble. Following a rough and tumble with Sid he succeeds. By this time Bonita is genuinely in love with Fingers, but when she sees him and Meg together she realises her case is hopeless.

**Acting.**—Clifford Evans displays plenty of self-confidence and acting ability as Fingers. Leonora Corbett has polished sex-appeal as the eventually rehabilitated Bonita, and Elizabeth Scott strikes a tender note at the other end of the social scale, as Meg. Edward Rigby, Esmond Knight, Roland Culver and Reginald Purdell draw good types in support.

**Production.**—The story is so preoccupied with class warfare—it is at great pains to point out that gangsterdom has a cleaner and healthier environment than that inhabited by Mayfair play-girls and boys—that it loses sight of the fact that its hero is an unmitigated crook. It also allows the "receiver" to profit without punishment. No story can acquire realism in such an unmoral atmosphere, but it can do the next best thing, tickle the imagination of the not too sophisticated. In this it succeeds, and its triumph over the convention is due to the versatility of its characterisation and action and the ambitiousness of its presentation.

**Points of Appeal.**—Extravagant but holding story, good title, effective atmosphere contrast, popular players, and provocative title.

### Up in the Air

Pathe. American (A). Directed by Howard Bretherton. Featuring Frankie Darro, Marjorie Reynolds and Manton Moreland. 5,494 feet. Release not fixed.

"WHO-DUN-IT" comedy crime melodrama, with a broadcasting station background, illustrating a youngster's successful battle of wits against crooks. The story is somewhat extravagant, but its occasional lack of realism is more than offset by its sense of humour and its showmanlike culminating thrills. Frankie Darro and Manton Moreland are again in double harness, and their exuberant if artless fooling fills in the few remaining gaps. The technical qualities are well up to standard, and the incidental song numbers are tuneful. Good popular booking.

**Story.**—Frankie, page-boy at a broadcasting station, takes a more than passing interest in Anne, a new reception clerk. He and Jeff, a coloured handyman, arrange on their own an audition for Anne who, by the way, can sing, but the director of programmes catches them. The incident causes Frankie to fall in Anne's estimation. Nevertheless, he determines to get her a break.

Rita Wilson, temperamental studio star, is later murdered during a rehearsal. Tex, a cowboy star, is also bumped off. Anne is one of the many suspects. Frankie and Jeff take it upon themselves to find the real killer. With the apprehension of the culprit, Anne gets her audition and, true to tradition, becomes the murdered star's successor.

**Acting.**—Frankie Darro is his own irrepressible self as Frankie, and Manton Moreland is an amusing stooge as Jeff. The two make a good comedy team. Marjorie Reynolds is a pretty Anne, and Tristram Coffin, Maxine Leslie, Eddie Kane, Dick Elliott and Clyde Dison are also sound in support.

**Production.**—The pot is a bit sketchy—it is not in the Philo Vance class when it comes to crime manipulation—but, in spite of its loopholes, it has no difficulty in creating suspense. Tension is interspersed with clean comedy and tuneful song, and the result is a happy-go-lucky, yet stern, entertainment, of which variety is the trump card. Its ace up its sleeve is its star values.

**Points of Appeal.**—Resourceful plot, bright teamwork, authentic atmosphere, pleasing song numbers, suspenseful climax, handy footage, good title and star values.

REVIEWS—continued on page 25

**BRITISH LION**



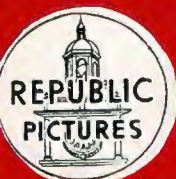
*presents*



**JAMES  
LUCILE  
RUSSELL  
GLEASON**

*in*

# "JOLLY OLD HIGGINS"



*with*

**HARRY DAVENPORT  
LOIS RANSON  
ERIC BLORE  
TOMMY RYAN**



**LONDON TRADE SHOW**  
Thursday **DEC. 5<sup>TH</sup>**  
11am

GAUMONT-BRITISH PRIVATE THEATRE  
Film House, Wardour Street, W.1.

**Republic** PRODUCTION

BRITISH LION present



*Lily of Laguna*  
*Little Dolly Daydream*  
*Soldiers of the Queen*



*Robert*  
**MORLEY**  
*Emlyn*  
**WILLIAMS**

# YOU WILL REMEMBER

THE STORY OF LESLIE STUART.  
Britain's great composer, whose life was romance itself.

London  
Trade Show Date:  
**MONDAY, DEC. 2nd,**  
11 a.m.  
**GAUMONT-BRITISH  
PRIVATE THEATRE**  
FILM HOUSE,  
WARDOUR STREET, W.1.

A JACK RAYMOND PRODUCTION

BRITISH LION FILM CORPORATION LIMITED



BRITISH LION



presents

# GIRL FROM GODS COUNTRY



*Chester*  
**MORRIS**  
*Jane*  
**WYATT**  
*Charles*  
**BICKFORD**

*Directed by Sidney Salkow*

**LONDON TRADE SHOW**  
**TUESDAY, DECEMBER 3<sup>RD</sup> AT 11 AM**

**GAUMONT-BRITISH PRIVATE THEATRE**  
**FILM HOUSE, WARDOUR ST. W.1**

*A Republic*  
**PICTURE**

# GENE AUTRY with Smiley Burnette CAROLINA MOON

JUNE STOREY • MARY LEE • JIMMIE LEWIS  
and his Texas Cowboys

A Republic PICTURE



LONDON TRADE SHOW  
Friday, Dec. 6th AT 11 A.M.  
GAUMONT BRITISH PRIVATE  
THEATRE  
Film House, Wardour Street, W. I.



**ROY ROGERS**  
and  
George "Gabby"  
**HAYES**



*the 3 Mesquiteers*

# ROCKY MOUNTAIN RANGERS



# The CARSON CITY kid



WITH  
**BOB STEELE**  
NOAH BEERY, JR.  
PAULINE MOORE



**ROBERT LIVINGSTON**  
RAYMOND HATTON  
DUNCAN RENALDO  
ROSELLA TOWNE • SAMMY MCKIM

**LONDON TRADE SHOWS**  
FRIDAY, DECEMBER 6th. AT 11 a.m.  
GAUMONT BRITISH PRIVATE THEATRE, FILM HOUSE WARDOUR STREET, W. I.



# "GIRL FROM GOD'S COUNTRY"



*In Republic's GIRL FROM GOD'S COUNTRY, a tense drama of a wild, ice-bound country, Chester Morris plays the part of a physician whom fate and other circumstances have banished to a Northern outpost of civilisation. Jane Wyatt is a gallant nurse who braves all hardships for the man she loves. Charles Bickford also has important role in the picture, which British Lion will Trade show on Tuesday, December 3, at 11 a.m., at the G.-B. Private Theatre*

REVIEWS—continued from page 18

**Santa Fe Bound**

*Equity-British. American (U). Directed by Henri Samuels. Featuring Tom Tyler, Jeanne Martel and Richard Cramer. 5,425 feet. Release not fixed.*

**OUTDOOR** melodrama telling of a cowboy who fights a gang of ruffians and renegades in the interests of a girl. The story is pretty obvious, but familiar as its content is it has punch. This, coupled with fast action and vigorous characterisation, makes it a sound supporting proposition for popular, industrial and family halls. Reliable Western.

**Story.**—Bates, a wealthy ranch owner, is shot down from ambush. Tom Cranshaw, a cowboy, witnesses the killing. Before Bates dies he hands over a considerable sum to Cranshaw and instructs him to give it to his daughter Molly. Cranshaw contacts Molly, but is promptly framed by Stanton and Denton, the men responsible for the killing of her father. To save himself and protect Molly is Cranshaw's assignment from then on. In the ensuing battle of brawn and wits he is returned an easy winner.

**Acting.**—Tom Tyler puts up a virile and agreeable performance as Cranshaw, but Jeanne Martel is somewhat lacking in experience as Molly. However, Richard Cramer, Charles Whittaker and Charles King are as good as they are tough, and restore histrionic balance.

**Production.**—There is no disguising the fact that the plot is a routine job, but what it lacks in originality, it makes up for in pace, spectacle and fisticuffs. Picturesque scenery, adequately photographed, rounds off the made-to-measure industrial and juvenile entertainment.

**Points of Appeal.**—Straightforward, hard-hitting plot, robust characterisation, vigorous scraps, popular romantic interest, refreshing locale and popular star.

**Charlie Chan at the Wax Museum**

*Twentieth Century-Fox. American (A). Directed by Lynn Shores. Featuring Sidney Toler, Sen Yung and C. Henry Gordon. 5,723 feet. Release not fixed.*

**CRIME** melodrama, the latest of the popular Charlie Chan series, revolving around a wax museum, used as a clearing house for crooks. Story gyrations cover practically everything from plastic surgery to stark murder.

Sidney Toler, as Charlie Chan, stands up well to the round trip and his hectic adventures, although somewhat wordy, can be summed up as reliable mystery entertainment. Effective atmosphere and cast-iron title values will confirm the verdict. Very good popular booking.

**Story.**—Steve McBirney, a gangster, escapes from prison after being convicted for murder on evidence supplied by Charlie Chan. Bent on revenge, he hides out in a wax museum owned by Dr. Cream. Dr. Cream, a discredited surgeon, uses his plastic skill in the establishment to alter the features of wanted criminals. Von Brom, a noted criminologist, and Charlie Chan have different theories regarding the findings in an earlier murder case, resulting in the execution of Joe Rock, a notorious gangster.

The two agree to debate the case in the hall of Cream's museum. Others to be present are Mary Bolton, a reporter, and Tom Agnew, a director of radio programmes. During the debate Von Brom is murdered. Later, Joe Rock's widow is added to the list of suspects. More complications ensue when McBirney is bumped off. In the end Charlie Chan apprehends the real killer.

**Acting.**—Sidney Toler contributes a characteristic per-

formance as Charlie Chan, Sen Yung supplies appropriate comedy relief as Charlie's inquisitive son, and C. Henry Gordon, Marc Lawrence and Ted Osborne are well cast as crooks. Joan Valerie, Marguerite Chapman, and Hilda Vaughan are adequate in small feminine rôles.

**Production.**—The story is not lacking in ingenuity, there are strong grounds for suspecting each of the many suspects, and to make doubly sure, its ingenuity is supported by effective, if macabre, chamber of horrors backgrounds. The showmanlike combination of eerie plot and even more eerie atmosphere, together with convincing characterisation and slick timing, enables the play to grip, in spite of its complexity and its verbosity.

**Points of Appeal.**—Ingenious story, effective atmosphere, suspenseful climax, good characterisation, appropriate comedy relief, compact footage and box-office label.

**Girl from Avenue A**

*Twentieth Century-Fox. American (A). Directed by Otto Brower. Featuring Jane Withers, Kent Taylor and Katharine Aldridge. 6,582 feet. Release not fixed.*

**PERIOD** comedy drama, describing the experiences of a homeless waif, adopted for copy purposes by a wealthy playwright, in high society. Needless to say, she gives the "upper ten" a lesson in sportsmanship and humanity before her sojourn ends. Laughs and tears are earned the easy way, but in spite of its artlessness and its obviousness, the picture is good popular entertainment. Its sheet anchor is Jane Withers. Her vitality and versatility more than offset time-honoured conventionalities. Good general booking.

**Story.**—Jane, a homeless waif, with music-hall training, attracts the attention of MacMillan Forrester, a wealthy

young playwright, when she tries to get a meal in an hotel for nothing. He sees in her material for a new play, and invites her to stay in his elegant Park Avenue home. She wins over Bishop Phelps, MacMillan's uncle, and knocks Steve, MacMillan's alcoholic young brother, into shape, but Mrs. Forrester, MacMillan's mother, refuses to accept her. So does Lucy, MacMillan's fiancée. Later, Jane is given the leading rôle in a society charity show, and this adds to the annoyance of Lucy and Mrs. Forrester. Meanwhile, Jane reads MacMillan's play, and discovers for the first time that his interest in her is purely professional. Heart-broken, she decides to run away. At this juncture Lucy has her kidnapped rather than she should appear in the charity show. She escapes in the nick of time, and in the grand finale solves everybody's problems as well as her own.

**Acting.**—Jane Withers is not a good looker, but she knows how to act, and has tremendous vitality and versatility. These qualities enable her to make something of the rôle of Jane. Kent Taylor, Katharine Aldrich, Laura Hope Crews, Jessie Ralph, Harry Shannon, Vaughan Glaser, and Rand Brooks act with ease and look well.

**Production.**—The story, which is a cross between Pygmalion and Cinderella, is far from new, but familiar as it is, it has an enduring human interest and much good humour. In showing up society, it exhibits a slight bias, but Jane Withers is so natural as the instrument employed for the dressing-down that the exaggerations enhance rather than detract from the play's merit or appeal. In other words, clever acting by the young star and showmanlike direction effectively reburnish a box-office heirloom.

**Points of Appeal.**—Spirited, if familiar plot, strong human and feminine angles, versatile performance by Jane Withers, sound supporting cast, colourful staging.

**SHORTS OF THE WEEK REVIEWED**

**COLUMBIA**

**NUTTY BUT NICE.** *American (U). Featuring The Three Stooges. Two reels. Release not fixed.*—Boisterous knockabout comedy, describing the adventures of three hotel employees who pit their wits against gangsters and win. The fun is mainly for industrial audiences and youngsters. Average comedy short for the masses.

**SPORT OF KINGS.** *American (U). One reel. Release not fixed.*—Peep behind the scenes of racing in America, showing glimpses of the training of horses and the conduct of the actual races. Not entirely original in treatment or subject matter, but a fair average fill-up for most halls.

**M-G-M**

**AN UNRECORDED VICTORY.** *British (U). 1,796 feet.*—A G.P.O. short, this featurette explains the Government's "back to the land" scheme. It also deals with evacuation. The salient issues are straightforwardly presented, but in spite of its authentic detail and painstaking treatment it is a bit tedious. Patriotic angles are its strongest asset. Average fill-up.

**†SUVA, PRIDE OF FIJI.** *American (U). 783 feet.*—Fitzpatrick travelogue photographed in Technicolor, describing a visit to the Fiji Islands. Details, colour photography and commentary very good. First-class general fill-up.

**BUYER, BEWARE.** *American (A). 1,903 feet.* "Crime Does Not Pay."—A cameo gangster melodrama, this featurette shows what happens when unscrupulous tradesmen encourage dealers in stolen property and goods. The

moral is driven home to the accompaniment of strong, exciting and convincing drama. Excellent featurette.

**THE BARON AND THE ROSE.** *American (U). 971 feet.*—Cameo biography telling of the colourful life of Henry Stegel, a Pennsylvanian glass-blower, who acquired fame and riches in the middle of the eighteenth century, but sacrificed his art to vanity. Treatment and presentation intelligent and showmanlike. Very good short.

**RKO-RADIO**

**BESTED BY A BEARD.** *American (U). Featuring Leon Errol. Two reels. Release not fixed.*—Domestic comedy of a hen-pecked husband who resorts to subterfuge to straighten out involved domestic finance. The gags are good. First-rate comedy fill-up.

**SUNK BY THE CENSUS.** *American (U). Featuring Edgar Kennedy. Two reels. Release not fixed.*—Domestic comedy telling of a husband's clumsy attempt to find a rich wife for his parasitic father-in-law. The star makes the most of evergreen gags. Handy popular fill-up.

**WARNER.**

**INTO THE BLUE.** *British (U). One reel. Release not fixed.*—Interest short, dealing authentically with the training of R.A.F. pilots. Detail, photography and commentary good. Outstanding fill-up, one of urgent topicality.

**†HOBBO GADGET'S BAND.** *American (U). One reel. Release not fixed.*—Merrie Melody cartoon, photographed in colour, burlesquing the hobo. Gags and colour work good. Very good short of its type.

† In colour.

**WARWICK OPENS NEW KINEMA**

**REX, BRISTOL, ALMOST READY**

Notwithstanding the difficulties associated with the supply of building and other materials, and the enforced suspension of work for a considerable period, the New Cinema at Warwick, with which Capt. S. W. Clift is associated, has been completed and was opened on November 9 by the Mayoress.

J. H. Rowe, managing director of the controlling firm, recalled that before the commencement of the war much of the steel-work was already up. Work was suspended for some time, but the Government eventually decided to allow building to continue.

Since then innumerable difficulties with regard to supplies of materials had had to be surmounted, and it was greatly to the credit of all concerned in the work that they had made a really good job and had come through a trying time with flying colours.

Referring to the exterior of the kinema, Mr. Rowe said it had been felt that a brick building would be much better than one of an ultra-modern style, which would have been quite out of place in a town like Warwick.

The Mayoress said that the New Cinema had been much needed in Warwick. Those responsible had made it a very beautiful place, and she was sure it would not be long before they really got going. She welcomed the fact that half the proceeds of both shows on Saturday were to be devoted to her own parcels fund—the other half was earmarked for the Clifton Cinemas Spitfire Fund.

After the Mayoress, Capt. S. W. Clift, another director, paid tribute to the splendid work done by the architect of the kinema—E. S. Roberts—and to all who had worked hard in its construction.

The programme featured Edgar Wallace's "The Case of the Frightened Lady" (British Lion).

**LICENCE GRANTED TO REX, BRISTOL**

The Rex, North Street, Bedminster, has now been completed and a licence for the house will be applied for at the next sitting of the licensing justices, on December 2. Planned some years ago by Union Cinemas, Ltd., the site was cleared and the foundations prepared and then the work of erection was suspended for a considerable time.

There was, at one time, some fear that the project would be abandoned, and the Bedminster Traders' Association approached the late John Maxwell with an urgent plea that the kinema should be erected. He assured them that the house would be completed, and this promise has now been kept. The original plans have, however, been modified.



"Sandy," in SANDY IS A LADY, Trade shown on Wednesday by General Films

**FOOD AND ITS PREPARATION**

**GAS INDUSTRY'S DOCUMENTARIES**

An interesting co-operative venture was revealed when last week three short films produced for the Gas Industry by the Realist Film Unit and presented by that industry to the Ministry of Food for distribution, were screened in the showroom of the British Commercial Gas Association, 1, Grosvenor Place, S.W.

The donors have been content with the occasional appearance of gas stoves in the films as their share of the publicity received, and the accent is duly placed on the food rather than upon the method of cooking.

"Green Food for Health" lays emphasis on the value of this kind of food, especially that home-grown. "Choose Cheese" (for later release) shows the value of cheese food dishes; while "What's for Dinner?" shows how the casserole can make food most appetising.

All three are very well produced, the last-named being a real gem, full of interest and including some good character acting.

A fourth film, "It Comes from Coal," is cram-full of interesting matter, but unfortunately its commentary, while excellent in matter, is spoken by a voice not suitable for the purpose. It should be re-recorded, and then would command a wide release not only in England but in all English-speaking countries.

The films are available on both 16 mm. and 35 mm. stock.

**NATIONAL S.O. PLANS**

**Sussex Welcomes Decision**

**MEARS AND THE PRESIDENCY**

**T**HE possibility of Councillor H. P. Mears being prevailed upon to continue for another year as president of the C.E.A. was mentioned at the meeting of the Sussex Branch, which also warmly welcomed the decision of the General Council to press for unconditional Sunday opening on a national basis.

DAN BENJAMIN (the chairman) said that this decision would be particularly welcomed in Sussex, as the Sunday Entertainment Act of 1932 allowed local authorities to impose practically any conditions they liked with regard to charity payments, type of films, "and a hundred and one other irksome conditions that add to the exhibitors' troubles to-day."

"In Brighton," added Mr. Benjamin, "we had unconditional Sunday opening long before the Act was passed, and if we could revert to that state it would be a great advantage to all of us, particularly as certain people, whenever there is money to be found, use us as a chopping block!"

**A MEMBER:** The kinema industry is always the one that has been victimised (Hear, hear.)

**THE CHAIRMAN:** If by any chance we could get that charity clause deleted for the whole of the country I think it would be very much better for all of us, because it places us on terms of equality with other trades and industries in the country.

**Black-leg Entertainment**

The use of 16-m.m. projectors for the exhibition of Ministry of Information films at public libraries and similar public places was reported upon by Mr. Richards, and there was general agreement with a suggestion that it behoved all members to watch that these projectors were used for this type of film only, and not for entertaining the public.

As one of the members observed—"Our difficulties are quite enough at the present time without the Ministry of Information giving any possible facilities for entertaining the public free, however unwittingly it may be done."

**Films for the Troops**

Mr. RICHARDS briefly reviewed the problem of entertainment for the troops, and said he felt sure that, if the Army Council heard the full C.E.A. explanation, they would realise that exhibitors were the only people to entertain the troops, and not the Army Council.

If the Army Council go forward with some of their plans, said Mr. Richards, they would only add to the exhibitors' difficulties, which were great enough already. He felt sure that, given careful consideration of the problem, the commonsense view would prevail.

**Another Year for Mears?**

A letter was received from the North Western branch recommending the candidature of W. J. Speakman for the Vice-Presidency of the Association.

RANDOLPH RICHARDS said that Mr. Speakman was a very good candidate, and he would certainly support him, and would like Sussex to do the same.

The possibility of Coun. Mears being prevailed upon to continue in the presidency for another year was mentioned, and in view of this it was decided to defer any definite resolution until the next branch meeting.

**The Alert Problem**

The matter of varying the procedure for the announcement of alerts was discussed, and in connection with proposed methods of making the announcement without interrupting the programme had been taken up with the Chief Constable of Brighton, who had shown his interest in an alternative method by means of a lighted box, similar to an exit box, in which the "Alert" would be shown in red and the "All Clear" in green.

Mr. BENJAMIN mentioned that he was fitting up one of these at the Princes, and invited members to see the result of the experiment before the matter is officially taken up again with the authorities.

**Transport and Christmas**

DAN BENJAMIN reported that it had been impossible to get a united decision to close the Brighton halls on Christmas Day, and the matter would therefore be left to individual action.

In view of the fact that a number of the kinemas will be open, a suggestion had been made that the local transport company should be approached with a view to providing extra transport facilities on that day.

Mr. BENJAMIN said, "Considering the difficult times the transport drivers and conductors have had in the black-out, I think they are definitely entitled to their Christmas Day. They have done one of the finest jobs in Brighton since the war started, and they will have even more difficult conditions to face in the winter months ahead."

On the proposition of Randolph Richards, seconded by P. G. Lundy, it was unanimously resolved not to ask for the additional transport facilities.

# AN ENTERTAINMENT PARADE FROM BRITISH LION

## Seven New Films Suitable for All Classes

### VARIED LINE-UP

"IDEAL box-office entertainment for all classes," is S. W. Smith's description of British Lion's next Trade show line-up, a finely varied selection of seven films. "No propaganda, no pandering to high-brows or low-brows—just good box-office entertainment, such as the public require in these times, is our aim."

The two main films, with their widely diversified themes, have obvious general appeal. "You Will Remember" is an outstanding British film, which will reflect much credit on home production, while "Girl from God's Country," chief of the six Republic pictures in this new group, is a worthy successor to Republic's recent big winners—"Dark Command," "Wagons Westwards," "Scatterbrain," and "Three Faces West."

Particulars of the schedule are as follows:—

December 2.—Gaumont-British Private Theatre, 11 a.m., **You Will Remember**, with Robert Morley, Emyln Williams, and Dorothy Hyson.

December 3.—Gaumont-British Private Theatre, 11 a.m., **Girl from God's Country**, with Chester Morris, Jane Wyatt and Charles Bickford.

December 4.—Gaumont-British Private Theatre, 11 a.m., **Melody Girl**, with Johnny Downs and Ruth Terry.

December 5.—Gaumont-British Private Theatre, 11 a.m., **Jolly Old Higgins**, with James, Lucile and Russell Gleason.

December 6.—Gaumont-British Private Theatre, 11 a.m., **Carolina Moon**, with Gene Autry, Smiley Burnette and June Storey; and Gaumont-British Private Theatre, 2 p.m., **The Carson City Kid**, with Roy Rogers, Pauline Moore and Noah Beery, Jr.; and **Rocky Mountain Rangers**, with Bob Livingstone, Rosella Towne and Raymond Hatton.

#### "You Will Remember"

"You Will Remember" is based on the colourful career of the famous British composer Leslie Stuart, the romantic life-story of a meteoric genius, who, from such humble beginnings, rose to pre-eminence in his profession, then dropped into comparative obscurity and finally, through another freak of fortune, made a sensational comeback in a crowded lifetime of romantic adventure. Portraying this delightful character is Robert Morley, while the part of Leslie Stuart's life-long friend—Bob Slater—is played by Emyln Williams, the brilliant actor whose recent broadcasts have made even more famous.

The story follows closely the life of the composer, whose budding genius mastered a piano won by his father in a raffle, and is soon playing in an old-time music-hall. His compositions are steadily rejected, however, until a distinguished singer, Signor Foli, hears one of his ballads, introduces him to a publisher, and his fame is soon established.

His "Soldiers of the Queen," "Lily of Laguna," "Little Dolly Daydream" compositions are soon all the popular rage, and the erstwhile slum boy is being lionised everywhere and counting as his intimate friends stars like Ellaline Terriss and Eugene Stratton. After his immense success with "Florodora," he goes on a holiday with Stratton and loses a fortune. Returning to England, he finds that ragtime is sweeping the country, and his ballads are beginning to date. Desperate, he plunges on the Stock Exchange, and loses all, and soon the popular idol of yesterday finds himself in prison for debt. Throughout his entire mercurial career his one faithful friend is his pal of his boyhood days—Bob Slater—who has alternated his means of livelihood between being sweep, news-vendor, and shoeblack. The amazing friendship between these two strangely contrasted men forms the background of the screen play.

Music plays a big part in "You Will Remember"; the rendering of "Lily of Laguna" and "Little Dolly Daydream" is by the London Symphony Orchestra, under Percival Mackey. Ellaline Terriss is played by Dorothy Hyson; Eugene Stratton by Tom E. Finglass, who, incidentally, was also a great friend of Leslie Stuart. "You Will Remember," a Jack Raymond production, includes in the big cast: Nicholas Phipps, Gertrude Musgrove, Charles Lefaux, Allan Leaves, Charles Victor, Maire O'Neill, Maurice Kelly, Roddy MacDowell, Muriel George and Mary Merrill.

#### "Girl from God's Country"

Chester Morris, whose dual characterisation in "Wagons Westwards" earned general acclaim; Jane Wyatt, feminine star of "Lost Horizon," and ever-popular Charles Bickford, are the three-star combination, heading the talented cast of "Girl from God's Country," which has its main settings on the Alaskan border.

Morris is a doctor, labouring and ministering in a small community in the snow-covered wastes of the Great North-West country, in an endeavour to forget and escape from an incident in his past. He advertises for a nurse to assist him in his arduous work, but one by one they arrive only to return because they are unable to withstand the rigorous life. When, however, Jane Wyatt arrives, she stays because she realises the immense humanitarian work which Morris is doing.

A strong, romantic triangular situation is brought about by the arrival of "mystery man" Charles Bickford, whose real mission there is to arrest the doctor on a manslaughter charge. The detective, whilst

taking his man back to stand his trial, is stricken with snow-blindness, and is cured by his prisoner, who is also his rival for the affections of Jane Wyatt.

Armand Schaefer produced this dramatic story which was directed by Sidney Salkow. Among the supporting players of "Girl from God's Country" are: Mala, Kate Lawson, John Bleifer, Mamo Clark, Ferike Boros, Don Zelaya, Clem Bevans, Ed Gargan and Spencer Charters.

#### "Melody Girl"

With an all-star musical comedy cast, including Johnny Downs, Ruth Terry, Barbara Allen, Billy Gilbert, Claire Carleton and Mary Lee, "Melody Girl" is a glamorous, gay story, in which half a dozen new song-hits have been woven.

In reviewing "Melody Girl," *Variety* says: "Republic gets a head start on the other studios, in what looks to be a drive for comedies with music aimed to counter-act heavy dramatics in real life."

Johnny Downs and Ruth Terry are mainly the song and dance combination, with Billy Gilbert and Barbara Allen (Vera Vague of the radio) providing most of the comedy.

Lester Matthews, cast as a racketeering theatrical producer, is the central character of the hilarious plot. Johnny Downs is his assistant, who falls in love with Ruth Terry, the niece of two wealthy spinsters, who finance one of Matthews' crooked charity shows. Billy Gilbert is given the unusual rôle of detective.

The rapidly progressing Claire Carleton plays the part of Lester Matthews' wise-cracking wife. Republic's remarkable little starlet, Mary Lee, popular figure in recent Gene Autry films, is given her first important rôle and puts over a snappy new number titled, "Whatcha Gonna Do When There Ain't No Swing." Lew Lander directed.

#### "Jolly Old Higgins"

"Jolly Old Higgins" is the seventh in the Higgins Family series of popular comedies, with James Lucile and Russell Gleason, Harry Davenport, Lois Ranson and Tommy Ryan featuring this fun-providing family.

The irrepressible Higgins's latest whirlwind of merriment arises from the social consciousness of the family. Finding their daughter snubbed at a local "home-talent" production because of Joe Higgins' low social standpoint, Grandpa finds a way to have the family elevated to the peerage. He conspires with a man named Titterington to "discover" that Joe is the long-lost heir to the Earl of Puddlestone, whose death has recently been announced. The plot succeeds, and the once-despised Higginses become social lions. Unfortunately, for the security of the conspiracy, Titterington is a chronic alcoholic addict and also a black-mailer, with no qualms.

#### New Gene Autry Film

Gene Autry lives up to all expectations in his current Republic film, "Carolina Moon." Aided and abetted by Smiley Burnette, his genial comedy aide, and the engaging June Storey, his leading lady, he turns in one of his most entertaining performances to date in a "musical Western" which goes "Southern" in a big way.

Gene and Frog, his pal, journey to Carolina to retrieve a valuable blooded horse which Gene believes he has bought, and Caroline Stanhope, daughter of the former owner, believes he has acquired by trickery. There are, however, a series of complications, including a mortgage on the ancestral Stanhope acres, and a leering villain to snatch the beautiful Caroline when the mortgage foreclosed on the estate. Gene and Frog set about to straighten out the tangled Stanhope affairs and restore the family to its former prosperity. Little Mary Lee turns in an excellent performance as Patsy, Caroline's little sister. Among the other players are Eddie Waller, Hardie Albright, Robert Fiske, Frank Doe, Terry Nibert and Etta McDanie.

#### Fast Action in Roy Rogers Film

Double-barrelled action is the keynote of "The Carson City Kid," starring Roy Rogers, which deals with the adventurous escapades of the Carson City Kid, a fabulous character from the archives of Western history. Although widely famed as a bad-man and stage-coach robber, the Kid was in truth an honest citizen who hobnobbed with criminals in order to make the connections which would lead him to the killer of his brother, on whom he vowed revenge. Pauline Moore is cast as Rogers' leading lady. Noah Berry, Jr., Bob Steele, Francis MacDonald and Hal Taliaferro contribute their talent to supporting rôles.

#### "Rocky Mountain Rangers"

Republic adds a pinch of glamour to its Three Mesquiteers' Western, "Rocky Mountain Rangers." Red-headed, tall and shapely Rosella Towne is a newcomer to Westerns, but not to pictures, having done many glamour girl rôles.

Supplying the love interest for Bob Livingstone in the picture, Rosella Towne is the daughter of a gunsmith in a wild abandoned town. Duncan Renaldo and Raymond Hatton are the other Mesquiteers.



Madeleine Carroll, Preston Foster and Gary Cooper in NORTH-WEST MOUNTED POLICE (Paramount)

## Carlton Gala Reopening

### "NORTH-WEST MOUNTED POLICE"

#### A DeMille Triumph

NOTHING short of a triumph is Cecil B. DeMille's new picture, "North West Mounted Police," which had a gala opening at the Carlton Theatre, Haymarket, on Monday, November 25, the distinguished audience including members of the diplomatic corps, Canadian Government officials and representatives of all the fighting services. Gary Cooper and Madeleine Carroll are the stars of the production, and such starring players as Paulette Goddard, Preston Foster, Robert Preston, Akim Tamiroff, Lynne Overman, George Bancroft, Lon Chaney, Jun., and Walter Hampden have important rôles.

As if that cast were not enough to overwhelm and delight any audience, DeMille has chosen this picture to be his first made entirely in Technicolor, and a wise choice it was with the beauty of Miss Carroll and Miss Goddard and the red coats of the Mounted and the incomparable scenic backgrounds to be caught by the Technicolor cameras.

Never one to skimp when it comes to story either, DeMille has come up with a grand narrative this time, one that packs action and romance and fills every reel of the picture with thrill upon thrill.

#### Factual Theme

The story has its basis in actual fact and starts when the Metis, a half-breed Canadian people, revolt against the government under the leadership of Duroc (Tamiroff), Corbeau (Bancroft) and Louis Riel (Francis McDonald). They tell Sergeant Jim Brett and Ronnie Logan, of the Mounted, that they

must have an answer to their demands within twenty-four hours.

At this point, the life of Brett is threatened by the angry Metis, who feel safe in their gathering place at Batoche, but April Logan (Carroll) who is Ronnie's sister, saves him by announcing the birth of a son to one of the leaders. Shortly thereafter Brett thanks April and tells her of his love.

Later, at Fort Carlton, the Mounted's post, an addition is made to those present when Dusty River (Cooper), a Texas Ranger, rides to inform Inspector Cabot (Montague Love) that he is after a murderer. Next morning Dusty meets April, who drives a wagon into the Fort bearing the bodies of two Mounted, one dead and the other about to die. It soon becomes apparent that Corbeau, the man Dusty is after, did it. In the midst of all this excitement it becomes apparent that Dusty would like to dispute Brett's claim to April's affections.

From this point, Dusty, accompanied by April and Tod McDuff (Overman), rides back to Batoche where he hopes to capture Corbeau, while Brett goes to the camp of the Crees to persuade Chief Big Bear (Hampden) that he should remain loyal despite Corbeau's offer of a Gatling gun and the odds of thousands of half-breeds arrayed against a mere fifty of the Mounted.

#### Ambushed by Half-breeds

The next high point of the picture contains the climax of the film, a bloody ambush of the Mounted by the half-breeds led by Corbeau and his Gatling gun; for Corbeau has promised Chief Big Bear that he will bring him the red coats of the Mounted before three suns have set, and Big Bear has promised to go on the warpath if he does.

The second ambush only becomes possible because of Ronnie's romantic interest in Louvette, a tempestuous Indian girl. Sent out to prevent an ambush, Ronnie deserts his post to yield to Louvette's persuasion to marry her. She has him captured and tied up by Indians, while Ronnie's co-watcher is killed.

#### Thrill Follows Thrill

No mere recital of these thrills can convey what they are on the screen under the guidance of Producer-Director DeMille. There are many additional thrills before the picture comes to a close, and before there is any determination as to just who gets the affection of April.

With such a host of stars operating under the DeMille banner, it would require thousands of words to describe the work of all the performers. Cooper does a magnificent job as the quiet Ranger, and Miss Carroll has never been more beautiful. And then there is Miss Goddard, who makes Louvette, the Indian girl, the sort of siren who makes it look credible when a Mountie leaves his post.

Of the photography, the horsemanship, the humour as dispensed mostly by Tamiroff and Overman, enough cannot be said. "North West Mounted Police" ranks as nothing short of a triumph for DeMille, his host of starring players and everybody concerned with the production.

## WAR BONUS FOR MANCHESTER WORKERS

### S.O. Discussion with Watch Committee

Consideration was given by the Executive Committee of the Manchester, Salford and District branch, at its meeting last week, to the terms of the application of the N.A.T.K.E. for a war bonus of 7½ per cent. H. D. Moorhouse presided.

Negotiations have been proceeding for some time between representatives of the branch and the N.A.T.K.E. Apart from one or two slight amendments, the terms were agreed to. A full report on the negotiations will be submitted to the annual general meeting of the branch next month.

Recently, the branch appointed a sub-committee which it was suggested should confer with a sub-committee of the Manchester Watch Committee on the subject of Sunday opening. The Watch Committee have not yet appointed their sub-committee.

## LEEDS DISPLEASED WITH K.R.S.

### RENTAL AGREEMENTS

The Leeds Branch of the C.E.A. expressed its displeasure at the terms of a letter drawn up by the K.R.S. and enclosed in a communication from the C.E.A. General Secretary. The letter related to the K.R.S. attitude re the consideration of the position of exhibitors who could not fill contracts through the closing down of cinemas.

Many of the points were debated at full length, but attention being drawn to a clause in film hire agreements relative to obligations being nullified in the case of closure through certain war changes, it was agreed to defer further deliberations until the next meeting.

E. M. RUSH, the Secretary, said this was advisable, because another communication was expected from Mr. Fuller re definition of what was meant by "associated cinemas."

The meeting, however, conveyed that the terms of the K.R.S. letter were "not liked," and it was left to the delegates to act accordingly in any discussion on the subject at the next general council meeting.

The problem confronting exhibitors in areas where commanding officers asked for concessions for soldiers was mentioned at the meeting at the Leeds Branch of the C.E.A.

#### Films for the Troops

The sympathetic attitude of exhibitors was expressed, and there was a reminder of a general council decision that members should have seats available for soldiers at a price not lower than the lowest price in their general scale of charges.

It was decided to send a letter to all members of the branch pointing out the ruling of the C.E.A. on this matter.

#### V.-P. Support Deferred

Though expressing itself favourably towards the nomination of W. Speakman by the North-Western Branch for the Vice-Presidency of the C.E.A., the Leeds Branch deferred any definite recommendation pending possible nomination of some other person or persons.

Branch delegates to the General Council commended Mr. Speakman as very capable and worthy of their support.

# A Welcome to the Documentary

## PUBLIC APPROVAL

FOR many years the main body of exhibitors in this country has not extended a hearty welcome to documentary films. This is surprising, because there are many exhibitors consistently showing these films who find their audiences appreciate them. In fact, it is not uncommon to find these subjects receiving more applause than the main picture.

It has taken the war to bring about a change in the outlook for documentary films. There have been many subjects shown in our theatres recently which have achieved considerable success—i.e., "Squadron 992," "Behind the Guns," "These Children are Safe," "Men of the Lightship," "Babes in the Wood." The last-named subject enjoyed a run of twenty weeks at the New Gallery.

It is strange that British exhibitors have not given more support to this type of film, as by common consent the British documentary ranks high in its own class with similar films produced in any other country.

Owing to the meagre returns secured by documentary films British producers have had to conduct their business in the most economic way possible, and that they have successfully done so is proved by the fact that the producing companies responsible for putting these films into the position they at present occupy are still in business, in spite of having had a bitter fight for ten years or more. This state of affairs does not apply to all branches of the film industry in this country.

### Practical Public Service

The British Council long ago discovered that the documentary film has a very definite place for national purposes, and the Ministry of Information is finding that it can be used to equally good effect in conveying to the people of this country an idea of the national war effort.

Nothing succeeds like success, and it is to be hoped that the public approval given to documentary films, all of which have been produced by reputable producers, will convince exhibitors that there is something in this type of film which in the past has all too frequently been classed as "fill-ups."

There is in this country a body of men who know their business, have proved that they can conduct it in a reasonable manner, and can provide something which the public wants. Is it too much to hope that recent successes will bring about a change of mind in the exhibitor and open up the theatres more to a type of film which this country has proved it can turn out as well as any other?

### "SAINT'S VACATION"

#### Fenton on-Rail Sequences

This week, work on "The Saint's Vacation" at Denham has been concentrated on the train sequences, in which the "Saint" is urged to "butt" in on a nefarious scheme planned by a crook organisation.

Director Les Fenton found the technical equipment for the B.F. process required for the shots well up to the equivalent apparatus in Hollywood. Train-moving backgrounds are always difficult and entail many patient hours of work while the "plate" is run or reworked; any fluff by an actor means longer delays than with straight shooting, and both actor and crew are inclined to be "edging." However, under Fenton's cheerful and unruffled guidance work proceeded smoothly and rapidly, much to the surprise of many visitors.

I noticed cameraman Bernard Knowles is using the famous western "master" magnifier 715, which achieved notoriety after a description of its amazing sensitivity had appeared in the issue of KINE, dated October 3. The meter is the property of John Ojerholm, who loaned it to Knowles for his previous picture and who found its sensitivity of considerable assistance in reducing lighting levels without affecting negative quality. By using the meter many unusual effects are possible.

Both Sally Gray and Hugh Sinclair appear in these train sequences, together with Leueen Macgrath, who portrays a kind of glamour-vamp, and Arthur Macrey.

## TRAIN SETS AT LIME GROVE

### Progress on "The Ghost Train"

After five weeks' work on the same set—namely, the waiting room interior—the G.B. Gainsborough unit making "The Ghost Train," which Walter Forde is directing, is at last moving over to a new setting.

The new set, taking shape on stage 4, is the exterior of the waiting room, complete with a long platform, two sets of railway lines, carriages and all the innumerable objects always associated with a country railway station. The realism of this set is enhanced by the finely conceived perspective-continuity of the two railway tracks beyond the station.

Walter Forde believes that the G.B. studios could well be named "Railway Junction" owing to the large number of films having a railway background made there. A few mentioned included "Rome Express," "Seven Sinners," "A Lady Vanishes," "Thirty-Nine Steps," and "Secret Agent." The construction crews are so experienced at building these railway sets that, watching them at work preparing the set for use, their pride in "realism" is at once apparent and they chat among themselves about the many studio happenings on past "railway" pictures.

Incidentally, on this production of "The Ghost Train" it is impossible to cut in any shots from the earlier film, due to the war time conditions, such as blacked-out carriage windows, stations, etc. Everything has to be shot specially with a careful eye on the many new regulations affecting travellers on railways. This side of a production is often forgotten in the Press. Upstairs the model department were working on some of the many permanent way

Cameraman Bernard Knowles using the new Western "Master" 715 to key light Hugh Sinclair on the set of THE SAINT'S VACATION at Denham



## Film Policy of the R.A.F.

### "MAJOR BARBARA" FLOOR SEQUENCES COMPLETED

Gabriel Pascal has completed all the floor sequences on "Major Barbara," which he is producing and directing for G.B. Gainsborough, starring Wendy Hiller and Robert Montagu.

This star-studded version of G. B. Shaw's play is regarded as one of the most important productions of recent years. Made with the co-operation of the Salvation Army, it has for its principal the S.A. Hall at the Albert Hall.

Headed the remainder of the cast are Rex Harrison, who portrays Gusins, and Evelyn Williams as Suoody Price. Other roles and their players are: Marie Lorr as Lady Britomart; Robert Newton as Bill Walker (who, incidentally, has put up a magnificent performance); Kathleen Corbett as Meg; Walter Hood, Stephen; Renee Oude-Ward, Sarah; David Lee, Lomas; Cyril Thornike, Mrs. Baines; Miles Marrison, Morrison; Deborah Kerr, Jenny; Marie Ault, Kummy; Margaret Rutherford, Mrs. Price; O. B. Clarence, Rettigrew; Cecil Trouncer, Bilton; Tom Inatner, Todger; Marjorie, with Ronald Blumer as the street hawker, Edward Goguy the night watchman, and the late Donald Catterop as Peter Shirley.

Konnie Neame is cameraman; "Prof." Pizey, stills; Martin Paggi, sound; Eileen Corbett, continuity; Jack Hildyard, operative cameraman, and Teddy Beard, first assistant.

### "SPRING MEETING"

#### Ends at Welwyn

Final scenes on "Spring Meeting," which Walter Mycroft is producing for A.B.P.C. at Welwyn, have now been completed, and the film is now in the cutting stages. Norman Lee directed, with Sarah Churchill and Michael Wilding.

Mycroft has personally supervised the production, which is based on the successful Ambassador's play of 1933 written by M. J. Farrell and John Piery, and it is regarded as one of the most important subjects made at the Welwyn plant.

A fine cast supported the leading players, including Nova Pilbeam, Margaret Rutherford, W. G. Fay, Henry Edwards, Basil Sydney, and Enid Stamp-Taylor.

Walter Harvey was cameraman, with Charles Gilbert art director.

### SUPPORT FOR THE BRITISH PRODUCER

By H. Chevalier

ON November 7 Michael Balcon published in the KINE, a protest about the lack of facilities granted to British producers by the R.A.F. I should like to place a few observations before you concerning the film policy of the R.A.F.

As you know, of late I have been working closely with the R.A.F. over certain matters relating to propaganda and I have been able to gain an intimate knowledge of the workings of the departments concerned.

In the first place I would emphasise that any facilities granted by the R.A.F. are necessarily subject to the various commands, Fighter, Bomber, and Coastal, etc., being able to accommodate the film units without interfering with their normal and important duties in the conduct of the war. Some producers have, I know, expected the same facilities during war time conditions as would be granted in peace time.

#### Opportunism

There is a ban by the R.A.F. on sending aloft bombing and fighting reconnaissance machines merely for film units to record either the take-off or return of machines, and even in the case of the "March of Time," quoted by Mr. Balcon, and earlier still, "The Lion Has Wings," the units had to wait around at flying fields to record the shots they required. In fact "March of Time" spent several months in this manner obtaining material for their film.

On the other hand, many producers have been refused permission to film certain objects or accompany machines on certain flights when a little forethought would have made them realise the impossibility of the request.

Concerning this point producers have at times applied for facilities at such short notice that it would be impossible to obtain the necessary internal R.A.F. official sanctions in time, even if the operational duties of the R.A.F. were such that the film unit could be accommodated within the desired times.

#### Suitability of Subject

There have been frequent complaints that companies have submitted plans to make certain subjects which, in the eyes of the R.A.F., are undesirable, and when requested to submit alternative plans with which the R.A.F. could co-operate, the companies concerned have refused. In one case a script submitted was so incompetent that the Air Ministry were surprised to think it could have ever been offered.

Other difficulties arise concerning the standing of the company desiring facilities, for innumerable production companies have sought facilities to film R.A.F. subjects. There was another case when a company applied for facilities to make a certain subject, claiming that they had been officially commissioned to make it; on investigation this claim was found to be false.

#### Procedure

All these things make the work of the departments concerned extremely difficult. Every facility granted must be carefully worked out, as I have already stated, in relation with the conduct of the war, and any added difficulty through lack of thought or lack of any understanding of the internal working of the R.A.F. only confuses the issue.

The most important point of all, and one that producers always overlook, is that even when the facilities are granted and the unit can attend the particular section desired, the members of the film unit must be coached in the workings of that particular branch of the R.A.F. This in itself requires time.

Finally, I must remind producers that facilities granted may be deferred at any time should the operational duties of the R.A.F. demand it, and all facilities are granted with this reservation. I would suggest to producers that, prior to planning films with R.A.F. background, it would be as well to communicate with the appropriate Air Ministry department and ascertain if they have any particular subject in mind that could be used.

I am informed by the Air Ministry that at the present moment there are plans in hand for facilities to three companies for the production of specified subjects that will take two or three months to clear even if no further facilities were granted.

## "LOVE ON THE DOLE" CAST

### IMPORTANT TALENT DISCOVERY

JOHN BAXTER is in the third week of "Love on the Dole" at Rock's, which he is producing and directing for British National with Deborah Kerr and Clifford Evans in the leading rôles.

By January, British National will have a line-up of four pictures running at Rock's and Denham. Simultaneously Baxter plans to put the new Lucan and McShane comedy, "Old Mother Riley on the Farm," into production at Rock studios early in January, and work will also commence on the David Niven picture to be produced by Gerald Freeman.

John Baxter tells me that a Bolton girl, making her first screen appearance in "Love on the Dole," promises to be one of the hits of the film. The girl is Roberta Read, and although she has toured in repertory, film work is entirely new to her. It was while Baxter and Walter Greenwood were looking for talent in the North that Roberta presented herself at their Manchester hotel. Already a number of girls had been chosen to make tests and only because she persisted they agreed to give her some crowd work. During the first week the part of "Kate" fell vacant, and she was given the chance to read it over. So well did she acquit herself that she was immediately awarded the part, and the "rushes" indicate that she will be doing quite a deal of film work in the future.

This might be termed a film of discoveries, for Deborah Kerr was discovered by Pascal and given her first big chance with Wendy Hiller in "Major Barbara." Now she has the Wendy Hiller rôle of "Sally Hardcastle" in "Love on the Dole." Joyce Howard is another discovery who scored in Columbia's "Freedom Radio."

For the rest, the cast is a particularly strong one made up of such well-known "scene stealers" as Clifford Evans, playing the leading male rôle, with Frank Cellier as the bookmaker, Martin Walker as the drunken, blackguardly "Ned," Edward Chapman as "Mr. Hardcastle," Mary Merrall, Marie Ault, Maire O'Neill, Iris Vandeleur, Marjorie Rhodes and Denis Wyndham.

Incidentally Deborah Kerr, who in her first film, "Major Barbara," has to take a slap on the face from Robert Newton, finds that in "Love on the Dole" her screen father, Edward Chapman, is called upon to beat her up for running around with the town's bookmaker. Cameraman is Jimmy Wilson, with his usual crew.

### LESLIE HOWARD AT DENHAM

#### On Floor Next Month

The Leslie Howard subject, "Mr. Pimpernel Smith," which he is making for British National, will take the floor at Denham early in December.

It is a subject which Leslie Howard has wished to make for some time. It will deal with the adventures of a modern Pimpernel who rescues refugees from countries dominated by the Nazi régime. Duncan Sutherland is art director.

### BRITISH ARTIST (Painting), Art Research Worker

of Universities of Paris and London, would collaborate with studios for the preparation of instructional or other films embodying the History of Art. Communicate with—

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### The Observation Window

## Technique and the Box-Office

### IS STEREOPHONY COMMERCIAL

#### The Propaganda Picture

I WAS interested in A. G. D. West's brief comment on stereophony that experts were divided in their opinion regarding its box-office value. There has been much talk about stereophony and stereoscopy, some fervid advocates declaring that these advances would revolutionise the picture business on its technical side.

THIS confidence I have never been able to share. It is comparable to the confident statement of some people in the business when Technicolor developed and improved its three colour process that within two years or at most three, there would be no more films in monochrome, but that every picture would be in colour.

HOW far from fulfilment that prophecy remains can be seen at the present time, for even without the hindrances which the war has introduced—the lower revenues which have tended to restrict production, costs, etc.—colour had reached its high point and was receding.

THE truth is that the public wants first of all a story which it can appreciate and find itself absorbed in. The projectionist's task is the provision of a 100 per cent. "seeable" picture and a 100 per cent. "hearable" sound. The public has accepted certain conventions, and is satisfied with them—monochrome instead of colour—and would not be greatly attracted by the improvements—if they are improvements—which stereophony and stereoscopy would secure. Extra cost will militate against wholesale adoption of these changes.

THE trouble is that these refinements require certain encumbrances, stereoscopy a seat directly in front of the screen or the use of special eyepieces, stereophony complications of sound tracks and speakers, all at an added cost. In these days when retrenchment in production is necessary, these provide a difficult if not insuperable obstacle.

THE needs of the fighting services and the competition of other industries are making the scarcity of efficient operators in the projection box very keenly felt in various districts. Bristol C.E.A. discussed the position at its meeting last week but without arriving at any very definite conclusion.

BRISTOL'S difficulty is increased by the condition upon licensees that a certain proportion of males to females must be observed in the personnel of theatre employees. This means that the substitution of women for men—which appears the only way out for the cinema proprietor—brings up almost as many problems as it solves. The condition applies, of course, to the whole of the staff, but it might prevent the employment of a woman in the box if the percentage were already strained to the utmost. There is a tendency in many quarters to relax conditions which were imposed to meet peace-time requirements, and this may be possible in the Bristol area. The problem of the reservation of managers which Bristol also stressed should be dealt with on the lines of the advice given on page 3.

J. BENSON.

## TECHNICAL PROGRESS IN SOUND AND PICTURE

### B.K.S. President Surveys Situation

OCCUPATION with war effort in this country and on the Continent has limited technical advance in cinematography to the efforts being made in America, said A. G. D. West, M.A., B.Sc., when delivering his presidential address to the British Kinematograph Society at the inaugural meeting of the winter session. He summarised the efforts which had been made in sound reproduction and stereophony, television and sub-standard.

A demonstration of the working of the R.A.F. camera gun and a talk by newsreel cameramen on "The Film in War Time" were features of the meeting.

The improvement of sound reproduction and the relation to it of the dimensions and architectural design of the theatre were being studied, Mr. West said, with the object of making more effective use of a given volume of sound. Greater attention is being paid to the practical use of volume compression and expansion. With regard to stereophony, opinion was divided whether stereophonic reproduction would have any box-office value.

#### Sub-standard and Projection

Regarding the application of 16-mm. film; this development links up with a definite improvement in the technical performance of the sub-standard film. A development which must be mentioned is the use of coin-operated talkies in hotel rooms, drug stores and restaurants.

There is, too, a greater appreciation of the work of the projectionist. The necessity for a thorough training will become even more important when he will have to handle, in addition to his normal work, the further subjects of three-dimensional sound and television. Thus the projectionist's status and responsibility will assume greater importance.

#### Television Limitations

In America the television home service has not developed into a full-time commercial service, largely owing to no final decisions having yet been reached with regard to standards. Much research is being done on such subjects as television projection in the cinema, and colour television. Progress has been made with the latter on a small screen for the home, but there seems to be at the moment no way of applying the same principle to the cinema, owing to the lack of light available at the cathode-ray tube projector. The economic aspect of television probably presents more of a problem than the technical aspects.

Safety in cinemas and projection rooms is a subject, combined with the need for economy in operation, due to the difficulties in obtaining supplies and replacements, which is continually exercising the minds of our engineers and architects.

Our minds to-day, concluded Mr. West, are wrapped up in achieving one purpose only, and if the society can make some contribution, however small, towards achieving that purpose, then it should do so and leave many of the problems of future development, apart from war considerations, to look after themselves.

#### The Lion Has Wings—and Eyes

J. Odle, of the Williamson Manufacturing Co., demonstrated the R.A.F. camera gun. The design of a camera gun was not,

he explained, just a matter of adapting an existing camera, but necessitated the development of a specialised type of instrument. The camera must work at high altitudes in intense cold; it must work when the aircraft is diving at 300 or 400 miles an hour; and it must be capable of being serviced and repaired under R.A.F. conditions.

The earliest type of gun camera took single 2½ in. by 2¼ in. pictures; this was developed in 1917. The latest type can be mounted either in a fixed position in the wing adjoining the guns, or in a free mounting on the fuselage. The camera is adjusted on the ground so that the optical axis of the lens and a centre line through the aircraft gun-sights converge at firing range—normally 200 yds. A prism sighting unit is provided for lining up the camera with the guns.

The standard G.45 camera is fitted with a 2-in. f/3.5 lens, and the magazine has a capacity of 25 ft. of 16-mm. film; in order to allow for the construction of different aircraft, the magazine can be removed either from the top of the camera or from the side. For the same reason an extension lens, allowing the camera to be set back in a turret but maintaining the same angle of view, can be fitted.

#### Exposure and Control

Exposure may be varied by altering the aperture of a rotating shutter. A solenoid is used for this purpose, giving two settings. The camera and its controls are operated electrically from the aircraft circuit of either 12 v. or 24 v. Lens and camera are electrically heated for use at high altitudes, and a remote footage indicator warns the pilot what amount of film he has used. Operating speeds of 16, 18, or 20 pictures may be set.

On combat planes the camera is started automatically when the machine guns are brought into action, and many pilots use a two-way switch in actual fighting, so that they may preserve sufficient film to record the final destruction of the enemy. Such a film was shown to illustrate Mr. Odle's talk; in a very few seconds one saw the enemy plane catch fire and dash headlong into the sea.

#### Filming in the War Zone

The stories told by Charles Martin of newsreel adventures in France and at Dunkirk, and by Leslie Murray of experiences at Narvik proved a thrilling contribution.

Fred Watts, of Pathe, introduced the speakers, saying that he had hoped also to introduce S. Bonnett, of G.-B., but other duties prevented his being present.

Mr. Murray's talk was illustrated by sections from his films.

### NEW BRITISH PATENTS

#### Applications and Specifications

These particulars of New Patents of interest to readers have been selected from the Official Journal of Patents, and are published by permission of the Controller of H.M. Stationery Office. The Official Journal of Patents can be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, price 1s. weekly (annual subscription, £2 10s.).

#### Applications

13748.—Technicolor Motion Picture Corporation. Kinematographic film-feeding apparatus. September 2.

15642.—Technicolor Motion Picture Corporation. Making photographic silhouette records. October 24.

#### Specifications

527,516.—Radio Corporation of America. Sound motion-picture apparatus.

527,557.—K. Daniel. Devices for joining film ends.

527,586.—E. L. Francis (American Advertising and Research Corporation). Separate-leaf kinematograph apparatus.

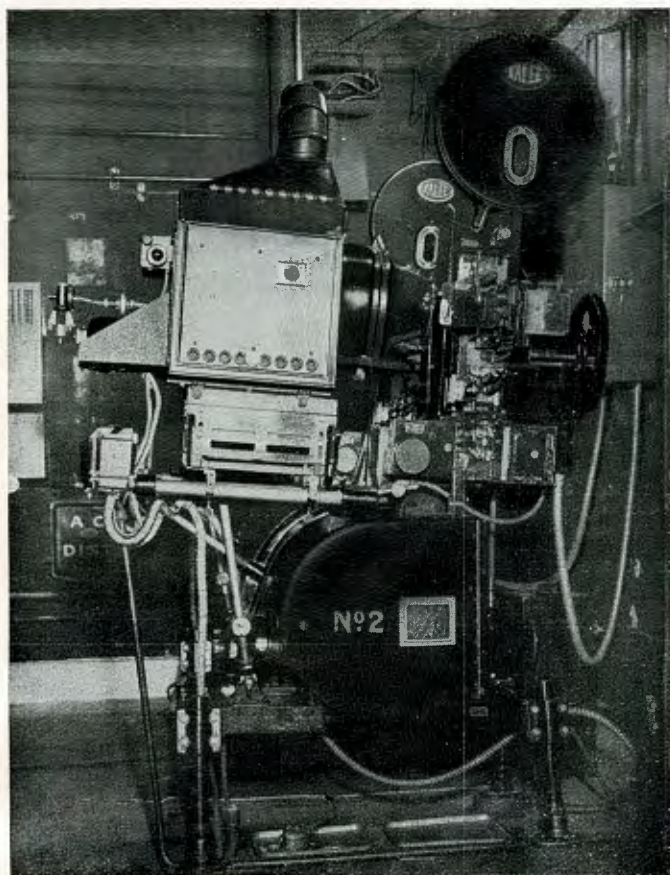
527,862.—Radio Corporation of America. Film phonographs.

527,956.—Askania-Werke Akt.-Ges. Kinematographic apparatus.

528,424.—D. S. Loewe Radioakt.-Ges. Method of and apparatus for the televising of kinematograph films.

528,544.—Technicolor Motion Picture Corporation. Method of and apparatus for producing motion pictures with kinematographic film of the etched relief type.

Printed copies of the full Published Specifications may be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, at the uniform price of 1s. each.



### THIS WEEK'S PROJECTION ROOM

The Star, Warrington, is equipped with Western Electric Mirrophonic sound

## POOL CARBONS

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# SHOWMANSHIP IN WAR TIME

**A Feature Run under the Auspices of the Kine. Company of Showmen**

**MAKING THE PATRON AT HOME—VALUABLE PRESS SPACE—THE NEW ILLUMINATION—PUSHING THE NEWSREEL—A SCIENTIFIC LOBBY DISPLAY**

MANY of my colleagues in the Guild of Showmen have written, more in sorrow than in anger, at the recent omission from the KINE of "Our Page"; but, as C. Hardy Morgan, of the Roxy, Birkenhead, who is one of those expressing his regret, points out, in these days showmanship in a big way is not generally practicable. He adds that managers are doing their usual tie-ups and even these are arranged only after difficulty, and are continuing to execute those little incidentals to showmanship which have now become routine, and although exceedingly useful, are not unusual or important enough for mention in the KINE.

Mr. Morgan goes on to elaborate this point, "by little incidentals, I mean, the spending of more time than usual at the box-office, greeting every patron, opening the door for them—in short, doing everything I can to make them welcome. In addition, I try to vary the programme with little chats from the stage, occasional sing-songs with the piano (I have no organ), competitions, etc." In fact, as Mr. Morgan points out, this is the day of the "matey manager—one who can take the fur coats along with the shawls."

Apart from this psychological approach to showmanship, Mr. Morgan does not lose sight of the direct appeal. At the Roxy he has supplanted the black-out blues in the entrance foyer with a warm red glow, accompanied by a nice spray essence which, with the "come and enjoy yourself" look on the face of the manager all tends to welcome the patron. He concludes this very interesting and valuable letter with the admonition, "Tell all managers to 'smile'—it will help."

### Nice, Quiet Work

EDITORIAL mentions are not so easy to get (ask any showman who has tackled the editor of a local)—but it is cheering to note the number of times "The Roamer," *Folkestone Herald* columnist, works in a paragraph relating to local kinemas. And his stuff is no puff milked from advance publicity. In the current issue he mentions a particularly good newsreel showing at the local Odeon, goes on to praise "Irene," linking the star with her rôle as Nell Gwynn in the film of that name, and ends by saying that he has been reading a book about Charles Two's little gel. Good stuff—and valuable (if unintentional) publicity.

### Brightening Our Darkness

LITTLE enough opportunity exists these days for publicity lighting, but within the theatre it is still possible to employ illumination for both its prime use and also for showmanship. This is proved by L. Durban-Long, manager of the Ritz (A.B.C.), Bradford, who has fitted his unit's lamp shades, made of stiff black paper, stencilled with the name and playdate of next week's attraction. The cut-out was dimmed by yellow tissue paper, and the shades proved so effective that Durban-Long proposes to use them as a permanent feature. Another idea for overcoming darkened entrance hall and stairways was the use of a black frame made of crepe paper with a gold border. On this was fixed cut-out letters of the title of the film and stars. The letters were covered with silver glitter, and a spot light with revolving colour wheel was played on this. The idea was particularly effective and drew much attention.

It will be appreciated that in the darkened entrance, etc., the still frames are very hard to see and these illuminated signs are most useful. Half a dozen standees with stills

and art cards made at the theatre were used for shops in town.

There was no cost to the company in connection with these items.

### Newsreel Exploitation

THE value of the oft-repeated advice to showmen to watch for opportunities of exploiting the newsreel is instanced by a happening at West Hartlepool, where Harry Pease, manager of the Majestic Cinema, West Hartlepool, put over some good showmanship for and by means of British Movietone News.

A mother in the audience recognised her son on the Movietone Newsreel, and manager Pease exhibited that particular section of the newsreel, having previously announced that Private Millard's mother had recognised her son among a squad of soldiers shown on the news.

After the special section was shown, he publicly presented the soldier's mother with the 50 ft. of film, so that she could keep it as a souvenir. The incident aroused much public interest, and Mr. Pease's action was acclaimed as very praiseworthy.

### "Right Away Guard" at Peterboro'

HIGH commendation for a very effective bit of publicity is due to manager E. P. Hills, who put over "Night Train to Munich" at the Princess, Peterborough, in a bright and novel way. He had posters written and prominently displayed, which read as follows:—

Evening Excursions to Munich from the Princess Cinema, Peterborough, on Thursday, Friday, Saturday, November 14, 15, 16, to see Hitler and his gangsters at work.

Departure times 6.3 and 8.21. Fares: 7d., third class; 10d., second class; 1s., first class.

These trips are not for propaganda, but real comedy drama excursions. Rex Harrison, Margaret Lockwood, Basil



The lobby display arranged by J. S. Berwick, manager of the Playhouse, Colchester, for YOUNG TOM EDISON (M-G-M). It included many scientific instruments and drew widespread attention locally

Radford and Nauntou Wayne will be on the train to entertain you during the whole run. Passengers are advised to arrive early and obtain their seats for the "Night Train to Munich" excursions. The local bus services will meet your requirements to convey passengers after the return journey to all parts of the town.

The cash-box of the theatre was transformed into a convincing booking office.

### Science Aids Exploitation

AN attractive display in the circle foyer in connection with the screening of "Young Tom Edison" (M-G-M) was arranged by J. S. Berwick, manager of the Colchester Playhouse. Many types of old-time electrical equipment were introduced, together with a modern Wolsley electric farm fence, which is normally used for keeping cattle in a field by means of electrifying a single wire. This was adapted not only to create interest by inviting patrons to touch the electrified wires, but also served as a form of protection for the various apparatus which in some cases was really valuable. It should be noted that this equipment was perfectly harmless, being a fairly high voltage at a very minute current. This fence also supplied the

current for three illuminated coloured tubes placed in the foreground, which flashed intermittently to synchronise with the charge in the electric wire fence.

The centre piece of the display was an X-ray tube, behind which was placed an electric lamp and holder supported by a piece of quite plain plate glass with no apparent means of electric supply. The lighting of this lamp was accomplished by placing a coil in the base of the lamp holder, and another at the bottom of the plate glass, the lamp then being lighted by induction. This created considerable interest and really mystified patrons. Other exhibits were a galvanometer, a Wheatstone bridge, two student's shocking coils, two types of photo-electric cells, and an old-type hand-driven generator capable of discharging 30,000 volts.

A further display was made with an original Edison Bell phonograph loaned by a local recording studio, who also made gratis a record of an announcement about the film by the manager. At the same time an excerpt from an original Edison Bell phonograph record, made 36 years ago, was included on the modern record and played through the non-sync at each performance the week prior to the playing date.

### Cinesales' New Address

Jack Sturgeon announces that the offices and stores of Cinesales, Ltd., of which he and J. Morgan are directors, have been moved to 49, Frith Street, W.1.

Sales of the All-British Sturgeon-Acme Automatic Feed Projection Arc are continuing satisfactorily, the latest installation being at Black's Theatre Royal, Sunderland.

ORGAN.—Short refrain medley, such as "I Can't Love You Any More," "Until You Fall in Love," "I hear Bluebirds," "Fools Rush In" and "We'll All Go Smiling Along," with adaptation from the professional song copies.  
NON-SYNC.—As above, "Torch Parade," No. 3, recorded by Sidney Torch at the organ of the State, Kilburn.

### "MONEY TO BURN" (British Lion)

CERT. U. 6,054 ft. Reg. No. F.3162. Reviewed in KINE. June 27, 1940.

PUBLICITY.—One 12-sheet, one 6-sheet.

STARS.—James, Lucille and Russell Gleason.

ATMOSPHERE.—The latest of the Higgins family domestic comedy-drama series, in which the humorous element is derived from skits on the optimism and gullibility of the millions who are obsessed by competitions.

ORGAN.—"Les Millions d'Arlequin," from Drigo's Ballet Suite (Hawkes), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded by symphony orchestra on H.M.V. B.8129, or by Reginald Foort (organ) on H.M.V. B.2444.

ORGAN.—"On Your Toes" Selection (Chappell), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. B.D.412 (Anton and Paramount Orchestra).

ORGAN.—"Blake Murder Mystery" (Pathé)  
CERT. U. 6,269 ft. Reg. No. F.3438. Reviewed in KINE. September 12, 1940.

PUBLICITY.—One 12-sheet, one 6-sheet.

STARS.—Marcia Mae Jones, Jackie Moran.

ATMOSPHERE.—Comedy-crime-drama telling of the adventures of a boy and girl who turn into amateur detectives to save a friend arrested for murder and an error of justice is averted.

ORGAN.—"Mysterious Episode," incidental, Engelman (Bosworth), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on Bosworth B.C. 1033 (Orchestra).

ORGAN.—"Pop Always Pays" (RKO-Radio)  
CERT. U. 6,034 ft. Reg. No. F.3295. Reviewed in KINE. August 1, 1940.

PUBLICITY.—One 6-sheet.

STARS.—Leon Errol, Dennis O'Keefe.

ATMOSPHERE.—Farical comedy, telling of the domestic misadventures of a very-much-married man who pits his wits against his wife with near-disastrous results to himself.

Continued in next column

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## FOR DECEMBER 30 RELEASES

Compiled by **A. W. Owen**

### "THE SEA HAWK" (Warner)

CERT. A. 11,484 ft. Reg. No. F.3294. Reviewed in KINE. August 1, 1940.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

STARS.—Errol Flynn, Brenda Marshall, Claude Rains, Donald Crisp, Flora Robson.

ATMOSPHERE.—Period adventure melodrama, based on the silent masterpiece of 1924, dealing with the menace of Philip of Spain in the year of 1585, when privateer "sea hawks" swooped on the Spanish ships and brought rich booty to England.

ORGAN.—"Flying Dutchman" Overture, Wagner (excerpts) (Ricordi), with adaptation from the piano-conductor copy of the orchestration and synchronisation with non-sync. record.

NON-SYNC.—As organ, recorded on H.M.V. B.1290 (symphony orchestra).

### "LUCKY PARTNERS" (RKO-Radio)

CERT. U. 8,927 ft. Reg. No. F.3415. Reviewed in KINE. September 5, 1940.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

STARS.—Ginger Rogers, Ronald Colman.

ATMOSPHERE.—Romantic comedy in duologue form, concerning a man with a past who has a harmless fling with an attractive woman, which inevitably results in love and a readjustment of his sense of values.

ORGAN.—"Until You Fall in Love," Popplewell-Carr (World-Wide Music Co.), with adaptation from the professional song copy.

NON-SYNC.—As organ, recorded on Rex 987L (Jay Wilbur's Band) or Decca F.7637 (Vera Lynn, with orchestra).

### "I LOVE YOU AGAIN" (M-G-M)

CERT. A. 8,903 ft. Reg. No. F.3518. Reviewed in KINE. November 7, 1940.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

STARS.—William Powell, Myrna Loy.

ATMOSPHERE.—Romantic comedy-drama of a confidence man who, while suffering from amnesia, becomes a big noise but a domestic bore. When memory is restored he reverts to type and is rehabilitated by his attractive wife.

ORGAN.—"In the Mood," J. Garland (Peter Maurice), with adaptation from the vocal-piano copy and, if possible, synchronised with the non-sync. recording below.

NON-SYNC.—As organ, recorded by Glenn Miller and his Orchestra on H.M.V. B.D.5565. (This is the music to the latest "jitterbug" dance craze.)

ORGAN.—"Sailors Don't Care" (Butcher's)  
CERT. U. 7,180 ft. Reg. No. Br.E.3466. Reviewed in KINE. September 12, 1940.

PUBLICITY.—One 12-sheet.

STARS.—Tom Gamble, Jean Gillie.

ATMOSPHERE.—Wartime comedy extravaganza, describing the misadventures of three nitwits who join an Estuary Defence section of the Home Guard and are put in charge of a river ship named the "Terrific," with startling results.

ORGAN.—"Sailors' Patrol," Charrosin (Bosworth), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Bosworth B.C.1030 (orchestra).

ORGAN.—"Young People" (20th Century-Fox)  
CERT. U. 7,127 ft. Reg. No. F.3452. Reviewed in KINE. September 12, 1940.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

STARS.—Shirley Temple, Charlotte Greenwood, Jack Oakie.

ATMOSPHERE.—Sentimental comedy-drama with a small-town background, music, song and dancing, telling of a family vaudeville team's conquest of prejudice when they forsake the footlights for farm life.

ORGAN.—"On Your Toes" Selection (Chappell), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. B.D.412 (Anton and Paramount Orchestra).

ORGAN.—"Blake Murder Mystery" (Pathé)  
CERT. U. 6,269 ft. Reg. No. F.3438. Reviewed in KINE. September 12, 1940.

PUBLICITY.—One 12-sheet, one 6-sheet.

STARS.—Marcia Mae Jones, Jackie Moran.

ATMOSPHERE.—Comedy-crime-drama telling of the adventures of a boy and girl who turn into amateur detectives to save a friend arrested for murder and an error of justice is averted.

ORGAN.—"Mysterious Episode," incidental, Engelman (Bosworth), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on Bosworth B.C. 1033 (Orchestra).

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# KINEMATOGRAPH WEEKLY, Classified Advertisements.

## SITUATIONS VACANT

WANTED, experienced Manager for kinema in Hertfordshire; knowledge of circuit methods an asset.—Age, particulars of experience, copies of references and salary required to G., Box 633, Kinematograph Weekly.

WANTED, FULLY QUALIFIED MANAGER FOR HIGH-CLASS INDEPENDENT KINEMA.—SECRETARY, BRIDGE HOUSE, LAWRENCE HILL, BRISTOL, 5.

MANAGER (capable of operating) required for small country kinema.—Reply, stating age, wage and previous experience to Trueman Dicken, "Pix," Dymboro Avenue, Midsomer Norton, nr. Bath.

HOUSE Manager wanted for modern super-kinema in the North.—State full particulars, E., Box 531, Kinematograph Weekly.

WANTED for Cornish Cinemas, Chief and Second Operators.—Write, Cinemas, 14, Portland Square, Plymouth.

JUNIOR Projectionist, interested in photography, secondary education an advantage; hours, 9-6; West End.—H., Box 634, Kinematograph Weekly.

## SITUATIONS WANTED

MANAGER OPEN FOR IMMEDIATE ENGAGEMENT; SOLE CONTROL OR INSTRUCTIONS; FULLY CONVERSANT ALL BRANCHES; HIGHEST CREDENTIALS; EXCELLENT EXPLOITER; GO ANYWHERE.—WRITE OR PHONE: NEVILLE, 281, WALWORTH ROAD, S.E.17. PHONE: Rodney 3342.

AVAILABLE Now. Thoroughly experienced Manager, over military age; smart appearance; first-class references; any distance; reasonable salary.—A., Box 627, Kinematograph Weekly.

AVAILABLE now, with many years' experience as Owner-Manager, Chief Operator and Manager-Operator for position as Manager or Manager-Operator of small show; experienced Electrical Engineer; 6 years' maintenance of B'Stone oil engines and A.C. direct lighting, etc.—Please write, Seymour, c/o 10, Endsleigh Place, Portland Square, Plymouth.

MANAGER, disengaged; 25 years' kinema and variety experience; sole control or instructions; fully conversant all branches; projectionist.—"Rosskeen," Brackens Lane, Alvaston, Derby.

## SITUATIONS WANTED (cont.)

LONDON—Manager open for engagement; bonded; 38; highest references; projection experience; free to-day owing to war conditions.—Piercy, 2, Barn Close, Woodcoteside, Epsom.

MANAGER, 20 years' experience in all branches; thoroughly capable, honest worker; success assured.—Martin, 49, Queen's Road, N.11.

EXPERIENCED, RELIABLE CHIEF OPERATOR SEEKS PERM.; WESTERN, B.T.-H.; EXCELLENT REFS.; SALARY £5.—OPERATOR, 163, WALTON ROAD, EAST MOLESEY, SURREY.

COMPETENT Projectionist (37); W.E., RCA, B.T.-H., etc.; 23 years' experience; excellent references; vacant owing to present London hall closing; any district.—139, Kingston Road, Leatherhead, Surrey.

## BOOKS ON SOUND

PROJECTING SOUND PICTURES. By Aaron Nadell. A Practical Text Book for Projectionists and Managers. First Edition. (1931.) Price 16s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

## FOR SALE AND WANTED

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## PATENTS

THE Proprietors of British Patent No. 400,251 for "Improvements in Colour Photography" desire to enter into negotiations with a Firm or Firms for the sale of the Patent, or for the grant of licences thereunder.—Further particulars may be obtained from Marks and Clerk, 57 and 58, Lincoln's Inn Fields, London, W.C.2.

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# FORTHCOMING TRADE SHOWS

## LONDON

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
Thur., Nov. 28	11 a.m.	Celluloid Theatre	Crying Out Loud (re-issue)	New Realm		—
" " 28	2.15 p.m.	Cambridge	Spring Parade	General F.D.	Deanna Durbin	—
" " 28	11 a.m.	G.B. Private Theatre	Private Affairs	General F.D.		—
Fri., " 28	2.45 p.m.	London Pavilion	Furnaces of Industry (Short)	United Artists		—
Mon., Dec. 2	11 a.m.	G.B. Private Th.	Meet the Wild Cat	General F.D.		—
" " 2	11 a.m.	G.B. Private Th.	You Will Remember	British Lion	Robert Morley	—
Tues., " 3	2.15 p.m.	Cambridge	Gasbags	General F.D.	The Crazy Gang	—
" " 3	11 a.m.	Private Th.	A Date With Destiny; Pinky Tomlin and His Orchestra; Wedding Bells (Shorts).	Paramount	John Howard	—
" " 3	11 a.m.	G.B. Private Th.	Girl from God's Country	British Lion	Chester Morris	U
" " 3	11 a.m.	Cambridge	Come Up Smiling; Inland Port (Short).	A.B.F.D.		—
Wed., " 4	2.15 p.m.	Cambridge	Diamond Frontier	General F.D.	Victor McLaglen	—
" " 4	11 a.m.	G.B. Private Th.	Melody Girl	British Lion	Johnny Downs	U
" " 4	11 a.m.	Cambridge	Danger Ahead; Land of White Rhino (Short).	A.B.F.D.		—
" " 4	2.15 p.m.	Cambridge	Neutral Port	General F.D.	Will Fyffe	—
Thur., " 5	10.30 a.m.	Monseigneur	Pinto Rustlers	Equity British	Tom Tyler	—
" " 5	11 a.m.	Private Theatre	Rumba (re-issue); Sporting Everglades; Nurse Mates (Shorts).	Paramount		—
" " 5	11 a.m.	G.B. Private Th.	Jolly Old Higgins	British Lion	The Gleason Family	—
" " 5	11 a.m.	Cambridge	Spare a Copper; Young Veteran (Short).	A.B.F.D.	George Formby	—
Fri., " 6	11 a.m.	G.B. Private Th.	Carolina Moon	British Lion	Gene Antry	U
" " 6	2 p.m.	G.B. Private Th.	The Carson City Kid	British Lion	Roy Rogers	U
" " 6	2 p.m.	G.B. Private Th.	Rocky Mountain Rangers	British Lion	The Three Mesquiteers	U
" " 6	11 a.m.	Cambridge	Dad Rudd, M.P.; Raising Soldiers (Short).	A.B.F.D.		—
" " 6	10.30 a.m.	Monseigneur	The Fair River; Hidden Kingdom; Kings of Spades (Shorts).	Kinograph Distributors.		—
Tues., " 10	11 a.m.	Own Theatre	Texas Rangers Ride Again; The Dandy Lion; Springtime in the Rock Age (Short).	Paramount		—
Wed., " 11	11 a.m.	Carlton	North-West Mounted Police	Paramount	Gary Cooper	—

## BIRMINGHAM

Wed., Dec. 4	10.45 a.m.	Scala	Henry Steps Out	Equity-British	George Turner	U
" " 4	10.15 a.m.	Forum	Torrid Zone	Warner	James Cagney	A

## CARDIFF

Fri., Nov. 29	10.45 a.m.	Odeon	Slightly Tempted	General F.D.	Hugh Herbert	—
" " 29	10.45 a.m.	Olympia	Torrid Zone	Warner	James Cagney	A
Tues., Dec. 3	10.45 a.m.	Park Hall	Strike up the Band	M-G-M	Mickey Rooney	—
" " 3	11 a.m.	Olympia	Gambling on the High Seas	Warner	Wayne Morris	A
" " 3	11 a.m.	Empire	Dad Rudd, M.P.	A.B.F.D.		—
Wed., " 4	10.45 a.m.	Empire	Sandy is a Lady	General F.D.	Baby Sandy	—
" " 4	11 a.m.	Capitol	Drums of the Desert	Pathe	Ralph Byrd	—
Thur., " 5	10.45 a.m.	Empire	Girl from God's Country	British Lion	Chester Morris	U

## GLASGOW

Fri., Nov. 29	10.45 a.m.	Playhouse	Fingers	Warner	Clifford Evans	—
" " 29	11 a.m.	Own Theatre	The Man I Married	20th Century-Fox	Joan Bennett	—
Tues., Dec. 3	10.45 a.m.	Regal	Brother Orchid	Warner	Edward G. Robinson	A
Wed., " 4	10.45 a.m.	Playhouse	A Fugitive from Justice	Warner	Roger Pryor	A
" " 4	11 a.m.	Own Theatre	Girl from Avenue A	20th Century-Fox	Jane Withers	—
" " 4	10.45 a.m.	Picture House	Sandy is a Lady	General F.D.	Baby Sandy	—
Thur., " 5	10.45 a.m.	Paramount	You Will Remember	British Lion	Robert Morley	U

## LEEDS

Fri., Nov. 29	10.30 a.m.	Odeon	Strike Up the Band	M-G-M	Mickey Rooney	A
" " 29	10.45 a.m.	Ritz	The Man who Talked too Much	Warner	George Brent	—
" " 29	10.45 a.m.	Tower	Charlie Chan at the Wax Museum	20th Century-Fox	Sidney Toler	A
Tues., Dec. 3	10.45 a.m.	Tower	A Fugitive from Justice	Warner	Roger Pryor	A
" " 3	10.30 a.m.	Odeon	You Will Remember	British Lion	Robert Morley	A
Wed., " 4	10.45 a.m.	Tower	Brother Orchid	Warner	Edward G. Robinson	A
" " 4	10.45 a.m.	Scala	Sandy is a Lady	General F.D.	Baby Sandy	—
" " 4	10.30 a.m.	Odeon	Girl from God's Country	British Lion	Chester Morris	U
Thur., " 5	10.45 a.m.	Scala	Melody Girl	British Lion	Johnny Downs	U

## LIVERPOOL

Tues., Dec. 3	10.15 a.m.	Forum	Torrid Zone	Warner	James Cagney	A
" " 3	11a.m.&2.30p.m.	Own Theatre	The Man I Married	20th Century-Fox	Joan Bennett	—
Wed., " 4	10.45 a.m.	Majestic	Drums of the Desert	Pathe	Ralph Byrd	—
" " 4	10.45 a.m.	Forum	Gambling on the High Seas	Warner	Wayne Morris	A
" " 4	10.45 a.m.	Trocadero	Sandy is a Lady	General F.D.	Baby Sandy	—
" " 4	10.30 a.m.	Paramount	You Will Remember	British Lion	Robert Morley	U
" " 4	10.45 a.m.	Majestic	Drums of the Desert	Pathe	Ralph Byrd	—
Thur., " 5	10.45 a.m.	Futurist	Girl from God's Country	British Lion	Chester Morris	U

## MANCHESTER

Fri., Nov. 29	10.45 a.m.	Odeon	Military Academy	Columbia	Tommy Kelly	U
" " 29	10.45 a.m.	Theatre Royal	Drums of the Desert	Pathe	Ralph Byrd	—
" " 29	10.45 a.m. & 2 p.m.	Private Theatre	Torrid Zone	Warner	James Cagney	A
" " 29	10.45 a.m.	Deansgate	Girl from Avenue A	20th Century-Fox	Jane Withers	—
Tues., Dec. 3	10.45 a.m.	Odeon	Slightly Tempted	General F.D.	Hugh Herbert	—
" " 3	11 a.m. & 2.30 p.m.	Private Theatre	Gambling on the High Seas	Warner	Wayne Morris	A
" " 3	10.45 a.m.	Gaiety	Charlie Chan at the Wax Museum	20th Century-Fox	Sidney Toler	A
Wed., " 4	11 a.m. & 2.30 p.m.	Private Theatre	The Man who Talked too Much	Warner	George Brent	A
" " 4	10.45 a.m.	Odeon	The Man I Married	20th Century-Fox	Joan Bennett	—
" " 4	10.45 a.m.	Gaumont Palace	Sandy is a Lady	General F.D.	Baby Sandy	—
Thur., " 5	10.30 a.m.	Odeon	You Will Remember	British Lion	Robert Morley	U

## NEWCASTLE

Fri., Nov. 29	10.30 a.m.	Odeon	Military Academy	Columbia	Tommy Kelly	U
" " 29	10.45 a.m.	Grainger	Henry Steps Out	Equity British	George Turner	U
" " 29	10.45 a.m.	Haymarket	Fingers	Warner	Clifford Evans	—
Tues., Dec. 3	10.45 a.m. & 3 p.m.	Own	Charlie Chan at the Wax Museum	20th Century-Fox	Sidney Toler	—
" " 3	10.45 a.m.	Essoldo	A Fugitive from Justice	Warner	Roger Pryor	A
" " 3	10.45 a.m. & 3 p.m.	Own	Girl from Avenue A	20th Century-Fox	Jane Withers	—
Wed., " 4	10.45 a.m.	Essoldo	Brother Orchid	Warner	Edward G. Robinson	A
" " 4	10.45 a.m.	Queen's	Sandy is a Lady	General F.D.	Baby Sandy	—
" " 4	10.30 a.m.	Odeon	You Will Remember	British Lion	Robert Morley	U

## NOTTINGHAM

Tues., Dec. 3	10.30 a.m.	Scala	Strike up the Band	M-G-M	Mickey Rooney	—
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## SHEFFIELD

Fri., Nov. 29	10.30 a.m.	Cinema House	All This and Heaven too	Warner	Bette Davis	A
" " 29	10.45 a.m.	Theatre Royal	Drums of the Desert	Pathe	Ralph Byrd	—
" " 29	10.45 a.m.	Central	The Man I Married	20th Century-Fox	Joan Bennett	—
Tues., Dec. 3	10.45 a.m.	Central	Brother Orchid	Warner	Edward G. Robinson	A
" " 3	10.45 a.m.	Union St. Pic. Hse.	Charlie Chan at the Wax Museum	20th Century-Fox	Sidney Toler	—
" " 3	10.45 a.m.	Cinema House	Down to the Sea in Ships	Equity British	Niall MacGinnis	—
Wed., " 4	10.45 a.m.	Central	A Fugitive from Justice	Warner	Roger Pryor	A
" " 4	10.45 a.m.	Regent	You Will Remember	British Lion	Robert Morley	U
Thurs., " 5	10.45 a.m.	Cinema House	Girl from God's Country	British Lion	Chester Morris	U